THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版

4

主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Borowski TO *Canobbio*

GROVE
CTS | 湖南文艺出版社

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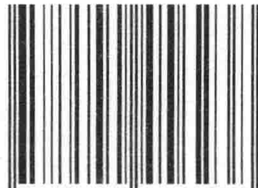
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Volume Four

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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

Abbreviation	Reference
19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/R)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/R)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/R)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/R)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea [muzea, 1977–]* P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
EMuz *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
ES *Enciclopedia dello spettacolo* D
ESLS see EL
EthM *Ethnomusicology* P
EthM Newsletter *Ethno[-]musicology Newsletter* P
EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P
FasquelleE *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM J.J. Fuld: *The Book of World-Famous Music* D
FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM *The Garland Encyclopedia of World Music* D
GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
GMM *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6 *The New Grove Dictionary of Music and Musicians* D
GroveA *The New Grove Dictionary of American Music* D
GroveI *The New Grove Dictionary of Musical Instruments* D
GroveJ *The New Grove Dictionary of Jazz* D
GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO *The New Grove Dictionary of Opera* D
GroveW *The New Grove Dictionary of Women Composers* D
GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ *Galpin Society Journal* P
GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
Harrison MMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ *Historical Brass Society Journal* P
HDM W. Apel: *Harvard Dictionary of Music* D
HJb *Händel-Jahrbuch* P
HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
HMT *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB *Hinrichsen's Musical Year Book* P
HoneggerD M. Honegger: *Dictionnaire de la musique* D
HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
HR *Hudební revue* P
HRo *Hudební rozhledy* P
Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR *International Musicological Society: Congress Report* [1930–]
IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
IRASM *International Review of the Aesthetics and Sociology of Music* P
IRMAS *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P
JAMS *Journal of the American Musicological Society* P
JASA *Journal of the Acoustical Society of America* P
JazzM *Jazz Monthly* P
JBIOS *Journal of the British Institute of Organ Studies* P

JbLH *Jahrbuch für Liturgik und Hymnologie* P
JbMP *Jahrbuch der Musikbibliothek Peters* P
JbO *Jahrbuch für Opernforschung* P
JbSIM *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS *Journal of the English Folk Dance and Song Society* P
JFSS *Journal of the Folk-Song Society* P
JIFMC *Journal of the International Folk Music Council* P
JJ *Jazz Journal* P
JJI *Jazz Journal International* P
JJS *Journal of Jazz Studies* P
JLSA *Journal of the Lute Society of America* P
JM *Journal of Musicology* P
JMR *Journal of Musicological Research* P
JMT *Journal of Music Theory* P
JoãoIL [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR *Jazz Review* P
JRBM *Journal of Renaissance and Baroque Music* P
JRMA *Journal of the Royal Musical Association* P
JRME *Journal of Research in Music Education* P
JT *Jazz Times* P
JVdGSA *Journal of the Viola da Gamba Society of America* P
JVNM see *Bouwsteenen: JVNM*

KdG *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb *Kirchenmusikalisches Jahrbuch* P
KM *Kwartalnik muzyczny* P
KöchelKHM L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP D.W. Krummel: *English Music Printing* (London, 1975)

LaborD *Diccionario de la música Labor* D
La BordeE J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR *Latin American Music Review* P
LaMusicaD *La musica: dizionario* D
LaMusicaE *La musica: enciclopedia storica* D
LangwillI7 see *Waterhouse-LangwillI*
LedeburTLB C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM *Lucrări de muzicologie* P
Lockwood MRF L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS The London Pianoforte School 1766–1860 E
LS *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ *Lute Society Journal* P
LU *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA *Musical Antiquary* P
MAB Musica antiqua bohemica E
MAk *Muzïkal'naya akademiya* P
MAM Musik alter Meister E
MAMS Monumenta artis musicae Sloveniae E
MAn *Music Analysis* P
MAP Musica antiqua polonica E
MAS Musical Antiquarian Society [Publications] E
Mattheson GEP J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB Musica britannica E
MC Musica da camera E
McCarthyJR A. McCarthy: *Jazz on Record* (London, 1968)
MCL H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD *Musica disciplina* P
ME *Muzïkal'naya entsiklopediya* D
MEM Mestres de l'Escolanía de Montserrat E
MersenneHU M. Mersenne: *Harmonie universelle* D
MeyerECM E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF Music in Facsimile (New York, 1983–91)
Mf *Die Musikforschung* P
MG *Musik und Gesellschaft* P
MGG1, 2 *Die Musik in Geschichte und Gegenwart* D
MGH Monumenta Germaniae historica
MH Música hispana E
MischiatiI O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML *Music & Letters* P
MLE Music for London Entertainment 1660–1800 E
MLMI Monumenta lyrica medii aevi italica E
MM *Modern Music* P
MMA *Miscellanea musicologica* [Australia] P
MMB Monumenta musicae byzantinae E
MMBel Monumenta musicae belgicae E
MMC *Miscellanea musicologica* [Czechoslovakia] P
MME Monumentos de la música española E
MMFTR Monuments de la musique française au temps de la Renaissance E
MMg *Monatshefte für Musikgeschichte* P
MMI Monumenti di musica italiana E
MMMA Monumenta monodica medii aevi E
MMN Monumenta musica neerlandica E
MMP Monumenta musicae in Polonia E
MMR *Monthly Musical Record* P
MMRF Les maîtres musiciens de la Renaissance française E
MMS Monumenta musicae svecicae E
MNAN Music of the New American Nation E
MO *Musical Opinion* P
MooserA R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ *Musical Quarterly* P
MR *Music Review* P
MRM Monuments of Renaissance Music E
MRS Musiche rinascimentali siciliane E
MS *Muzïkal'nïy sovremennik* P
MSD Musicological Studies and Documents E
MT *Musical Times* P
MusAm *Musical America* P
MVH Musica viva historica E
MVSSP Musiche vocali e strumentali sacre e profane E
Mw Das Musikwerk E
MZ *Muzikološki zbornik* P

NA *Note d'archivio per la storia musicale* P
NBeJb *Neues Beethoven-Jahrbuch* P
NBL *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, c1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzïkal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/R)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E
SeegerL — H. Seeger: *Musiklexikon* D
SEM — Series of Early Music [University of California] E
SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH — *Slovenská hudba* P
SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM — see *SMH*
SMA — *Studies in Music* [Australia] P
SMC — *Studies in Music from the University of Western Ontario* [Canada] P
SMd — Schweizerische Musikdenkmäler E
SMH — *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML — *Schweizer Musikerlexikon* D
SMM — Summa musicae medii aevi E
SMN — *Studia musicologica norvegica* P
SMP — *Słownik muzyków polskich* D
SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw — *Studien zur Musikwissenschaft* P
SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB — Süddeutsche Orgelmeister des Barock E
SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM — *Sovetskaya muzïka* P
SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU — *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO — F. Stieger: *Opernlexikon* D
STMf — *Svensk tidskrift för musikforskning* P
StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E
TCMS — Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM — Thesauri musici E
TSM — *Tesoro sacro musical* P
TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD — J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw — *Vierteljahrsschrift für Musikwissenschaft* P
VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP — Wydawnictwo dawnej muzyki polskiej E
WE — The Wellesley Edition E
WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC — *Yearbook of the International Folk Music Council* P
YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM — *Zeitschrift für Musik* P
ŹHMP — Źródła do historii muzyki polskiej E
ZI — *Zeitschrift für Instrumentenbau* P
ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL — *Zenei lexikon* D
ZMw — *Zeitschrift für Musikwissenschaft* P
ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

Siglum	Library
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monastero de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Famiglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——,,Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Sląska

KO	Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ	Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk	——, Klasztor Ss Benedyktynek
Lw	Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA	Łańcut, Biblioteka-Muzeum Zamku
LEtpn	Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu	Łódź, Biblioteka Uniwersytecka
MO	Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB	Obra, Klasztor OO. Cystersów
Pa	Poznań, Archiwum Archidiecezjalna
Pm	——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr	——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu	——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE	Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R	Raków, Kościół Parafialny, Archiwum
SA	Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ	Szalowa, Archiwum Parafialne
Tm	Toruń, Książnica Miejska im. M. Kopernika
Tu	——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm	Warsaw, Muzeum Narodowe, Biblioteka
Wn	——, Biblioteka Narodowa
Wtm	——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu	——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL	Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk	Wrocław, Biblioteka Kapitulna
WRu	——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno	——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba	Bucharest, Academiei Române, Biblioteca
BRm	Braşov, Biblioteca Judeteana
Cu	Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J	Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa	Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb	——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA	Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg	——, Gosudarstvennaya Biblioteka
KAu	——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl	Moscow, Rossiyskiy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm	——, Gosudarstvennïy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim	——, Gosudarstvennïy Istoricheskïy Muzey
Mk	——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm	——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg	——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt	——, Gosudarstvennïy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan	St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia	——, Gosudarstvennïy Tsentral'nïy Istoricheskïy Arkhiv
SPil	——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit	——, Rossiyskiy Institut Istorii Iskusstv
SPk	——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph	——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc	——, Rossiyskaya Natsional'naya Biblioteka
SPtob	——, Gosudarstvennïy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A	Arvika, Ingesunds Musikhögskola
B	Bålsta, Skoklosters Slott
Gu	Göteborg, Universitetsbiblioteket
Hfryklund	Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ	Härnösand, Länsmuseet-Murberget
HÖ	Höör, Biblioteket
J	Jönköping, Per Brahegymnasiet
K	Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm	——, Länsmuseet
L	Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB	Leufsta Bruk, De Geer private collection [in *Uu*]
LI	Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N	Norrköping, Stadsbiblioteket
Sdt	Stockholm, Drottningholms Teatermuseum
Sfo	——, Frimurare Orden, Biblioteket
Sic	——, Svensk Musik
Sk	——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma	——, Statens Musikbibliothek
Sm	——, Musikmuseet, Arkiv
Smf	——, Stiftelsen Musikkulturens Främjande
Sn	——, Nordiska Museet, Arkivet
Ssr	——, Sveriges Radio Förvaltning, Musikbiblioteket
St	——, Kung. Teatern [in *Skma*]
Sva	——, Svenskt Visarkiv
STr	Strängnäs, Roggebiblioteket
Uu	Uppsala, Universitetsbiblioteket
V	Västerås, Stadsbibliotek, Stiftsavdelningen
VIl	Visby, Landsarkivet
VX	Växjö, Landsbiblioteket

SI: SLOVENIA

Lf	Ljubljana, Frančiškanski Samostan, Knjižnica
Ln	——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna	——, Nadškofijski Arhiv
Lng	——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr	——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls	——, Katedral, Glazbeni Arhiv
Nf	Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk	——, Kolegiatni Kapitelj, Knjižnica
Pk	Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa	Bratislava, Štátny Oblastny Archív
BRhs	——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm	——, Archív Mesta Bratislavy
BRmp	——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm	——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa	——, Slovenský Národný Archív
BRsav	——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu	——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobný Kabinet
BSk	Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J	Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE	Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le	Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms	Martin, Matica Slovenská
Mnm	——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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[continued]

Borowski, Felix (*b* Burton-in-Kendal, Cumbria, 10 March 1872; *d* Chicago, 6 Sept 1956). American composer, teacher and critic of British origin. He was educated in London and Cologne and began his career in Aberdeen. In 1897 he joined the Chicago Musical College as teacher of the violin, composition and history. He became president of the college (1916–25) and then moved to Northwestern University, first as special lecturer in history and form, then as professor of musicology (1937–42). His books *The Standard Operas* (Chicago, 1928) and *The Standard Concert Guide* (Chicago, 1932), republished together in 1936, were expansions of works by George P. Upton, whose role as Chicago's leading music critic (for the *Chicago Tribune*) Borowski inherited. He was also responsible for building the music collection of the Newberry Library, beginning soon after his arrival in Chicago and continuing as a part-time staff member (1920–56).

WORKS
(*selective list*)

Stage: Boudour (ballet), 1919; A Century of the Dance (ballet), 1934; Fernando del Nonsensico (op), 1935

Orch: Pf Conc., 1914; Allegro de concert, org, orch, 1915; Elégie symphonique, 1917; 3 peintures, 1918; Le printemps passionné, 1920; Youth, 1922; Ecce homo, 1923; Semiramis, 1924; 3 syms., 1931, 1933, 1938; The Mirror, 1953

Other works: 3 str qts, 1897, 1928, 1944; 3 org sonatas; short vn pieces, incl. Adoration; short vocal and pf pieces

DONALD W. KRUMMEL

Borowsky, Alexander [Aleksandr] (*b* Mitau [now Jelgava, Latvia], 6/18 March 1889; *d* Waban, MA, 27 April 1968). American pianist of Russian birth. He received his first instruction from his mother, an accomplished pianist who had been a pupil of Safonov. Subsequently he pursued studies in law before entering the St Petersburg Conservatory, where he studied with Anna Esipova. In 1912 he was awarded the Rubinstein Prize and began his career as a soloist performing throughout Russia. Between 1915 and 1920 he taught masterclasses at the Moscow Conservatory, after which he toured extensively in Europe appearing as recitalist and soloist with most of the major symphony orchestras and conductors. In 1941 he settled in the USA, becoming professor of piano at Boston University in 1956.

Borowsky's repertory was wide and unusually eclectic, ranging from 18th-century music (Bach remained a special preoccupation) to works by Hindemith, Schoenberg, Szymanowski, Stravinsky, as well as contemporary French composers. Throughout his career he maintained a keen interest in new developments, giving the première of Lopatnikoff's Sonata in E op.29 in 1944 and often featuring works by Messiaen in his programmes. Ironically, his most extended series of recordings features the first 15 Hungarian rhapsodies of Liszt, a composer whose works he played comparatively rarely. The taste and refinement for which he was renowned, however, are evident here, as well as a distinctive tonal warmth and clarity of articulation.

CHARLES HOPKINS

Borrel, Eugène (Marie-Valentin) (*b* Libourne, Gironde, 22 Aug 1876; *d* Paris, 19 Feb 1962). French violinist and musicologist. He began violin lessons with Garcin at the Paris Conservatoire in 1888 but left in 1890 to follow his parents to Turkey. On his return to Paris about 1900 he studied at the Ecole Niedermeyer with Lefèvre (harmony, counterpoint and fugue) and at the Schola Cantorum under Gastoué (plainchant) and d'Indy (composition). In 1909 he founded, with Félix Raugel, the Société Haendel, which by 1914 had brought to the notice of the Parisian public some 150 neglected works mainly by 18th-century composers; over half were first performances. As a violin teacher at the Schola Cantorum (1911–34), he revived the neglected music of the 18th-century French violin school and violin concertos by Vivaldi and Tartini. He founded the Confrérie Liturgique in 1912, became organist at St François-Xavier in Paris in 1920 and from 1935 to 1953 was professor of music history at the newly founded Ecole César Franck. From 1935 to 1948 he was secretary of the Société Française de Musicologie.

Borrel was at the same time an organist, a journalist (between 1911 and 1929 he published many articles of music criticism in the *Tribune de Saint-Gervais*), a teacher and a musicologist. Essentially his scholarly publications fall into two categories. On the one hand, he published a number of articles on Turkish music, of which he gained a good knowledge during his stay in Turkey. The majority of his work, however, is concerned with French music of the Baroque era (the term 'baroque' was not used in France at this time). *L'interprétation de la musique française (de Lully à la Révolution)* (1934) is founded on an extensive knowledge of this repertory, which Borrel compared with contemporaneous writings (for the time an entirely new approach). Borrel also contributed to making this music known to the public, as much by numerous concerts which he organized in Paris between the two world wars as by his writings. Among his shorter writings are articles in Jacques Chailley's *Précis de*

musicologie (Paris, 1958) and Roland-Manuel's *Histoire de la musique* (ii, Paris, 1963) as well as in major encyclopedias (*EMDC*, *ES*, *FasquelleE*, *Grove5*, *MGG1*).

WRITINGS

Contribution à l'intérprétation de la musique au XVIIIe siècle (Paris, 1914)
La réalisation de la basse chiffrée dans les oeuvres de l'école française au XVIIIe siècle (Paris, 1920)
'La question de la polyphonie en Orient', *Tribune de Saint-Gervais*, xxii (1921), 57–64
'La musique turque', *RdM*, iii (1922), 149–61; iv (1923), 26–32, 60–70
'Mélodies israélites recueillies à Salonique', *RdM*, v (1924), 164–8
Solfège grégorien (Paris, 1926)
'Contribution à la bibliographie de la musique turque au XXe siècle', *Revue des études islamiques*, ii (1928), 513–27
'Un paradoxe musicale au XVIIIe siècle', *Mélanges de musicologie offerts à M. Lionel de La Laurencie* (Paris, 1933), 217–21
'Un cours d'interprétation de la musique de violon au XIIIe siècle par Cambini', *RdM*, xiii (1929), 120–24
L'interprétation de la musique française (de Lully à la Révolution) (Paris, 1934/*R* 1978, with new introduction, index and bibliography of Borrel's sources by E. Schwandt) [new edn of *Contribution à l'interpretation* and *La réalisation de la basse chiffrée*]
'Sur la musique secrète des tribus turques Aléir', *Revue des études islamiques*, viii (1934), 241–50
'La Confrérie d'Ahi Baba à Tchankiri', *Revue des études islamiques*, x (1936), 309–32
'Les poètes Kizil Bach et leur musique', *Revue des études islamiques*, xv (1947), 157–90
Jean-Baptiste Lully (Paris, 1949)
La sonate (Paris, 1951)
'La strumentazione della sinfonia francese del sec. XVIII', *L'orchestra* (Florence, 1954), 7–22
La symphonie (Paris, 1954)
'La vie musicale de M.-A. Charpentier d'après le *Mercure galant* (1678–1704)', *XVIIe siècle*, nos.21–22 (1954), 433–41
'Notes sur l'orchestration de l'opéra *Jephté* de Montéclair (1733) et de la Symphonie des *Élements* de J.-F. Rebel (1737)', *ReM*, no.226 (1955), 105–16
'L'orchestre du Concert Spirituel et celui de l'Opéra de Paris, de 1751 à 1800, d'après les "Spectacles de Paris"', *Mélanges d'histoire et d'esthétique musicales offerts à Paul-Marie Masson* (Paris, 1955), 9–15
'Remarques sur l'histoire de la musique au théâtre en France au XVIIe siècle', *RdM*, xxxix (1957), 56–60
'Du milieu du XVIIe siècle à la disparition de la basse continue', 'De la disparation de la basse continue à la mort de Beethoven', *Précis de Musicologie*, ed. J. Chailley (Paris, 1958), 232–50, 257–61
'La querelle des Bouffons', *Histoire de la musique*, ed. Roland-Manuel, ii (Paris, 1963), 26–39

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MGG1 (J. Gribenski) [incl. full list of writings and editions]
F. Raugel: 'Eugène Borrel', *RdM*, xlviii (1962), 207–8

FÉLIX RAUGEL/MALCOLM TURNER/JEAN GRIBENSKI

Borren, Charles van den. *See* VAN DEN BORREN, CHARLES.

Børresen, (Aksel Ejnar) Hakon (*b* Copenhagen, 2 June 1876; *d* Copenhagen, 6 Oct 1954). Danish composer. Early in life he became a pupil of Svendsen, whose orchestral genius permanently influenced him. He then studied in Germany and France (1902), and lived for the rest of his life as a freelance artist, though he contributed significantly to Scandinavian musical life as an administrator; he was, for instance, chairman of the Dansk Tonekunstner Forening (1924–49).

Even in his early orchestral works Børresen showed a confident sense of form and balanced orchestration, talents which were eventually to make him the principal Danish successor of Svendsen. His Second Symphony 'Havet' belongs to the Scandinavian tradition of ocean symphonies; it is outstanding more for its lyrical tone and superior orchestral treatment than for any originality. A lyrical, eclectic approach also marked most of his later orchestral and chamber music as well as his stage works. Partly influenced by the one-act operas of Strauss and of the *verismo* composers, his conversational opera *Den kongelige gaest* has a secure scenic layout, vocally idiomatic declamation and an accompaniment that constantly carries the work forwards – qualities which made the piece an immediate success and have established it as one of the most frequently performed Danish operas of the century. His second opera, *Kaddara*, on a theme from Greenland, did not achieve the same popularity; the rest of his dramatic compositions are less substantial.

WORKS

(*selective list*)

Stage: Den kongelige gaest (op, S. Leopold, after H. Pontoppidan), Copenhagen, 1919; Kaddara (op, C.M. Normann-Hansen), Copenhagen, 1921; Tycho Brahes drøm (ballet, V. Cavling), Copenhagen, 1924; incid music
Orch: Sym. no.1, c, op.3, 1900; Sym. no.2 'Havet', A, op.7, 1904; Vn Conc., G, op.11, 1904; Ov. 'Normannerne', op.16, 1912; Sym. no.3, C, op.21, 1925–6; Ov. 'Hamlet', op.25, 1937; Serenade, hn, str, timp, 1943
Choral: Farende sanger, chorus, orch, 1936
Chbr: Sextet, op.5, 2 vn, 2 va, 2 vc, 1901; Sonata, a, op.9, vn, pf, 1907; Str Qt no.1, e, op.18, 1913; Str Qt no.2, c, 1939; pf and org pieces
Songs: Sange af J.P. Jacobsen, op.8, 1905; 3 sange, op.19, 1913

Principal publisher: Hansen

MSS in *DK-Kk*

BIBLIOGRAPHY

G. Hetsch: 'Den kongelige gaest', *Musik*, iii (1919), 163–5
G. Hauch: 'En opera om Grønland og eskimoerne', *Ord och bild*, xxx (1921), 381–4
S. Berg: 'Hakon Børresens kompositioner', *DMt*, xxi (1946), 78–80 [work-list only]

NIELS MARTIN JENSEN

Borri, Giovanni Battista (*b* Bologna; *fl* 1665–88). Italian composer. His only published collection, *Sinfonie* (Bologna, 1688), consists of 12 sonatas for two violins, cello and organ continuo. Nine sonatas are in the four movements typical of the Corellian *sonata da chiesa* (slow–fast–slow–fast); the others are multi-sectional. Other works by him include the oratorio *La Susanna* (in *I-Fn*), and a mass (Kyrie, Gloria, Credo) for four and five voices, strings and continuo dated 1665 (in *GB-Lcm* and *Ob*). A Kyrie and Gloria for eight voices and strings (in *Lcm*) is also attributed to Borri, as are one or two other sacred pieces (in *F-Pn* and *I-MOe*). (*NewmanSBE*)

SANDRA MANGSEN

Borris, Siegfried (*b* Berlin, 4 Nov 1906; *d* Berlin, 23 Aug 1987). German composer and teacher. He studied economics at the University of Berlin (1925–7) before entering the Berlin Musikhochschule to become one of Hindemith's first composition students. In 1929 he was appointed lecturer in theory and aural training at the Musikhochschule and also began musicological studies under Schering at the University of Berlin (PhD, 1933). Borris then gave up his teaching position and for the next 12 years devoted himself to composition and private teaching. He returned to the Musikhochschule as professor in 1945 and until 1971 lectured on music history and led seminars on the analysis of new music, music education and the psychology of music; from 1967 he also served as director of the Julius Stern Institute. Central to Borris's extensive and diversified compositional output are his 'Spielstücke' and

other educationally orientated works – epigrammatic piano pieces, lively and colourful chamber and orchestral works, lieder and choral works in a traditional vocal style and youth operas to his own texts. His compositions sometimes bear the influence of Hindemith, but Borris often deliberately cultivates a clearer and simpler style in which folk music plays a role.

WORKS
(*selective list*)

ORCHESTRAL

Suite, 1938; 5 syms., b, 1940, E♭, 1940, A, 1942, E, 1943, c♯, 1943; Aeolische Suite, str, 1943; Concertino, eng hn, str, 1949; Divertimento, 5 wind, str, 1951; 6 intrade serene, 1952; Conc., hpd, fl, bn, str, 1952; Concertino, fl, str, 1953; Concertino, accdn, orch, 1955; Conc., vas da gamba, 3 ww, str, 1957; Pf Conc., 1962; Conc. for Orch, 1964; Hymnus, ob, orch, 1964; Org Conc., 1965; Sax Conc., 1966; Hn Conc., 1967; Conc., str, 1968; Evolution, 19 wind, 3 db, harp, perc, 1972

CHAMBER AND INSTRUMENTAL

Ob Qt, 1938; Str Qt, 1938; Wind Qnt, 1938; Str Qt, 1941; Wind Octet, 1941; Str Qt, 1953; Octet, cl, bn, hn, str, 1960; Pf Qnt, 1960; Wind Sextet, 1966; 15 sonatas, 16 duos, 16 trios; other chbr works

Kbd: Pf Sonata, C, 1936; 5 Stücke, pf, 1936; 18 Variationen, pf, 1937; Variationen, 2 pf, 1939; 3 pf suites, 1943; 3 pf sonatas, 1944; 2 pf sonatinas, 1944; Das grosse Spielbuch, pf, 1948; Tierfabeln, pf, 1949; 9 Variationen, hpd, 1951; 9 Bagatellen, pf, 1955; 2 Fantasien, org, 1955; 3 canzonas, org, 1958; Concertino, 2 pf, 1960; Rhapsodie, pf duet, 1960; Partita, hpd, 1961

STAGE AND VOCAL

Hans im Glück, radio op, 1947; Hirotas und Gerline, radio op, 1948; Frühlingsgesellen, Liederspiel, 1951; Die Rübe, Märchenoper, 1953; Ruf des Lebens, scenic cant., 1954; Das letzte Spiel, ballet, 1955

Missa 'Dona nobis pacem', 1953; Weihnachtsmotette, 1955; Lied der Stadt, chorus, orch, 1958; Ps cxxxv, solo vv, chorus, orch, 1963; Jolanthe, S, male chorus, 1964; 6 cants., 14 sets of lieder

Principal publisher: Sirius

WRITINGS

Kirnbergers Leben und Werk und seine Bedeutung im Berliner Musikkreis um 1750 (Kassel, 1933)
Praktische Harmonielehre (Berlin, 1938, 5/1972)
Beiträge zu einer neuen Musikkunde (Berlin, 1947–8)
Einführung in die moderne Musik (Halle, 1951)
Klingende Elementarlehre (Berlin, 1951, 2/1973)
Die Oper im 20. Jahrhundert (Wolfenbüttel, 1962–73)
Der Schlüssel zur Musik von heute (Düsseldorf, 1967)
Musikleben in Japan (Kassel, 1967)
Die grossen Orchester (Düsseldorf, 1969)
Kulturgut Musik als Massenware (Wiesbaden, 1978)

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MGG1 (U. Klein)
G. Schweizer: 'Siegfried Borris: Wegbereiter neuer Musik', *ZfM*, Jg.114 (1953), 272–6
O. Riemer: 'Ruf des Lebens: zum Schaffen des *Komponisten* S.B.', *Musica*, ix (1955), 151–4
R. Jakoby and C. Kühn, eds.: *Festschrift für Siegfried Borris* (Wilhelmshaven, 1982)

GEORGE W. LOOMIS

Borro, Johann Jacob. *See* PORRO, GIOVANNI GIACOMO.

Borroff, Edith (*b* New York, 2 Aug 1925). American musicologist and composer. The daughter of pianist Marie Bergersen and (Albert) Ramon Borroff, a tenor who sold carillons by trade, she was raised in a home of extraordinary musical and artistic talent. At the age of 16 she entered the American Conservatory of Music, Chicago (MusB 1946, MusM 1948), where she studied the piano with Louise Robyn and composition with Irwin Fischer. In 1958 she earned a PhD in music history from the University of Michigan. She was a visiting professor at the University of North Carolina, Chapel Hill, in 1972–3 and in 1973 joined the faculty of SUNY-Binghamton, where she taught until her retirement in 1992. Noted for her work in early music, Borroff has also championed American music, women in music and liberal arts in the 20th-century. She is the author of more than 15 books, including the comprehensive *Music in Europe and the United States: a History* (Englewood Cliffs, NJ, 1971/*R*), and more than 100 articles on wide-ranging historical and theoretical topics. Her well-crafted compositions, which span a career of over 70 years, are marked by diverse compositional styles.

WORKS
(*selective list*)

STAGE

Spring over Brooklyn (musical), 1952; Pygmalion (incid music, G.B. Shaw), S, chbr chorus, ww qnt, 2 perc, 1955; La folle de chaillot (J. Giraudoux), S, perc, pf, 1960; The Sun and the Wind: a Musical Fable (op, 3 scenes, E. Borroff), 1977

INSTRUMENTAL

4 or more insts: Str Qt, *c*1942; Grande rondo, str qt, *c*1943; Str Trio, 1944, rev. 1952; Theme and Variations, vc, pf, *c*1944; Qnt, cl, str, 1945; Str Qt no.3, e, 1945; Minuet, str orch, 1946; Ww Qnt, D, *c*1947; Ww Qnt, C, 1948; Vorspiel über das Thema 'In dulci jubilo', 2 fl, 2 hn, pf, 1951; Variations for Band, 1965; Chance Encounter (Romp or Rehearsal?), str qt, 1974; Game Pieces, suite, ww qnt, 1980; Mar Conc., 1981; Suite: 8 Canons for 6 Players, perc, 1984; Mottoes, suite, 8 sax, 1989; 2 Pieces from the Old Rag Bag, sax qt, 1989

2–3 insts: Berceuse, rec, vc, pf, 1944; Song Without Words, va/vc, pf, 1944; Sonata, vc, pf, *c*1946; Sonatina giocosa, va, pf, 1952; Sonata, hn, pf, 1954; Variations and Theme, ob, pf, 1956; Voices in Exile: 3 Canons, fl, va, 1962; Ions: 14 Pieces in the Form of a Sonnet, fl, pf, 1968; Trio, t sax, perc, pf, 1982; Trio, vn, vc, pf, 1983; The Elements, sonata, vn, vc, 1987; Comic Miniatures, suite, vn, pf, 1988; 5 Pieces, va, pf, 1989; An Historical Anagram: 11 Duets, 2 rec, 1991; 32 Variations in the Form of a Sonata, cl, pf, 1991; Rondelay, 2 vn, 1992; Sonata, vc, pf, 1993; Sonata no.2, vn, vc, pf, 1995; Interactions, suite, 2 ob, 1996

Solo: Passacaglia, org, 1946; A Suite for Drukka, pf, 1948; Org Prelude, D, 1950; Rag no.1, pf, 1952; Rag no.2, pf, 1972; Divertimento, fl, 1980; 3 Chorale Preludes, 1981; Variations on 2 American Tunes, org, 1982; An American Olio, org, 1983; Sonata, gui, 1983; Diptych, org, 1985; Fantasy, 2 pf, 1985; Honors for His Name: a Celebration of Praises, org, 1985; Variations on a Trill, pf, 1985; Meditation and Toccata, org, 1989; Wings of Love, sonata, org, 1989 [Amer. hymn tunes]; Figures of Speech, hpd, 1990; Aria, org, 1993; International Suite: a Quodlibet, pf, 1994

VOCAL

Choral: 3 Madrigals (E. Borroff, M. Borroff), female chorus, 1953; A Psalm of Praise, SATB, 1972; The Poet (W. Shakespeare), tr vv, pf, 1973; Choral Trilogy (J. Rinka), SSAATTBB, 1983; Light in Dark Places (19th-century black women), SATB, pf, 1988; Love and Law (Pss, Bible: *1 John*), anthem, TBB, 1990; A Holy Thing (T. Moore), TBB, 1991; A Joyful Noise (Bible, T. Moore), vv soloists, SATB, 3 tpt, pf, 1991

Songs: Summum Bonum (R. Browning), 1949; Feed my Sheep (M.B. Eddy), 1953; 7 Early Songs, 1957; Truth (Pss), 1973; Goodbye, Baby! (E. Borroff), rock song, 1978; Modern Love (song-cycle, J. Keats, P.B. Shelley), 7 lyrics, S, pf, 1979; A House of Love (G. Meyers), 5 songs, 1986; Food and Gladness (F. Farmer), 7 songs, 1986; The Querulous Music Teacher (Meyers), 1987; A Love Song of the 80s (E. Borroff), 1989; Changeling (F.B. Jacobs), S, ob, bn, pf, 1990; 5 Whitman Songs (W. Whitman), 1990

Other solo: Abelard's Monologue, Bar, orch, 1948; Missa patrinae rerum Domini, solo v, org, 1961

EDITIONS

E.-C. Jacquet de La Guerre: Sonata in D major (1707) (Pittsburgh, 1961)
J.F. Rebel: Sonata in G minor (1713) (Pittsburgh, 1961)
J.-J. Cassanéa de Mondonville: Jubilate (Pittsburgh, 1961)
A. Rener: Missa dominicalis in L. Duyler: The Emperor Maximilian I and Music, ii (London, 1973)

MSS in *US-CN*

WRITINGS

An Introduction to Elisabeth-Claude Jacquet de La Guerre (Brooklyn, NY, 1966)
Music of the Baroque (Dubuque, IA, 1970)
Music in Europe and the United States: a History (Englewood Cliffs, NJ, 1971/*R*)
ed.: *Notations and Editions: a Book in Honor of Louise Cuyler* (Dubuque, IA, 1974/*R*)
with M. Irvin: *Music in Perspective* (New York, 1976)
Three American Composers (Lanham, MI, 1986)
American Operas: a Checklist (Warren, MI, 1992)
Music Melting Round: a History of Music in the United States (New York, 1995)
William Grant Still (forthcoming)

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A. Franco: *A Study in Selected Piano Chamber Works by Twentieth Century American Women Composers* (diss., Columbia U., 1985)
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Borromeo, Carlo (*b* Arona, 2 Oct 1538; *d* Milan, 3 Nov 1584). Italian ecclesiastic. His career as churchman was spectacular. Born into a well-established Milanese family, he took a degree in theology and law at Padua in 1559. When his uncle Giovanni Angelo de' Medici (of the Milanese Medici family, not the Florentine) was elected Pope Pius IV in December 1559, the young Borromeo rose swiftly to high office. In January 1560 he was made papal secretary of state and cardinal; the next month he was appointed Archbishop of Milan. Within two years he proved himself an exceptional statesman, reviving the moribund Council of Trent and guiding it to a successful conclusion in 1563, 18 years after its beginnings. From 1560 to 1565, while at Rome, he was the foremost figure in the papal government after the pope. In 1610 he was canonized.

There is ample evidence of Borromeo's interest in sacred music. In 1561–2 an exchange took pace between Rome and the ducal court of Bavaria, organized by Borromeo, Cardinal Otto Truchsess von Waldburg and Cardinal Vitellozzo Vitelli; music by Lassus was sent to Rome, and masses by François Roussel and Palestrina were sent to Munich. Cardinal Truchsess reported that Lassus's music, particularly the Masses, 'has pleased not only Vitelli in particular, and everyone here, but especially Cardinal Borromeo, who has had them copied and wishes to have them performed in the Papal Chapel'. There is no real evidence, however, that this exchange involved considerations of reform. In 1565 Borromeo and Vitelli were appointed by the pope to a commission to examine the papal choir with the object of correcting abuses. The commission examined individual singers and 13 were eventually expelled, chiefly for the poor quality of their voices. In April 1565 Borromeo and Vitelli called in the papal singers to try out some masses to 'test whether the words could be understood', as the chapel scribe put it. During the earlier part of 1565 Borromeo had written to his vicar in Milan to order the choirmaster of the cathedral, Vincenzo Ruffo, 'to compose a mass which should be as clear as possible and to send it to me here'. He also suggested that a similar mass be written by 'don Nicola della musica Cromatica' – i.e. Nicola Vicentino – so that better comparison could be made of what he calls 'intelligible music'. Whether Palestrina's famous *Missa Papae Marcelli* could also have been written at this time, and perhaps performed at this trial, is unknown, despite assertions of this point since Giuseppe Baini. On the other hand it is virtually certain that such a mass was provided in 1565 by Ruffo, as he later reported in the preface to his *Missae quatuor* (1570).

In 1565 Borromeo returned to Milan with the intention of reforming by example as resident archbishop. It was in the matter of music-making in female convents that his personal interference was most strongly felt. Initially he was motivated more by a desire to enforce strict enclosure than a distrust of music *per se*, but after an outbreak of plague in 1576 his attitude towards all frivolity, including music, hardened (Kendrick). Nevertheless, he was far from unappreciative of sacred music, over which he continued to exercise a strong influence. Ruffo remained as *maestro* at Milan Cathedral until 1572, and Borromeo's continuing influence on the composer is attested by Ruffo's posthumous masses, issued in 1592 under the title *Missae Boromeae*. Borromeo's broad personal tastes, as well as his eminent position, made him the recipient of a number of dedications, among them a volume of *Magnificat* settings by Simon Boyleau (1566) who succeeded Ruffo at the cathedral. Boyleau was in turn succeeded by Pietro Pontio and then Giulio Cesare Gabussi, who was hired for his musical virtues, in spite of Borromeo's desire for a *maestro* who was in holy orders. The cardinal gathered singers from the cathedral in his room on occasion for devotional singing and in 1584 his *familia* as archbishop included G.B. Bovicelli. Borromeo's importance for sacred music lies in the central role he played during the immediate post-Tridentine period, not just in fostering the strict chordal style of Ruffo's masses, but in encouraging reform of the liturgy, of church buildings and furnishings, and of choirs. All of these opened the way for a new vigour in Catholic sacred music from the 1580s onwards.

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Borroni, Antonio. *See* BORONI, ANTONIO.

Borrono, Pietro Paolo [Pierre Paul] (*b* Milan, *c*1490–95; *d* ?Milan, after 1563). Italian composer and lutenist. A 'Pierre Paul dit l'Italien' was listed among the *valets de chambre* of François I between 1531 and 1534; Brenet identified this man with Borrono, but Prunières disputed this on the grounds that 'Pierre Paul' was not a musician but a courtier who among other duties served the king as superintendent of works at the royal châteaux. Brenet's hypothesis becomes more credible in the light of later Italian documents, which show that Borrono was not a professional musician but a gentleman amateur. In 1542–4 he is recorded as a diplomatic agent of Alfonso

d'Avalos, marchese del Vasto, the imperial governor of Milan. In an undated document Avalos granted Borrono safe conduct to return to Milan to answer charges of maladminstration, which had resulted in his banishment. In November 1550 he was enlisted among the soldiers of the Castello Sforzesco in Milan on account of important services to the emperor. Although several letters from Cardinal Alessandro Farnese in March 1551 state that Borrono had come to Rome ostensibly to print lute music but actually to organize an attempt on Farnese's life, and that Borrono had betrayed the plans of his master Ferrante Gonzaga, governor of Milan, he in fact remained a trusted agent of the imperial government at least until the end of February 1552. Borrono and his son Giovanni Battista were associated in lawsuits in 1544 and 1559; in January 1564, 'septuagenarian and infirm', he protested having been arrested without a warrant even though the debt from the 1559 suit had been paid. He may still have been alive on 7 August 1573, when he was not called 'late' (*quondam*) in a deed referring to his son.

Borrono's works first appeared in three collections: Castiglione's *Intabolatura de leuto* (RISM 1536[10]) alongside Francesco da Milano, Alberto da Ripa, Marco dall'Aquila and G.G. Albuzio; Scotto's *Intabulatura di lauto … libro secondo* (RISM 1546[30]) together with Francesco; and a volume issued by both publishers in 1548, which Borrono also shared with Francesco. For Scotto this was *Intavolatura di lauto … libro ottavo*, and only Borrono was named, but Castiglione's *Intavolatura di lauto … libro secondo* named Francesco first; it was dedicated and published by Borrono's son Giovanni Battista, and Scotto's version is probably a reprint. Borrono's works comprise six fantasias and 18 dance-suites, typically consisting of a pavan followed by three saltarellos; some suites have only one or two saltarellos, and five of the suites in the 1536 anthology conclude with a toccata. One pavan and its first saltarello in the 1546 book have an optional part for a second lute. The 1548 collection contains intabulations of five chansons and two motets, ascribed to neither Francesco nor Borrono but almost certainly by the latter.

Borrono's works were reprinted abroad, in the Netherlands by Phalèse as late as 1573, and in Germany by Gerle and Wyssenbach. The preface to the collection of 1546 contains instructions for reading tablature, an interesting description of the finger technique to be used for sustaining one note while the other parts in the composition continue. The preface also introduces two different rhythmic symbols which are both common, but are rarely found in the same publication. Borrono undoubtedly knew Alberto da Ripa, who was at the French court from 1529; he may have met Cabezón, who, while on a visit to Italy and the Netherlands in 1549, attended entertainments given in the house of Ferrante Gonzaga.

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Borrowing. Many musical compositions incorporate material from one or more earlier works. The procedures and significance of borrowing vary between repertories and over time. The history of borrowing in Western music has yet to be written, but its general outlines can be traced through the repertories that have been studied.

1. Types of borrowing. 2. Medieval monophony. 3. Polyphony to 1300. 4. 14th century. 5. Renaissance mass cycles. 6. Other Renaissance sacred music. 7. Renaissance secular music. 8. The Baroque era. 9. Reworkings and issues of originality. 10. Late 18th century. 11. 19th century. 12. 20th-century art music to 1950. 13. Art music after 1950. 14. Popular music, jazz and film music. 15. Research on borrowing.

1. TYPES OF BORROWING. A new piece may use or refer to existing music in various ways. It may feature qualities identified with another tradition, as when a modern symphonic work incorporates sounds and gestures from jazz or Baroque music. A piece for one instrument may use figuration typical of another, such as fanfares in a piano sonata. Within a tradition, a piece may use common melodic formulae and formal conventions. Most broadly, all music draws on the repertory of notes, scales, gestures and other elements available in that tradition, so that every piece borrows from earlier pieces in its own tradition. Thus in the widest sense the history of borrowing in music is the history of improvisation, composition and performance.

The study of borrowing in music focusses, not on this broadest level of interrelations, but on the use in a new composition of one or more elements from a specific piece. Musical borrowing has typically been studied as an issue related to a particular repertory or genre, such as the Renaissance mass or the 20th-century avant garde, or to a particular composer, such as Handel or Mahler. Yet the use of existing music as a basis for new music is pervasive in all periods and traditions, parallel to and yet different from the practices of borrowing, reworking and allusion that contribute to the formation of traditions and the creation of meaning in literature, architecture, painting and sculpture.

In order to cultivate a view of the subject that is not bound by individual traditions, periods or genres, it is useful to establish a typology based on a simple series of distinctions. Table 1 (adapted from Burkholder,

TABLE 1: Elements of a typology of musical borrowing

1. What is the relationship of the existing piece to the new piece that borrows from it?
   - *type*
     - of the same genre, medium, style and musical tradition
     - of a different genre, medium, style or musical tradition
   - *texture*
     - a single-line melody used in a new monophonic melody
     - a single-line melody used in a polyphonic work
     - a polyphonic work used in a new polyphonic work
   - *origin*
     - by the composer of the new piece
     - from the same circle of musicians
     - by a contemporary from another place or circle
     - from a distant place
     - from an earlier time
2. What element or elements of the existing piece are incorporated into or referred to by the new piece, in whole or part?
   - the full texture
   - a combination of parts that is less than the full texture
   - a melodic line, gesture or contour
   - a rhythmic figure
   - an aspect of harmony, such as a chord progression, striking sonority or pitch collection
   - the form or a formal device
   - texture
   - instrumental colour
   - other parameters
3. How does the borrowed material relate to the shape of the new piece?
   - provides the structure, virtually unaltered, but other features are changed enough to create a new entity
     - contrafactum (change of text)
     - transcription or arrangement (change of performing forces)
     - intabulation or arrangement (change of medium and figuration)
   - provides the structure and is varied or altered
   - melodic paraphrase
   - variation embellishment or ornamentation
   - forms the basis of the structure or of a melodic line, with new material added or interpolated
     - trope
     - refrain
   - serves as a structural line or complex to which other parts are joined contrapuntally
     - organum (of every kind)
     - medieval motet
     - cantus-firmus composition
     - paraphrase (hymn paraphrase, paraphrase mass)
     - setting
     - arrangement
   - used as a theme, including extension and development
     - for variations
     - for a dance movement
     - for sonata form, rondo, fugue or other form
     - for a march
     - in a fantasia
     - for a cumulative setting
     - for improvisation, as in jazz
   - provides material (motifs, structural ideas, contrapuntal combinations etc.) that is freely reworked
   - used as a motif
   - appears once, marking a significant event in the form
   - appears once, in passing
   - combined linearly with other borrowed (and some new) material
     - linear quodlibet (successive, homophonic)
     - medley
     - patchwork
   - combined contrapuntally with other borrowed (and some new) material
     - polyphonic quodlibet (simultaneous)
   - part of a collage involving borrowings from many works
4. How is the borrowed material altered in the new piece?
   - complete and not altered
   - incomplete but otherwise not altered
   - minimally altered
   - embellished or ornamented
   - melodically paraphrased or restructured
   - substantially reworked
   - appears only in fragments
   - placed in a new context, changing its effect
   - used as a theme, perhaps not greatly altered when presented as a theme but elsewhere developed and fragmented as themes are changed to conform to a new function (e.g. as a cantus firmus in long notes, or a folktune reworked as a theme)
   - disguised
   - only alluded to, with a similar gesture, without itself being incorporated
5. What is the function of the borrowed material within the new piece, in musical terms?
   - *initial*
     - served the composer as a starting initial point for composition (often literally, if the new piece begins like the model)
   - *structural*
     - forms the basic structure of a single line
     - is incorporated as an element in a principal melodic line
     - is the structural basis for a polyphonic work

TABLE 1 continued

serves as one contrapuntal line among several
provides a model for the structure of the new piece
thematic
serves as a theme or part of a theme
serves as a leading melody or part of a leading melody
serves as a motif
other event
marks a major event, such as a culmination or highpoint
is a passing gesture, neither thematic nor structural

6. What is the function or meaning of the borrowed material within the new piece in associative or extra-musical terms, if any?
motivated by a text or programme
represents a performance of the borrowed piece or a piece of its type
appears with its text, which has a particular extra-musical significance
appearance (without text) evokes part or all of the text with which it is normally associated, conveying an extra-musical meaning
symbolizes something or someone associated with it or with pieces of its general type
descriptive
lends a certain character to a passage, through the associations it carries
alludes to the source work or its composer
pays homage to its source (work or composer)
comments on or suggests parallels to its source
exemplifies or indicates competition between the composer of the new piece and the composer of the existing piece
critiques or negates its source
part of a collage
helps to create a stream-of-consciousness effect
varies with the listener
has special significance for certain groups or individuals and different or no associations for others
associations have changed over time

(A1993–4) offers a multidimensional system of categories delineated by the most fundamental questions about any instance of musical borrowing in new compositions or improvisations. Some answers are listed here; others are possible.

The table is framed in terms of relationships between one piece and another; it is the composer or improviser who creates these relationships and the listener who recognizes them. It is possible, even frequent, for composers to borrow material that listeners may not recognize and for listeners to hear similarities composers did not intend. Much of the scholarship on borrowing directly engages these issues of recognition and intent, identifying hitherto unsuspected relationships and presenting evidence to support the claim that borrowing has occurred, beyond subjective impressions.

Any piece that makes use of borrowed material may fit into more than one category, for most categories are not musically exclusive. For example, a distinctive instrumental timbre and texture, a melodic contour and a formal plan may all be borrowed from the same source, as in the slow movement of Ives's First Symphony (*c*1898–1908), whose english horn theme over sustained string chords paraphrases that of Dvořák's *New World* Symphony and whose form adapts that of the Dvořák movement.

Such a system allows the classification of both common and exceptional types, highlights important distinctions and facilitates interpretation of the borrowing's significance and meaning:

(*a*) The process of composition, when using a piece of the same tradition, genre, medium, style and texture as a source for a new piece, as when Monteverdi modelled his madrigal *Non si levava ancor* on Marenzio's *Non vidi mai*, is distinct from the process of using a piece that differs in these ways from the new composition, as in a lute intabulation of a polyphonic chanson or a symphonic movement based on a folktune. The significance of borrowed material depends in part on who or what is borrowed from: that may be the composer himself, as in several Mahler symphonies; other composers of the same circle, as when Clara Schumann and Brahms both wrote variations on a theme by Robert Schumann; music of a distant place, as when Puccini borrowed Chinese melodies for *Turandot*; or music of an earlier time, as in numerous works of Peter Maxwell Davies.

(*b*) Listeners respond differently and attribute different meanings to music that borrows the full texture of another piece, as does Stravinsky's *Pulcinella*; a melodic line, such as the Russian folktunes in his *Petrushka*; a texture, as in the evocation of Debussy's *Nuages* at the opening of Part II of *The Rite of Spring*; or an instrumental colour, such as the english horn in the latter at the 'Ritual Action of the Ancestors', again echoing *Nuages*. Distinctions between widely recognized broad categories of borrowing, such as quotation, allusion and modelling, often depend upon what elements of the source are present in the new piece.

(*c*) The process of composition and the structure of the resulting piece are vastly different if a borrowed tune forms the basis of a new melodic line with interpolated music, as in troped chant; if it creates a structural line to which other parts are joined contrapuntally, as in Notre Dame organum; if it is treated as a theme, as are the Russian tunes in Beethoven's Razumovsky Quartets, the popular tunes used in mid-19th-century American marches, or the hymn tune in Vaughan Williams's Fantasia on a Theme by Thomas Tallis; or if it appears once in passing, like the fragments of *La Marseillaise* in Debussy's *Feux d'artifice* and in the Beatles' *All you need is love*. The use of a standard genre or procedure of borrowing, such as contrafactum, cantus firmus, variations, quodlibet and others listed in Table 1, can clarify the composer's intent and compositional process and make the significance more apparent to the listener.

(*d*) The recognizability, character and effect of the borrowed material vary according to how it is adapted in the new piece, from the minimal alteration of a Bach chorale harmonization to the ornamentation of a chorale prelude, the free paraphrase of an aria based on a chorale or the use of a chorale as a cantus firmus against unrelated material.

(*e*) The relative importance of a borrowed element in musical terms is greater if it plays a structural role, such as a borrowed tune used as a cantus firmus or theme, than

if it is a passing gesture, as are the folksongs briefly quoted in Bach's Goldberg Variations. In some genres, such as the 13th-century motet or the chorale partita, the borrowing is basic to the definition of the genre; in others, such as fugue, symphony or variations, a borrowed or paraphrased theme is possible but not required; in others, such as French *grand opéra*, overt borrowing is unexpected and constitutes a special effect, as in the appearance of 'Ein' feste Burg' in Meyerbeer's *Les Huguenots*.

(*f*) Finally, the extra-musical associations aroused by borrowed material may vary greatly in kind, from suggesting a performance of the borrowed piece, as in Beethoven's *Wellingtons Sieg*, to lending a certain character to a passage, as in his use of folktunes in the 'Pastoral' Symphony; critiquing or negating the music that is borrowed, as Kagel deconstructs various Beethoven works in *Ludwig van*; or creating the effect of a stream of consciousness through a collage of numerous quotations, as in the third movement of Berio's *Sinfonia*. Often several effects are achieved at once; the chorale in *Les Huguenots* simultaneously establishes a historical period, sets a religious context and delineates character. Extra-musical associations will vary with the listener. Americans may hear Beethoven's Variations on *God Save the King* (1802–3) as variations on *America*, which uses the same tune, and the borrowings in Berg's *Lyric Suite* (1925–6) and Violin Concerto (1935) had particular resonance for the composer as part of a private programme. Associations can change over time; Haydn's variations on his own song *Gott erhalte Franz den Kaiser* in his 'Emperor' Quartet op.76 no.3 would have been hard to hear during World War II without thinking of *Deutschland über alles*, the German anthem on the same melody, and the ideology of the Nazi government, lending the work potential meanings that Haydn could not have envisaged. The variety of associations listeners may have opens up music to new interpretations and can stimulate research to discover the meanings that may have been intended by the composer or perceived by the work's first audiences.

These questions also establish a basis for evaluating when borrowing has occurred:

(*a*) The case for borrowing is stronger when it can be proved that the composer knew or had access to the existing piece. This requires biographical evidence that will vary with the relationship of the new piece to the existing one, from establishing chronology within the composer's own works to showing contact with other musicians or knowledge of music the composer studied, performed or heard.

(*b*) What and how much is borrowed is an important factor in proving a relationship between two pieces. The more elements of an existing piece present in a new one, the more unusual or individual the elements that are shared, or the more extensive the similarity within a parameter, the more convincing will be a claim that borrowing has occurred. Non-musical factors such as textual quotations or similarities can provide further evidence.

(*c*) Evidence for borrowing will be evaluated differently, depending on what kind of relationship is being asserted. Some studies have demonstrated that what others have identified as a passing quotation is instead the most overt sign of a deeper structural relationship. The more the borrowing conforms to widely understood types and procedures, the more readily it is likely to be recognized and accepted. Indeed, in some genres borrowing is so frequent that it is assumed until disproved; in a medieval motet, for example, the appearance of a melody in the tenor is normally taken as evidence of its prior independent existence as a monophonic tune even if no other source has been found.

(*d*) The extent and exactness of the similarities between the new and older pieces affect judgments of whether borrowing has occurred. On the one hand, a thorough reworking, disguised borrowing or subtle allusion is more difficult to hear and to prove than a direct parallel; on the other hand, a work that changes its source very little may be heard as a performance, transcription or arrangement of the original, rather than as a new piece based on borrowing. (Since this distinction is not stable through time, the ensuing history of borrowing will include transcription and arrangement and will note ambiguities between borrowing and performance.)

(*e*) Proof of borrowing is incomplete until a purpose can be demonstrated. If no function for the borrowed material can be established, its use remains a mystery and the resemblance may be coincidental. Reliance on the borrowed material as a theme, structural element or point of prominence makes its function clear. When sketches or drafts are available, they may demonstrate that the composer used the existing music as a starting-point and may clarify the intended role of the borrowed material if it is disguised.

(*f*) Interpreting the associative or extra-musical meaning of the borrowing can also clarify its function and support a claim that borrowing has occurred. This is especially important when the borrowed material lacks a clear, purely musical function or seems to be introduced arbitrarily; indeed, these are often signs that an extra-musical interpretation is intended.

The questions in Table 1 centre on the piece itself, as is appropriate to a typology, but the context in which the borrowing occurs should also be considered in studying individual cases and in tracing a history of borrowing in music. Among important aspects to consider are contemporary attitudes towards various uses of existing music in new pieces; the sense of ownership, if any, attributed to the original composer of a piece, as opposed to those who rework the same material in performance or new compositions; the artistic purposes served by borrowing in a given genre or era; elements of the culture or of musical practice that encourage certain kinds of borrowing or discourage others; and what the use of a piece as a source for another and the way it is used might reveal about the reception of the earlier piece and the way it was regarded. Such questions move beyond a typology towards a fuller evaluation of borrowing within the history of music.

See also ALLUSION; ARRANGEMENT; MODELLING; QUOTATION; and TRANSCRIPTION.

2. MEDIEVAL MONOPHONY. The concept of borrowing elements from one piece to use in another depends on the idea of the piece itself. Accordingly, the traceable history of musical borrowing begins in the medieval repertories of liturgical chant for the Byzantine, Roman and Ambrosian rites, the first surviving large bodies of music in which individual pieces were fixed in notation.

Commonalities among chants within and across these repertories testify to ongoing processes of re-using and reworking melodic material that probably extend back to the earliest Christian observances and their Jewish

predecessors. Similarities of contour in some chants of the same mode and function suggest that they were elaborated from an existing reciting formula, sometimes linked with characteristic melismas; this can be seen for example in Gregorian tracts, which are typically based on one of two melodic formulae. Other chants of the same mode and type share melodic figures, suggesting processes of improvisation or composition by combining existing units of melody, called centonization; this is common in melismatic chants such as the gradual and alleluia in the Gregorian repertory. Some melismas were relocated from one chant to another. Existing melodies were also adapted for new texts (e.g. for antiphons and hymns), and the different chant repertories have individual variants of melodies for certain texts, indicating adaptation either one from another or both from a common source.

In all these cases, the existing piece being adapted is of the same type as the new piece (although it does not always share the same liturgical function), has the same monophonic texture, and derives from an earlier period in the same broad tradition; the melodic substance of the earlier piece is taken over in whole or large part, providing the structure for all or part of the new melody, but is altered to suit the new text and circumstances and perhaps local stylistic preferences; re-use of melodic material is the standard procedure for creating new works; and ownership is not attributed to those who created the earlier piece, who are in most cases unknown, but is assumed by those who use the music and by the church it serves.

Chants composed after notation had standardized the repertory provide the earliest examples of borrowing in which both the new piece and the source are fixed in notation and thus can be studied. Processes of adaptation, re-use and reworking similar to those in the older layers of the repertory are apparent in newly composed tracts, graduals, office antiphons and other genres of chant. For example, the chants of the new Feast of Corpus Christi, first celebrated in 1247 and liturgically codified over the next several decades, were adapted from chants of the same type with different texts, drawn from more than a dozen other feasts; some were greatly altered, others changed only minimally (Mathiesen, B1983).

Authorized chants in the Gregorian rite were often augmented in the 9th to 13th centuries through the addition of melismas (sometimes borrowed from other chants), the application of new words to existing melismas or the addition of new words and music before a chant or before each of its phrases. The third type was called a trope, a term often used for the other two types as well. The added text elaborates on or explains the original text, like a gloss on scripture. The addition had practical uses, in explaining the relation of the liturgical text to the feast day or clarifying a theological issue, but adding music or poetry also lent greater artistry to the celebration of a feast. Some tropes borrow from or rework music and text from other tropes, in a process akin to the adaptation of chant. Not surprisingly, the practice of troping seems to have originated or to have been widely practised only after the texts and music were as fixed as the scriptural canon itself, especially in the areas in which the Gregorian rite had been standardized under Charlemagne. The addition of text and music was perhaps less an act of creating a new work through borrowing than it was the performance of an existing work with accretions, like an embellished opera aria or a concerto with a new cadenza, and like these it may have been an avenue to exhibit creativity in performing music that was otherwise fixed.

The account in Notker's preface to his *Liber hymnorum* (884) of the development of the sequence characterizes this form as a kind of trope, applying new text to the jubilus melismas of alleluias. But the actual relationship of Notker's and other early sequences to existing alleluias shows not a simple application of text but a reworking of the borrowed melody, often followed by or interpolating new material or involving internal repetition; ex.1 compares the first two verses of Notker's *Christus hunc diem* with its source, *Alleluia, Dominus in Sina*. Many sequence and hymn melodies were re-used or adapted for new texts in a process of contrafactum or for German translations of the original Latin.

Contrafacta also appear in the secular monophonic repertory. In some cases a new song borrows the melody and part of the text of an existing one, in an act of tribute or perhaps competition; for example, the melody and first line of Gautier de Coinci's *Amours dont sui espris* are taken from Blondel de Nesle's song of the same title. Raimbaut de Vaqeiras is said to have improvised his *Kalenda maya* to a melody he had heard played by jongleurs. Some German Minnelieder are contrafacta or adaptations of troubadour or trouvère songs, and secular melodies were often given sacred Latin texts. Other songs rework existing melodies more freely. Some French songs

Ex.1 *Alleluia Dominus in Sina* and Notker's *Christus hunc diem*

Al - le - lu - ia.

1. Chri-stus hunc di - em jo - cun-dum cunc - tis con - ce - dat es - se chri - sti - a - nis, a - ma - to - ri - bus su - is.

℣ Do - mi - nus in Si - na in san - cto,

2. Chri-ste Je - su, fi - li de - i, me - di - a - tor na - tu - rae no-strae ac di - vi - nae:

(2. cont.) Ter - ras de - us vi - si - ta - sti ae - ter - nus, ae - the - ra no - vus ho - mo trans-vo - lans.

from the mid-12th to mid-14th centuries incorporate a refrain, an aphoristic text set to a short melody that appears in more than one song and may also appear alone or in a motet. In these secular repertories, it is unclear whether a melody was considered to belong with a certain text or to the poet-composer as its author; if so, the borrowing or adaptation of a melody may indicate that it was regarded as especially worthy of re-use and imitation. Alternatively, melodies may have been regarded as common property, available for reworking to suit new texts. Indeed, there may not yet have been a concept of authorship for music, as there was for poetry; manuscript attributions apparently refer to the poet rather than the composer, to judge from the many trouvère poems that survive with two or more different melodies yet with attributions to the same trouvère.

See also ALLELUIA; AMBROSIAN CHANT; ANTIPHON; CENTONIZATION; CHORALE, §2; CHRISTIAN CHURCH, MUSIC OF THE EARLY, §II, 5 and 7; CONTRAFACTUM; GRADUAL (i); GREGORIAN CHANT; HYMN, §II, 1 and 3; LEISE; MELISMA; OLD ROMAN CHANT; REFRAIN; SEQUENCE (i); TRACT; TROPE (i); and TROUBADOURS, TROUVÈRES.
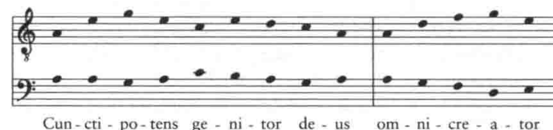
3. POLYPHONY TO 1300. The major forms of polyphony to 1300 – organum, discant and motet – were all based on existing melodies, usually chant. Thus the early history of polyphony is largely a history of musical borrowing. The polyphonic versus and conductus are the main exceptions, as they were not based on chant, but early polyphonic examples may have been adapted from monophonic versions, and some conductus borrowed from existing polyphony.
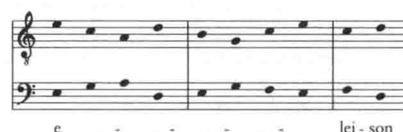
It has been suggested that liturgical polyphony was an extension of the idea of troping: an embellishment of the prescribed chant, adding music not before or between phrases of the chant but simultaneous with it. If true, this shows a conceptual commonality between two uses of existing music that might seem to have nothing in common in procedure or style.

If troping may be considered a performance of an existing work with accretions rather than the creation of a new work through borrowing, early polyphony was arguably also a manner of performance rather than a kind of borrowing. Singing a chant with a drone or in strict parallel octaves, 5ths or 4ths does not result in a new piece but rather in a different way of presenting an existing one. This is still true of the mixed parallel and oblique organum described in *Musica enchiriadis* (*c*850–900), whose rules generate the added voice or *vox organalis* almost automatically below the chant melody or *vox principalis*. In each of these styles, the polyphony enhances the presentation of the existing chant; the added voice lends greater resonance and thus weight and solemnity, and the use of a drone or oblique motion closing on a unison heightens the sense of melodic direction and cadential closure and thus clarifies the phrase structure.

11th-century organum suggests a tradition that could be conceived as either a method of improvised performance or a style of composition. The style of mixed parallel and oblique organum described in Guido of Arezzo's *Micrologus* (1025–6) opened more options to singers than that of *Musica enchiriadis*, requiring more choices to be made before performance if it was to be sung by a group. Practical sources such as the Winchester Troper (first half of 11th century) included pieces in this style that were fixed in notation, the first polyphony to appear outside treatises, apparently crossing the line from a manner of performance to a compositional method based on borrowing. The new style of free organum that emerged in the later 11th century, described in *Ad organum faciendum* (*c*1100), may still have been regarded as a style of performance, as a soloist could improvise a suitable organal voice (now above the chant and moving mostly in contrary motion with perfect consonances between the voices) by following the rules laid out in the treatise. But practical sources as early as the Chartres fragments (*F-CHRm* 4, 109 and 130, late 11th century) include written works in this style which may be viewed as pieces based on borrowed chant; so too may the examples recorded in the treatises, such as the setting of the troped *Kyrie 'Cunctipotens genitor'* from *Ad organum faciendum* (ex.2). The placement of the added voice above rather

Ex.2 *Cunctipotens genitor* from *Ad organum faciendum*





than below the chant makes the new melody more prominent, but it still adds resonance and clarifies the phrasing, now marked by more frequent cadences on unisons or octaves. It appears that this kind of polyphony was intended for soloists; for example, only the solo portions of *Alleluia, Justus ut palma* (the opening of the respond and all but the final word of the verse) are set in polyphony in *Ad organum faciendum*. From this point until well into the Renaissance, polyphony seems to have been reserved for soloists, although this is not clear in all instances. When the original chant was performed in alternation between soloists and choir (as in responsorial chants) or between half-choirs (as in Kyries and Kyrie tropes), the polyphonic setting alternates between polyphony and choral monophony, so that the form of the source tune continues to shape the new piece.
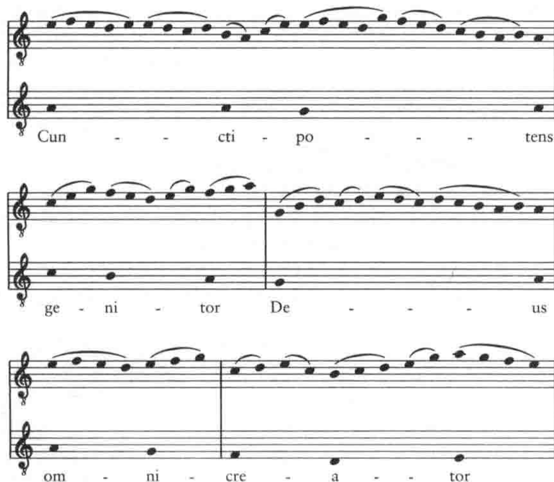
The subsequent development of polyphony based on chant moves decisively to a composed rather than improvised tradition, representing the creation of new pieces through borrowing rather than ways of performing existing music. Aquitanian polyphony, as shown in manuscripts from the early 12th century at the monastery of St Martial in Limoges, features the first known examples of florid counterpoint, in which several notes in the upper voice are sung against a single note in the lower voice. The Codex Calixtinus (*c*1170) from Santiago de Compostela includes a setting of *Cunctipotens genitor* in this style, excerpted in ex.3 (*see* SOURCES, MS, §IV, 3). A comparison between this and ex.2 shows a similar preference for perfect consonances, contrary motion and cadences at the unison or octave, but the greater freedom and faster motion of the upper voice now make it the focus of interest, instead of the slower-moving lower voice that carries the chant. The result is music in which more is new than old, and it is likely to be heard as a new piece based on borrowed material rather than as a performance of the chant with accompaniment. Here the new piece has

the same liturgical function as the old, incorporates it whole and adopts its structure, while augmenting the durations of the original melody and cadencing more frequently. This reflects a context in which the chant was liturgically required but a polyphonic setting could be substituted, at least for those portions performed by soloists, and might be preferred over the naked chant because of its greater sonority and decorative beauty.

These same characteristics hold true for the *Magnus liber* created by Leoninus about 1163–82 and later revised by Perotinus and others of the Parisian Notre Dame school, which sets the solo portions of graduals, alleluias and responsories for the major feasts of the liturgical year in two-part counterpoint. This represents perhaps the first attempt to create a coherent repertory based on musical borrowing, embellishing the specially important services with the most elaborate polyphony yet heard. Here segments of florid organum alternate with sections of discant called clausulae, in which the lower voice borrowed from chant moves almost as rapidly as the upper voice or duplum. Later portions of the repertory clearly use the rhythmic modes, and the discant sections of Leoninus's settings use at least the 1st mode; the notation is ambiguous in the sections in organal style. In both organum and discant sections, cadences occur much more frequently than in the original chant, and the structure is more dependent on cadences between the voices and on the alternation of organum and discant style than on the original phrasing of the chant. In some of the discant sections, the chant is set in a repeating rhythmic pattern, and a segment of the melody may be repeated with new material in the duplum (*see* MAGNUS LIBER, ex.2), foreshadowing the isorhythmic procedures of the 14th century. This is the earliest application of abstract structural compositional principles to borrowed material, the first time in polyphony that the borrowed melody is reshaped to create a new form rather than determining the form of the music.

Within this repertory, we also see the earliest apparent tradition of refashioning polyphonic works, as later composers freely reworked Leoninus's music or substituted new sections of discant or organum for passages based on the same segment of chant. These include three- and four-voice settings by Perotinus and perhaps others. In some cases a third voice or triplum is added above an

Ex.3 *Cunctipotens genitor* from Codex Calixtinus



existing two-voice discant clausula, a form of reworking through addition that continued up to the 15th century. Some manuscripts contain several alternative settings of the same passage, so that the performance of a liturgical item in any year might draw on a different concatenation of sections in organum and discant, so long as the entire chant is present in the lower voice. This suggests a view of the *Magnus liber* as common property, a fund of possibilities to be used at the discretion of the singers and reworked at will.

These ideas of reworking existing polyphony and drawing on a common fund of polyphonic music continue in the early motet. The first motets were created (probably in the early 13th century) by fitting a poetic text to the duplum of a discant clausula, combining the traditions of polyphony and the textual trope. This represents at least two layers of borrowing, as the clausula borrows a segment of chant for its lower voice (and may borrow its rhythmic patterning from an earlier clausula on the same melody), and the motet borrows the entire musical fabric of the clausula, sometimes adjusting the notes to fit the text. Early motet texts often related to the theme of the chant or feast from which the tenor was taken and reflected the syllables of the original text through assonance, in the tradition of textual tropes, which shows the influence of the borrowed material on text as well as music. A motet may be reworked in turn, adding a third voice with the same or another text or replacing the first text with a new one; this occurred frequently as motets travelled to England, Germany, Italy and Spain over the course of the 13th century. In comparing related motets, it is not always clear which is the source and which the reworking, prompting some scholars to prefer the term 'intertextuality' to 'borrowing' for this repertory.

Once the motet was established as a genre, new ones were composed that were not derived from clausulae, typically featuring two voices, each with its own text, above a tenor taken from chant. Later texts might be secular or sacred and in French as well as Latin, and were less often related in subject or sound to the text of the tenor. Melodies for later motet tenors were borrowed from a range of chant, not solely the responsorial melismas of the discant clausulae; some even used French vernacular tunes in their original rhythm. Thus the motet grew away from its original context and became an independent genre based on a borrowed melody.

Borrowing was so intrinsic to the motet that it also occurred in the upper voices, which in some cases borrowed from refrains or chansons, sometimes requiring adjustments to the tenor. The refrain cento combined several refrains in a tenor or other part, while the *motet enté* was a subgenre in which a borrowed refrain (both text and melody) served as a point of departure for textual and musical expansion. Borrowing and reworking also ran in the other direction, as parts of some motets were reworked as chansons.

During the later 13th century the tradition of reworking existing motets as if they were common property gave way to the composition of new motets with individual features, spurred on by the more exact notation of Franco. Both the interest in novel tenors, such as the street cry 'Fresh strawberries!' in the anonymous *On parole/A Paris/Frèse nouvele*, and the heightened rhythmic complexity in the upper voices of motets in the style of Petrus

de Cruce, suggest a concern for creating pieces based on borrowed material but marked by individuality.

Throughout the development of medieval polyphony, borrowing from chant was clearly a given, and the later borrowing of secular tunes for motet tenors or refrains was a variant on the long-established practice of using chant melodies. The medieval concept of music encouraged borrowing, in accord with related practices of glossing scripture and other texts, decorating manuscripts and revisiting common themes in art and architecture. Even in reworking polyphonic music to create a motet from a clausula or a new motet from an existing one, when the composer of the original may have been alive and known to the reworker, there was apparently no sense of ownership or deference to the music's original form to impede this process. The constant stream of new music based on old music testifies to a simultaneous regard for tradition and renewal.

See also Clausula; Discant; Magnus liber; Motet, §I; Musica enchiriadis; Organum; Refrain; Rhythmic modes; St martial, §III; and Santiago de compostela.

4. 14th century. In 14th-century Ars Nova motets, the chant is laid out in isorhythm, which codifies in the concepts of talea and color the repeating rhythmic patterns and melodic segments of earlier clausula and motet tenors. In the isorhythmic motet, the systematic use of borrowed material to create an abstract musical structure reaches its first peak. Vitry's taleas are often rhythmically complex and each motet is highly individual in structure and proportion.

Machaut and other composers used specific Vitry motets as models, emulating aspects of their structures while apparently seeking solutions that were equally individual. Machaut's *Aucune gent/Qui plus aimme/Fiat voluntas tua* borrows the talea, color and structural elements of Vitry's *Douce playsence/Garison/Neuma* (Leech-Wilkinson, C1982–3). Often the later work expands upon a concept or plan used in the earlier one. This is an early instance of a tradition that endures to the present, of using a specific work as a model for a new one while simultaneously doing something new and different. Moreover, it shows that composers were beginning to borrow aspects of music other than melodies, in this case features of the isorhythmic design. Such borrowing between motets continued, along with the isorhythmic motet itself, until about 1440 (Allsen, C1992). The recognition of an individuality worth emulating in a particular piece by a particular composer suggests a radical change in the sense of ownership, at least in this repertory, from the common fund of musical material characteristic of Notre Dame organum and early motets to an attribution of certain musical ideas as belonging to an individual composer or work. This is confirmed by the increasing tendency of scribes and theorists in the 14th and 15th centuries to attribute works to particular composers in music manuscripts and treatises, in contrast to the longstanding general practice of anonymous transmission. The study of borrowing is marked from this point onward by the contrast, not always easy to map, between use of material that is collectively owned and available and emulation of ideas that are identified with a particular composer or work. What is particularly interesting here is that it is often the structure, not the melodies, that is seen as individual and worthy of emulation. In addition, some motets borrowed or quoted texts from earlier motets, and this may have been as significant as the musical borrowings in shaping the work.

The 14th century also saw the rise of polyphonic settings of texts from the Mass Ordinary, including the complete Ordinary cycle in Machaut's *Messe de Notre Dame*. Here the Kyrie, Sanctus, Agnus Dei and *Ite missa est* are set in isorhythmic style with liturgically appropriate chants in the tenor (the Kyrie, excerpted in ex.4, uses the same chant melody as in exx.2 and 3); the Gloria and

Ex.4 Kyrie from Machaut's *Messe de Notre Dame*

TRIPLUM — Ky - ri - - - e
MOTETUS — Ky - ri - - - - e
TENOR — Ky - ri - - e
CONTRATENOR — Ky - - ri - e

Credo are each in conductus style without borrowed material, closing with an isorhythmic Amen. Of the many other settings of Ordinary texts, some share musical material, suggesting in some cases an attempt at musical unification between movements of a mass now separated in the manuscripts, and in other cases borrowing through a combination of contrafactum and reworking. One of Ciconia's Gloria–Credo pairs is based on his motet *Regina gloriosa*, and Antonio Zacara da Teramo borrowed material from his secular songs in several mass movements, anticipating the cantus-firmus/imitation mass of the later 15th century.

Several 14th- and 15th-century treatises describe a distinctive English tradition of improvised discant applied to chant in note-against-note fashion. While this seems to have begun as a manner of performance rather than of composition with borrowed material (as discussed above in relation to early polyphony), it led in the 14th and early 15th centuries to discant compositions in three parts with the chant in the middle voice.

Outside the motet, secular polyphonic music of the 13th and 14th centuries was most often composed without borrowed material, but borrowing does occur. Contrafacta appear in the polyphonic as well as monophonic repertory; for example, many of Oswald von Wolkenstein's polyphonic lieder are contrafacta. In addition, some late 14th-century French chansons quote text and music from others, perhaps continuing a tradition stretching back to the troubadours of poems and songs that quote and respond to earlier ones; for example, *Phiton, Phiton* by Magister Franciscus quotes from Machaut's ballade *Phyton, le mervilleus serpent*, and Ciconia's *Sus une fontayne* quotes the beginnings of three ballades by Philippus de Caserta (Günther, C1972).

The 14th century also saw the earliest surviving instrumental works based on musical borrowing. These are intabulations of vocal music for keyboard, arrangements that normally include most or all voices of the model, sometimes redistributing notes or omitting an inner voice the better to fit the hands, and add melodic decorations, especially in the upper voice, apparently reflecting improvisatory practice. Intabulations may have arisen from a practice of transcribing vocal works, normally written in separate parts in choirbook format, into tablature, so that keyboard players could perform more than one part at a time; such transcriptions might be better considered a performing realization of the existing work rather than a new work based on borrowing. The earliest intabulations, three motets from the mid-14th-century Robertsbridge Manuscript (*GB-Lbl* Add.28550), already transcend these limits with the ornamentation of the upper voices and should be considered separate pieces based on reworking borrowed material (*see* ARRANGEMENT, ex.1). Examples from later in the century, such as those in the Faenza Codex (*I-FZc* 117) on French and Italian secular songs, are highly embellished, showing the skill of the composer and providing a challenge to the performer.

The uses of chant in the 14th century extend earlier practices of embellishment, and contrafacta and intabulations of vocal polyphony continue in new forms the longstanding tradition of reshaping existing music for a new use. But the growing recognition of the individual in 14th-century culture is reflected in the emergence of works that explicitly engage in dialogue with earlier works, in both the motet and chanson repertories. In attempting to outdo Vitry in an aspect of isorhythmic structure, Machaut acknowledged the individuality and craft of his predecessor and attempted to proclaim his own.

See also ARRANGEMENT; ARS NOVA; DISCANT, §II; INTABULATION; ISORHYTHM; and MODELLING.

5. RENAISSANCE MASS CYCLES. Isorhythmic motets, settings of texts from the Mass Ordinary and Proper, and works in English discant style continued to be composed up to the mid-15th century. But new genres based on borrowed music and new methods of reworking emerged in sacred and secular contexts, in both vocal and instrumental music, during the next two centuries.

Works of the early 15th century based on liturgical chant often place it in the superius rather than the tenor and present it in paraphrase, altered and embellished without obscuring the contour and phrasing of the original. Essentially, these are settings of the paraphrased chant with simple accompaniment. As in earlier polyphonic elaborations of liturgical chant, the new work serves the same liturgical function and takes its form from the chant, but adds resonance, solemnity and artistry; the placement of the chant in the upper part preserves its prominence, while the lower parts reinforce the cadences through directed contrapuntal motion. In Du Fay's setting of *Kyrie 'Cunctipotens genitor'* (ex.5, on the same chant as in exx.2–4), the superius is paraphrased from the chant and accompanied in the style of fauxbourdon, in which the tenor mostly parallels it a 6th below and a middle voice follows the superius a 4th below. Paraphrase was a new manner of treating chant. Previously chant had been the foundation, from organum to the isorhythmic motet, but here it is the melody, reshaped to fit the new melodic style, including Du Fay's typical rhythmic variety and cadential figuration. Reworking existing melodies through paraphrase became characteristic of the Renaissance and has continued as a prominent method of borrowing ever since, from the elaborations of *Christ lag in Todesbanden* in Bach's Cantata no.4 (see ex.11 below) to the recasting of folk and popular melodies as themes in the music of 19th- and 20th-century composers. In virtually every case, there is a stylistic gulf between the source, usually monophonic and often quite old, and the new work,

Ex.5 Du Fay: *Kyrie 'Cunctipotens genitor'*

FAUXBOURDON

TENOR

Ky - ri - - e

embodied in the artistry with which the source is reworked into a melody suitable for the current style.

Musical borrowing reached a peak of interest and complexity in the polyphonic Mass Ordinary cycles of the 15th and 16th centuries. Although only the first two movements were performed without intervening chant or other music, these cycles were conceived as units, and composers sought methods to link the movements to one another. Polyphonic settings of liturgically appropriate chant, as in Machaut's Mass and Du Fay's early *Missa Sancti Jacobi*, were related only by similarities in number of voices, texture, sonority and style. Composers interested in linking movements more closely turned to musical similarities between movements, involving borrowing between movements and very often borrowing from an existing piece. One early solution was to begin each movement with similar music, referred to as a head-motif or motto.

Further unification, and perhaps new levels of meaning, resulted when each movement was based on the same borrowed music, as is true of the majority of 15th- and 16th-century masses. Essentially, two kinds of sources were used, monophonic and polyphonic, with two main forms of elaboration, based on cantus firmus practice or, beginning some time around 1500, the new style of pervasive imitation. Four main types of mass resulted, which have been termed the cantus-firmus mass (or tenor mass); the cantus-firmus/imitation mass; the paraphrase mass; and the imitation mass (or parody mass). Masses were normally titled by the source from which they borrowed.

The cantus-firmus mass uses the same monophonic melody, usually drawn from chant, as a cantus firmus in all movements, usually in the tenor and most often in longer note values than the other voices. The genre seems to have been inaugurated by English composers in the 1430s or 40s with works such as Dunstaple's Mass on the antiphon *Rex seculorum* and Power's Mass *Alma Redemptoris mater* and continued in numerous examples by Du Fay, Ockeghem and later composers. The choice of cantus firmus may have been motivated by the associations it carried, relating to its text, its place in the liturgy or the feast for which the mass was to be performed (as in the early English examples), but these reasons are now often obscure. The way the cantus firmus is treated varies widely and seems to have been a locus for composers to demonstrate their ingenuity. Sometimes this involves a proportional scheme or other procedures reminiscent of the isorhythmic motet; in other cases the cantus firmus is treated more freely, or the treatment may vary between movements. Certain melodies were used by many composers, such as *Caput* (from an antiphon in the English Sarum rite), and later masses on the same melody are sometimes modelled directly on one or more predecessors, suggesting a tradition of emulation and competition between composers; for example, the Ockeghem *Missa 'Caput'* is modelled on that attributed to Du Fay, and the Obrecht on both of them. Here two kinds of borrowing operate simultaneously, drawing the melody from a monophonic chant and rhythms, layout and other structural features from one or more polyphonic predecessors.

A large number of masses draw their cantus firmus from a voice, usually the tenor, of a polyphonic work, usually a secular song but sometimes an instrumental work or motet. The original rhythm of the cantus firmus is usually preserved, sometimes with proportional augmentation. While these have long been considered cantus-firmus masses, it has recently been shown that virtually all of them borrow to some extent from all voices of the polyphonic model, giving them some features of the imitation mass (Steib, D1992). Various terms have been proposed for this type, but none has yet been widely accepted; the term cantus-firmus/imitation mass will be used here. The first of this type appears to be Du Fay's *Missa 'Se la face ay pale'* (*c*1450), based on his own chanson, which uses the tenor of the chanson in the tenor of the mass and draws from all voices of the model near the end of the Gloria, Credo and Sanctus (ex.6). Here the inclusion of all voices highlights the growing recognizability of the source tenor, which in the Gloria is first presented in triple augmentation of its original durations, then in double, and finally at the same speed as in the chanson. Most composers who use polyphonic models borrow from all voices, but the extent of borrowing from voices other than the tenor varies from relatively little in the masses of Du Fay to a large amount in those of Johannes Martini. Along with variety in the extent of borrowing, there is a range of techniques, from direct borrowing of an entire polyphonic complex to realigning the counterpoint, rewriting some of the voices, compressing or extending phrases through paraphrase, enlarging points of imitation and writing new points of imitation on motifs that were not imitative in the source. Here too a tradition of competitive mass settings emerged, including multiple masses on Du Fay's *Le serviteur* and Hayne van Ghizeghem's *Allez regretz* and *De tous biens plaine*.

The paraphrase mass extends borrowing to some or all voices of the mass, yet draws only on a monophonic model, usually a chant. This type is anticipated in Martini's *Missa domenicalis* and *Missa ferialis* (*c*1470s–80s), in which chants from the Ordinary cycles for Sundays and weekdays respectively are paraphrased in the tenor and often anticipated in one or more voices, resulting in a point of imitation. In a mature paraphrase mass such as Josquin's *Missa 'Pange lingua'* (*c*1520, ex.7) and *Missa 'Ave maris stella'*, all movements are based on the same chant, all voices are virtually equal in importance, and all paraphrase the chant to varying degrees in a series of points of imitation based on the successive phrases of the chant.

The imitation mass, so named from the use of the phrase 'missa ad imitationem' in the titles of 16th-century published masses of this type (Lockwood, D1966), borrows from all voices of a polyphonic model and is distinguished from the cantus-firmus/imitation mass in that no single voice is taken over complete as a cantus firmus. In an imitation mass, composers may borrow the entire contrapuntal fabric of a phrase or some part of it, such as the primary motif or a series of chords. Changes may include writing new points of imitation on borrowed motifs, emphasizing motifs that were not prominent in the original or de-emphasizing motifs that were, changing melodic details, changing the alignment of the parts, changing the order in which motifs appear, repeating ideas and omitting ideas. The opening and closing phrases of the model frequently open and close each movement of the mass, as suggested by the descriptions of the imitation mass in Pietro Pontio's *Ragionamento di musica* (1588) and Pietro Cerone's *Il melopeo y maestro* (1613). Mouton's *Missa 'Quem dicunt homines'* (*c*1515), on a

Ex.6 (a) Du Fay: *Se la face ay pale*, conclusion

CANTUS: [a-]voir Sans el - le ne puis.

TENOR: Que nul bien a - voir Sans el - le ne puis.

CONTRATENOR

Ex.6 (b) Du Fay: Gloria from *Missa 'Se la face ay pale'*, conclusion
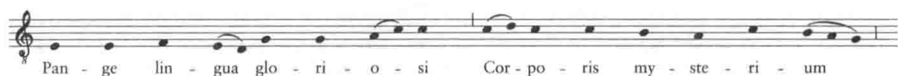
[A] - men.

C = from Cantus
T = from Tenor
CT = from Contratenor
—— = direct borrowing
- - - = insertion or deletion

motet by Richafort, is typical in beginning each movement with a new reworking of the motet's opening point of imitation, achieving considerable variety while clearly linking movements to each other and to the source (ex.8). The imitation mass became the leading type in the 16th century and continued into the 17th, gradually being displaced by types not based on borrowed material.

The purposes and meanings of the borrowings in all four types of mass are subjects for debate. It seems clear from the comments of Pontio and other theorists that musical unity was a goal, and using the same source for each movement guarantees it. Some works based on chant were apparently associated with the feast day on which the chant was performed, but this is not certain in all cases; in the same way, some masses based on motets may have been intended for performance in the same service as the motet. Reworking existing music was central to the centuries-old tradition of liturgical polyphony, and the

Ex.7 (**a**) *Pange lingua gloriosi* (hymn)



Ex.7 (**b**) Josquin: Agnus Dei from *Missa 'Pange lingua'*

x = note from chant
() = repetition of phrase from chant

introduction of new sources and new methods of elaboration was part of that tradition. Masses based on polyphonic works or written in apparent competition with earlier masses on the same source suggest a concept in music akin to that of imitation in rhetoric. There is evidence for this concept in the 16th century, since Aaron, Zarlino and other theorists use the rhetorical term *imitatio* for the reworking of a polyphonic model, and masses on polyphonic models are often titled with the formula 'Missa ad imitationem' followed by the title of the model. Whether it can be applied to the 15th century is in dispute (Brown, D1982; Perkins, D1984; Burkholder, D1985; Wegman, D1989; Meconi, *JM*, D1994), and the large number of masses in both centuries based on the composer's own composition suggests purposes other than the emulation of a revered model that is at the heart of rhetorical imitation. The words of secular songs or motets may have carried significance. Josquin's *Missa 'Di*

Ex.8 (a) Richafort: *Quem dicunt homines*

SUPERIUS: Quem di - cunt ho - mi - nes es - se fi - li - um ho - mi - nis, es - se fi - li - um ho - - mi - nis? Re -

ALTUS: Quem di - cunt ho - mi - nes es - se fi - li - um ho - - - - - - mi - nis? Re -

TENOR: Quem di - cunt ho - mi - nes es - se fi - li - um ho - - mi - - nis, es - se fi - li - um ho - mi - nis, ho - - - - - - mi - nis?

BASSUS: Quem di - cunt ho - mi - nes es - se fi - li - um ho - mi - nis?

Ex.8 (b) Mouton: Kyrie from *Missa 'Quem dicunt homines'*

DISCANTUS: Ky - ri - - - - - - e e - lei - - - - - - son,

ALTUS: Ky - ri - - - - - - e e - - - lei - - son,

TENOR: Ky - ri - - - - - - - - - e e-

BASSUS: Ky - - ri - - - - - - - e

Ex.8 (c) Mouton: Gloria from *Missa 'Quem dicunt homines'*

DISCANTUS: Et in ter - ra pax ho - mi - - ni - - bus bo - nae vo - lun - ta - tis. Lau - da - mus te.

ALTUS: Lau - - da - mus te. Be - ne - di - - ci - - mus te.

TENOR: Et in ter - ra pax ho - mi - - ni - - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

BASSUS: Bo - - nae vo - lun - ta - tis. Lau - da - mus - te. Be - ne - - di - ci - mus te.

Dadi' is based on Morton's chanson *N'aray je jamais mieulx que j'ay*, but presents only the first line of the chanson, asking a question ('Will I never have better than I have?') that has spiritual as well as secular meanings, until the whole cantus firmus appears at the 'Osanna' during the elevation of the host, symbolizing the answer in salvation through Christ (Long, D1989). In addition, it has been suggested that some masses quote or allude to chansons other than that used in the tenor, evoking their texts in order to enrich the meaning of the mass text (Reynolds, D1992). Such a reference to music in order to bring its text to the mind of the listener was apparently new in the 15th century, and later became a significant aspect of programmatic borrowing.

See also CANTUS FIRMUS; FAUXBOURDON; HEAD-MOTIF; IMITATION; MASS, §II, 6–9; MOTTO; PARAPHRASE; PARODY (i); PARODY MASS; RHETORIC AND MUSIC; SETTING (ii); and TENOR MASS.

6. OTHER RENAISSANCE SACRED MUSIC. Other liturgical vocal music of the Renaissance used borrowed material in ways similar to masses. Motets were often based on existing chants with the same texts and used a variety of approaches. A comparison of settings of *Alma Redemptoris mater* shows the frequent and varied use of paraphrase, including Du Fay's paraphrase of the chant in the superius, Ockeghem's use of the chant as a paraphrased cantus firmus and Palestrina's use of paraphrase in all voices in points of imitation. Some motets drew a cantus firmus from a chant other than that from which its text was borrowed, as in the motets of Johannes Regis, or from a secular song, linking the two texts; Josquin's *Stabat mater* uses as a cantus firmus the tenor of the widely known chanson *Comme femme desconfortée*, whose words (though probably not sung in the motet) provide a poignant commentary to the Latin text through their depiction of a woman disconsolate at the death of a beloved. Some 16th-century motets reworked a polyphonic model in the manner of an imitation mass movement (Macey, D1993). Others relied on an existing motet as a structural model, with little or no melodic borrowing (Fromson, D1992). But many motets used no borrowed material, and this became standard by the late 16th century.

Hymns and *Magnificat* settings, long performed antiphonally, were from about the 1430s onwards often set in alternating plainchant and polyphony. Du Fay's complete cycle of hymns for the important feasts of the liturgical year established the pattern of alternating plainchant in the odd-numbered verses with a three-voice setting used for all of the even-numbered verses of a hymn. Later composers varied this pattern, using four voices, setting the odd-numbered verses, alternating two polyphonic settings, or providing a new polyphonic setting for each even- or odd-numbered verse. The last was standard for *Magnificat* settings and became so for hymns by the 1490s. One of the challenges of the form was providing a different setting for each verse, particularly for the formulaic canticle tones of the *Magnificat*.

Du Fay's and other early 15th-century settings paraphrased the chant in the superius. Hymns from the late 15th century to the 16th use the chant as a cantus firmus, at first in long, even notes accompanied by active counterpoint in the other voices, later often paraphrasing the hymn in one or more of the other voices, generally before its appearance as a cantus firmus (*see* HYMN, §III, 1 and 2, ex.8 and ex.9). In 16th-century settings, the pervasive imitation of motifs from the hymn and the closeness in style of the cantus firmus to the other voices makes the texture similar to that of the paraphrase mass or motet. 16th-century composers wrote *Magnificat* settings using the same approaches to borrowing and reworking as for hymns, but they also adapted methods familiar from the mass. These include settings with pervasive imitation, often paraphrasing the *initio* and *terminatio* of the canticle tone in points of imitation, as in the *Magnificat* settings of Palestrina, and parody or imitation *Magnificat* settings based on secular works or motets, including almost 40 by Lassus. Imitation *Magnificat* settings are among the few settings from the Renaissance not to be based on the plainchant canticle tones. There are also a few based on other cantus firmi, similar in style to cantus-firmus mass movements.

Parallel to polyphonic vocal settings of hymns and the *Magnificat* are settings for organ of hymns, canticles, psalm tones and antiphons, performed in alternation with plainchant. Descriptions of such *alternatim* performances date back to the 14th century, but the earliest extant examples of organ settings are a hymn and *Magnificat* in the Faenza Codex from the early 15th century (*I-FZc* 117). This is also the earliest source of organ versets for the mass, which treat items of the mass in the same manner, for example by alternating phrases of the Kyrie between organ and voices. Organ versets were often improvised, but many were written down, and several organ masses or other collections of liturgical organ settings were published in the 16th century. Until the mid-17th century, organ hymns, *Magnificat* settings and versets were almost invariably cantus-firmus settings of the appropriate segment of chant. From the mid-16th century, some composers introduced elements from parallel vocal genres, such as anticipating the cantus firmus with points of imitation derived from it.

The Lutheran Reformation in the early 16th century led to the creation of a new repertory of sacred music based on the chorale. Chorales were initially sung by the congregation in unison and unaccompanied. Most were adapted from chant, from German devotional songs (many of which were themselves reworkings of chant) and from secular songs, or were composed using conventional melodic types and formulae. Techniques of adaptation ranged from simple contrafactum to ingenious reworkings, such as Luther's reshaping of the Gregorian hymn *Veni Redemptor gentium* as the chorale *Nun komm der Heiden Heiland* (ex.9). Chorales in turn were arranged in polyphonic settings in varying styles. Early settings present the chorale in the tenor, either harmonized in chordal style or treated as a cantus firmus in long notes, sometimes preceded by imitation in the other parts; later settings include harmonizations with the chorale in the top voice and a style of chorale motet in which each line of the chorale is treated in imitation by all voices. Organists probably improvised chorale settings for *alternatim* performance with the choir or congregation, but few survive from before the 1570s and 80s, when several collections were published of settings for organ in mostly chordal style, some perhaps intabulations of vocal settings. Tunes for singing metrical translations of the psalms in the Calvinist and other Reformed churches were also sometimes adapted from chant or from secular songs. Psalm tunes were in turn reworked for new translations of the psalms into Dutch, German, English and other

Ex.9 (a) *Veni redemptor gentium*

Ve - ni, re - - dem - ptor gen - ti - um, o - sten - de par - tum vir - gi - - nis;

mi - re - tur om - ne sae - cu - lum, ta - - lis de - cet par - tus de - um.

Ex.9 (b) *Nun komm der Heiden Heiland*

Nun komm der Hei - den Hei - land, Der Jung - frau - en Kind er - kannt;

Dass sich wun - der al - le Welt. Gott solch Ge - burt ihm be - stellt.

x = note from chant

languages and were used in polyphonic settings in cantus-firmus style, imitative counterpoint or simple harmonizations, by Bourgeois, Goudimel, Sweelinck and others. The French noël repertory (Catholic but non-liturgical) included melodies adapted from popular songs, polyphonic chansons, and hymns, tropes and other chants.

See also Chorale; Chorale motet; Chorale settings, §§I, 1 and 2, and II, 1; Hymn, §III, 1 and 2; Magnificat, §2; Motet, §II; Noël; Organ hymn; Organ mass; Psalms, metrical; and Verse (ii).

7. Renaissance secular music. The importance of liturgical chant and a long tradition of basing new works on existing music may partly explain the centrality of borrowing for sacred music in the Renaissance. Yet borrowing in various forms is almost as pervasive in secular repertories, suggesting that it was part of the period's basic concept and practice of music.

Polyphonic German songs from about 1450 to about 1550 are often settings of monophonic lieder, treating the existing tune as a cantus firmus accompanied by two or three independent contrapuntal lines. Isaac's two settings of *Innsbruck, ich muss dich lassen* represent variants of this tradition, the first treating the tune as a cantus firmus in canon in the inner voices (a setting that Isaac re-used in the Christe of his *Missa carminum*, a borrowing of a borrowing) and the second placing the tune in the cantus over a largely homophonic harmonization. Both approaches also appear in polyphonic settings of French popular monophonic tunes, as in the *chansons rustiques* (Brown, D1959).

The chanson repertory of Josquin's time is replete with different polyphonic versions based on the same tune and text. Some of these are settings of monophonic tunes, often in cantus-firmus style. But many are reworkings of polyphonic chansons, and some chansons were adapted dozens of times. The variety of techniques used is exemplified by Hayne van Ghizeghem's *De tous biens plaine*, one of the most frequently adapted: one reworking adds a fourth voice *si placet*; three substitute a new contratenor; two retain two voices of the original and add two new voices; 28 borrow the superius, tenor or contratenor as a cantus firmus and add one to three new voices (in three cases with a new added text); two combine one voice from this chanson with one from another existing chanson and two new voices; and one reworks parts of all voices of the model (Meconi, *JRMA*, D1994). Reworkings appear to begin about 1450 with numerous alternative versions of *O rosa bella* and become increasingly common in the second half of the century. This coincides with or soon follows the practice of basing mass cycles on polyphonic secular works; the two are almost certainly related, with many of the same composers active in both traditions. Yet there are differences in the two practices, most notably that the secular reworkings tend to present the borrowed voice or voices without transposition or significant alteration, in the same voices and rhythmic values as in the original. Such a reworking may have served several purposes, such as bringing an older work up to date by adding a fourth voice or smoothing out the contratenor; providing a fresh version of a familiar favourite, akin to 'covers' of hit recordings in late 20th-century popular music; or demonstrating the skill of the composer in recasting a well-known model, a combination of 'emulation, competition, and homage' (Brown, D1982). Some reworkings seem to have been written by students, to judge from their lesser quality, their preservation anonymously in only one source and, in rare cases, evidence of correction and revision; it seems likely that imitation of a model chanson was a frequent mode of instruction in composition. The tendency to return repeatedly to the same models, such as *Fors seulement* and *Fortuna desperata*, suggests that composers were conscious of engaging in a tradition involving competition with each other and a search for new and individual ways of treating common material. In contradistinction to the 19th and 20th centuries, when inventing a distinctive melody or style came to be valued most highly, Renaissance musicians seem to have regarded the reworking of existing material as a test of compositional skill, demonstrating one's inventiveness not in what one starts with but in what one does with it.

Chanson reworking continued throughout the 16th century, partly in response to the demand for published music for amateurs. Attaingnant and others recast four-voice chansons for three or two parts or for voice and instruments and published them repeatedly, often without attribution (Heartz, D1971). The most popular songs, such as Didier Lupi Second's *Susanne un jour* (Levy, D1953), Sandrin's *Doulce memoire* (Dobbins, D1969–70) and Sermisy's *Jouyssance vous donneray*, were reworked for fewer parts, for instruments, as contrafacta, in new chansons based on cantus firmus or paraphrase, as psalm

tunes or dance melodies, and in other ways, normally without attribution to the original composer. Both the frequency of re-use and the frequent lack of attribution suggest a musical culture in which reworking was undertaken primarily for utilitarian reasons, to adapt music to a new function or performing ensemble, and in which ownership of music lay with the user as much as or more than with the originator.

Frottolas often quoted or alluded to text and music of other frottolas or earlier works. By contrast, Italian madrigals seldom drew from existing works and were in turn reworked less often than chansons or frottolas, primarily in arrangements for two or three voices or voice and instruments. Interest in correct declamation, expressive inflection and vivid illustration of the words inspired invention of new music uniquely suited to the text and made emulation less satisfying, even when composers set the same poem. But at least some madrigal composers drew on earlier works as models for procedures or effects, usually without melodic borrowing; for example, some of Monteverdi's early madrigals are modelled on ones by Luzzaschi, Marenzio and Wert (Watkins and La May, D1986; Tomlinson, D1987). English madrigal composers used Italian works as models; for example, Morley borrowed directly, reworking several ballettos of Gastoldi and canzonets and madrigals of other composers, while Weelkes used works of Salamone Rossi as models for his first madrigal collection, borrowing points of imitation, melodic contours, rhythms and textures (Cohen, D1985).

The Renaissance also saw the development of genres based on quotation (rather than reworking or modelling), in which recognizing the quoted material is part of the game. The quodlibet, practised mostly in Germany from the 15th century to the mid-18th, combined quotations from several songs, usually with humorous intent. Successive or homophonic quodlibets, the most common type, present a patchwork of brief musical and textual fragments in one voice, including folksongs and street cries, accompanied by voices without quotation. Simultaneous or polyphonic quodlibets combine in counterpoint two or more such patchwork voices, two or more complete borrowed melodies, or a mixture of both types. Related forms in other nations include the *ensalada* (Spain), *fricassée* (France) and *incatenatura* or *misticanza* (Italy). The English medley tends to present a series of complete songs rather than fragments. The Latin American *ensaladilla* was a quodlibet villancico comprising a series of existing villancicos strung together with linking passages.

Much instrumental music of the Renaissance was based on borrowing. Intabulations of vocal music continued throughout the Renaissance and into the 17th century. Numerous keyboard intabulations appear in German manuscripts, notably the Buxheimer Orgelbuch (*see* ARRANGEMENT, ex.2). The rise of music printing and of amateur interest in performance in the early 16th century led to many published collections of intabulations for keyboard, lute, vihuela and other plucked string instruments, with varying degrees of embellishment (*see* ARRANGEMENT, ex.3). Such transcriptions testify both to the popularity of the vocal originals, which ranged from motets to madrigals and villancicos, and to the readiness of musicians to rework existing music to suit new circumstances. The more elaborate reworkings display the compositional and performing virtuosity of the intabulator, and essentially constitute variations on the vocal model.

The canzona began as an instrumental arrangement of a polyphonic chanson, like the four in M.A. Cavazzoni's *Recerchari motetti canzoni* (1523). His son Girolamo Cavazzoni's canzona on Josquin's *Faulte d'argent* (published 1543) considerably reworks its model, eliminating the canon between contratenor and quinta pars, rewriting the opening point of imitation (whose original imitation at the unison would be ungraceful on the organ), adjusting the rhythm, compressing the opening phrases of five and seven bars respectively to four each, and making similar changes throughout to create a substantially new work on the same motivic ideas and formal and harmonic plan (ex.10). Later canzonas were composed using newly invented material in a similar style, and many ensemble canzonas were transcribed for keyboard or lute before the newly composed keyboard canzona was established around 1600. Thus the canzona, like the motet, began as a genre defined by its use of borrowed material and evolved by the early 17th century into an independent work, normally free of borrowing.

Another genre originally derived from vocal models was the instrumental setting of chant or other melody in cantus-firmus style, apparently not intended for liturgical use. Most striking is the English tradition of In Nomine compositions for consort or keyboard. The practice originated in instrumental performances and intabulations of the 'In nomine Domini' section of Taverner's Mass on the Sarum antiphon *Gloria tibi Trinitas*, which uses the chant as a cantus firmus. Later English composers borrowed the cantus firmus for new instrumental works, which became known as 'In Nomine', and some also adapted motifs from Taverner's other voices. Akin to the *Caput* mass tradition, In Nomines involved direct borrowing of a monophonic tune coupled with emulation of previous polyphonic works based on that tune, resulting in a chain of competitive composition in which the way one worked with borrowed material while introducing something new was part of demonstrating one's skill as a composer.

Dance music was often improvised over a given cantus firmus. Numerous tunes for the basse danse were drawn from French chansons. Other dances were based on repeating basses or chordal schemes such as the passamezzo and folia, which served both as schemes for improvisation, like the 12-bar blues in the 20th century, and as material to be borrowed and reworked into compositions for lute, keyboard or instrumental consort.

The most significant use of borrowing in instrumental music was the new genre of variations. Borrowing and variation are clearly related; most types of borrowing in the Renaissance, from paraphrased hymns and instrumental intabulations to the imitation mass, resemble one or more free variations on the source, and embellishing a newly composed theme is similar to reworking an existing piece. But pieces conceived as sets of variations first appear in the 16th century, especially in Italy, Spain and England, in works for lute, vihuela or keyboard. Spanish and Italian variation sets were often based on repeating basses or harmonic frameworks commonly used for improvisation. Examples of these, including the passamezzo, folia, romanesca, Ruggiero and Spagna, appear in Mudarra's *Tres libros de musica en cifras para vihuela* (1546) and the *Tratado de glosas* (1553) by Diego Ortiz.

Ex.10 Josquin's *Faulte d'argent* and Cavazzoni's *Canzon sopra Falt d'argens*

S = from Superius
CT = from Contratenor
T = from Tenor
Q = from Quinta pars
B = from Bassus
—— = borrowed notes, with some rhythmic changes
- - - - = notes inserted or deleted

Other works presented a cantus firmus in a succession of varied settings, as in the *diferencias* (variations) on *O gloriosa Domina* by Luys de Narváez (1538), or combine melodic variations with a repeating bass, as in the latter's variations on *Guárdame las vacas*. English composers wrote variations on short repeated ground-bass figures, sometimes borrowed, and cantus-firmus variations on hymns and other liturgical chant. In the closing decades of the 16th century and the early 17th century, English composers for virginal such as Bull and Byrd cultivated all current types of variations, including variations on traditional bass patterns, cantus-firmus variations, melodic variations on popular songs and fantasias on borrowed motifs such as the diatonic hexachord and other commonly used solmization figures. Writing variations on a borrowed theme remains one of the most prominent uses of musical borrowing down to the present day; indeed, it is so common that it is seldom thought of as a kind of borrowing.

This survey of borrowing in the Renaissance from the mass to secular instrumental music shows how widespread borrowing practices were, how often new music depended on reworking older material, how habitual borrowing was for composers, and how varied and often masterly were their methods of adaptation. Within repertories that included music on newly invented subjects and music on

borrowed ones, such as motet, chorale and canzona, there appear to have been few distinctions between works that borrowed and those that did not in how the musical material was used and the work was structured. Clearly the focus of composition was on skilful elaboration, not originality in invention. Luther's famous comment that Josquin was 'the master of the notes', which 'must do as he wills', confirms that mastery lay not in the material but in what the composer did with it. The frequent return to the same melodies and models for reworking, from *O rosa bella* to *Susanne un jour* and the romanesca, suggests that these formed part of a core repertory for one or more generations, as familiar as the Beethoven symphonies to 19th-century concertgoers and as jazz standards to 20th-century fans, and that part of the pleasure of music was to hear the familiar in a new guise.

See also BASSE DANSE; CANZONA; DIFERENCIA; ENSALADA; ENSALADILLA; FOLIA; FRICASSÉE; GROUND; INCATENATURA; IN NOMINE; LIED, §I, 1–3; MEDLEY; MISTICANZA; OSTINATO; PASSAMEZZO; QUODLIBET; ROMANESCA; RUGGIERO; SPAGNA; STREET CRIES; TENORLIED; and VARIATIONS.

8. THE BAROQUE ERA. Early 17th-century composers continued many of the borrowing practices of the previous century. Monteverdi's Vespers (1610) included cantus-firmus settings of psalms and two of the *Magnificat*, an instrumental sonata on the litany melody *Sancta Maria, ora pro nobis* and an imitation mass on a Gombert motet. Frescobaldi wrote variations on the Ruggiero, romanesca and other popular tunes; capriccios on *La sol fa re mi*, the ascending and descending hexachord, and other frequently used subjects; keyboard settings of hymns and the *Magnificat*; and, in the organ masses of *Fiori musicali* (1635), settings of plainchant Kyrie sections to be performed *alternatim* with chant, including *Kyrie 'Cunctipotens genitor'*.

Yet several forms of borrowing declined in significance after 1600. Settings of Latin liturgical texts such as hymns and the *Magnificat* were less likely to incorporate the original chant, partly because the modern style differed radically from the old modal tunes and from earlier styles of elaborating them. By the 18th century, when the chant appeared as a cantus firmus, as in the 'Confiteor' of Bach's Mass in B minor (*c*1747–9), it was a rhetorical gesture, an evocation of an archaic style regarded as especially dignified and sacred. An intense focus on the proper declamation and expression of texts, both secular and sacred, promoted a search for individual solutions rather than extensions of tradition. Composers after about 1630 tended to avoid parody, paraphrase and cantus firmus procedures in their masses and Latin motets in favour of devising a unique musical treatment appropriate to the text and the circumstances of performance. Similarly, instrumental sonatas, canzonas, toccatas, ricercares and other forms relied primarily on new musical material.

Composers did not cease imitating each other, but they tended to borrow styles and conventions more often than melodies or polyphonic complexes. Monteverdi's *stile concitato*, invented for *Il combattimento di Tancredi e Clorinda* (1624), was imitated by Grandi and Schütz, and his *Lamento della ninfa* (published 1638) helped establish a tradition of laments over a descending tetrachord ostinato, including laments by Cavalli, Cesti, Purcell and Handel. Lully's overtures and concertos by Corelli and Vivaldi likewise set a pattern for later composers. Once such styles and conventions were established, however, any number of works might have served as models, making borrowing from any particular piece difficult to trace.

Still, borrowing in the Baroque era was frequent, in three main arenas: music on standard harmonic or bass patterns; genres based on borrowing, such as variations, chorale settings, organ mass and quodlibet; and reworking existing music, either one's own or another's, for a new purpose. The last of these began to raise issues of originality and plagiarism for critics in the 18th century and later (see §9, below).

Dances, vocal and instrumental settings, and variations continued to be composed on bass patterns and melodies inherited from the 16th century, and new ones entered the repertory. Strophic songs, duets and instrumental variations on the romanesca and Ruggiero reached their peak in the first third of the 17th century. The folia melody and bass was current in Spain and Italy through the 1670s and a variant form ('Folies d'Espagne') remained popular up to 1750, especially in France and England. The opening chorus of the final dance of the Florentine intermedi of 1589, by Cavalieri, became well known as the *Ballo del Gran Duca* or *Aria di Fiorenza* and was adapted in over 100 dances, intabulations and other compositions (Kirkendale, E1972). The chaconne began as a Mexican dance-song imported to Spain and Italy, where its repeated harmonies developed into ostinato bass patterns used across the Continent for variations; passacaglia basses had a similar evolution from harmonic formulae used as guitar ritornellos for Spanish songs. Variation sets on these chord progressions or bass patterns, such as Frescobaldi's *Partite sopra passacagli* (1627), were imitated by later composers in a tradition that culminated in the orchestral and choral chaconnes and passacaglias of Lully, Purcell and others. Variations on bass ostinatos and harmonic patterns were popular all over Europe. As the century continued, direct borrowing decreased as conventional patterns and figures emerged. These conventional basses and harmonic progressions are in some respects comparable to melodic formulae in early chant; in both cases, the music that survives in notation appears to have resulted in part from a tradition of improvising new realizations of a familiar formula. The overlap between using a convention and emulating a particular work is illustrated by Bach's Passacaglia in C minor for organ, which drew on broad generic traditions, borrowed the first half of its bass ostinato from an organ passacaglia by André Raison and emulated textures and procedures from Buxtehude's Passacaglia in D minor.

Many variations in the first half of the 17th century were composed on original material, including the new forms of strophic variations, variation canzona, variation sonata and variation ricercare, but borrowed material continued to be used. Northern composers from Sweelinck to Bach wrote variations on chorales, usually in a series of cantus firmus settings, and Sweelinck, Scheidt and later composers also wrote melodic variations for keyboard on secular songs, often treating the melody less as a line to be decorated than as a general framework.

While the use of Latin chants in new works decreased, compositions based on chorales proliferated in Lutheran Germany. These included four-part harmonizations with the chorale in the upper voice; chorale motets using cantus-firmus procedure or imitation of each phrase in all voices; the chorale concerto practised by Praetorius,

Schein and Scheidt, which introduced chorale melodies into the new concerted Italian vocal genres; the chorale ricercare, an organ counterpart of the chorale motet in which each line of the chorale was treated in fugal imitation; the chorale fugue, in which only the first or first two lines were imitated fugally; chorale variations (or chorale partita) for organ; the chorale fantasia, a large organ work that freely developed a chorale, often presenting each line in more than one manner; and the chorale prelude, a setting of the chorale tune in embellished form with simple accompaniment or as a cantus firmus above or amid imitative or figurative counterpoint, played on the organ to introduce the tune before the congregation sang a chorale.

Ex.11 Bach: Cantata No.4
(a) Versus 1, bars 1–6

Ex.11 (b) Versus II, bars 1–8

S + TPT: Den Tod, den Tod, den Tod Nie - - - mand zwin - - gen kunnt bei al - - len Men - - - - schen - kin - - dern,

A + TRBN I: Den Tod, den Tod, den Tod Nie - - mand zwin - - gen kunnt bei al - len Men - - - schen - kin - - dern,

CONTINUO

Ex.11 (c) Versus VII, bars 1–2

S + VN I + TPT / A + VA I + TRBN I: Wir es - sen und le - ben wohl / Der al - te Sau - er -teig nicht soll

T + VA II + TRBN II / B + TRBN III + CONT

Most elaborate was the chorale cantata, which set one verse of the chorale text in each movement and borrowed its tune for some or all movements, using a variety of methods from cantus firmus to paraphrase and imitative polyphony and usually ending with a chordal setting of the chorale melody for chorus, sometimes decorated with obbligato instrumental parts. Bach's Cantata no. 4, on *Christ lag in Todesbanden* (?1708), is a late but well-known example, with a different approach in each movement (ex.11). The first verse is in chorale motet style with the chorale as a cantus firmus in long notes in the soprano, motifs paraphrased from it in other voices and the chorale's opening auxiliary-note figure echoing throughout the texture. The second verse features a paraphrase of the chorale in the soprano, anticipated and accompanied by several statements of the descending step that opens the chorale. After other types of settings in later movements, the final verse is a straightforward four-part harmonization. More numerous than pure chorale cantatas were cantatas that incorporated a chorale in one or more movements, interspersed with biblical verses or other poetry set as recitatives and arias. Chorale settings were also interpolated into other sacred works, as in Bach's Passions. Movements on other texts, especially for chorus, often incorporated a chorale as a cantus firmus in either voices or instruments; Bach's Kyrie in F BWV233*a* uses *Christe du Lamm Gottes* in this way. The ingenuity with which composers used and transformed chorales is impressive. All types of chorale reworking linked the music heard to tunes and texts familiar to the congregation, reinforcing the didactic message of the chorale while introducing artistry and variety.

Many organ masses were composed and published in Italy in the first half of the 17th century and in France in its last third. The Italians continued to use chant, usually in cantus-firmus style, but French composers such as Raison and François Couperin tended more often to paraphrase or even omit the chant. The popularity of singing noëls at Midnight Mass at Christmas led Charpentier to include several noël melodies in his *Messe de minuit pour Noël* for voices and orchestra; organists composed numerous settings of noëls and, beginning in the 18th

century, *messes en noëls*, in which each verset was based on a noël melody.

Such works exploited the listener's pleasure in recognizing familiar tunes in a new context. The same was of course true of the quodlibet, medley and similar forms, which continued through the 17th and 18th centuries, and of stage works that incorporated borrowed music. Familiar songs, sometimes with altered or new texts, were sung in the plays of Shakespeare and in Jacobean city comedies in the early 17th century (Austern, E1985). The French *comédie en vaudevilles* and the English and North American ballad opera, both especially popular in the first half of the 18th century, were comic plays with numerous interpolated songs that set new words to familiar traditional or popular melodies.

See also BALLAD; BALLAD OPERA; CHACONNE; CHORALE CANTATA; CHORALE CONCERTO; CHORALE FANTASIA; CHORALE FUGUE; CHORALE PARTITA; CHORALE PRELUDE; CHORALE RICERCARE; CHORALE SETTINGS; CHORALE VARIATION; GROUND; HYMN, §III, 3; LAMENTO; MAGNIFICAT, §3; OSTINATO; PASSACAGLIA; THÉÂTRES DE LA FOIRE; VAUDEVILLE; and VARIATIONS.

9. REWORKINGS AND ISSUES OF ORIGINALITY. The type of borrowing practised in the Baroque era that has seemed most foreign to later centuries was the re-use or reworking of entire pieces. 19th-century notions of originality regarded reworking one's own music as unoriginal and taking another's work without due credit as plagiarism. These ideas began to emerge during the 18th century, and their gradual acceptance led to a fundamental change in attitudes towards and practices of borrowing.

In the 17th and 18th centuries, music was designed for a particular circumstance, sometimes for a single occasion, and music that was not recast for a new use would often not be heard again. It is therefore no surprise that composers felt free to re-use or rework their own music to suit a new purpose, occasion or audience. Monteverdi rewrote the lament from his opera *L'Arianna* (1608) as a madrigal sequence for five voices to include in his sixth book of madrigals (1614) and later created a sacred contrafactum of it as *Pianto della Madonna*, published in *Selva morale e spirituale* (1641); similarly, he reworked his canzonetta *Chiome d'oro* as a motet, *Beatus vir*. Lully recast his *tragédie-ballet Psyché* (1671) as an opera (1678). Purcell re-used earlier music frequently in his incidental music for plays and often excerpted and adapted solo songs and duets from larger works. Vivaldi re-used arias in later operas, and his instrumental and vocal works often share ritornello material. Rameau arranged instrumental music from *Les Indes galantes* as a series of harpsichord pieces titled *Quatre grands concerts* (1735) and borrowed phrases and refrains from his harpsichord pieces in his operas. Bach recast many of his secular cantatas as sacred cantatas and reworked individual cantata movements in new cantatas, the *Christmas Oratorio* and the Mass in B minor; he also adapted several violin and other concertos as harpsichord concertos for his own concerts. Handel frequently re-used or reworked earlier compositions, most famously in *Messiah* (1742) and in many of his operas. Most of these adaptations made available for new performances or for publication music that otherwise would no longer have been performed, and the others made the music usable in new contexts, such as for religious services or home performance. Many also represent new and sometimes ingenious extensions for musical ideas the composer had already worked with, demonstrating both the hitherto unrealized potential in the material and the skill of the composer. Often a similarity of wording, affect, subject or dramatic situation makes the earlier music appropriate for a new text and helps to explain why the composer was reminded of a particular piece and chose it for reworking.

Composers also frequently adapted music by others, and often for the same reasons. Monteverdi reworked Caccini's monodic setting of *Sfogava con le stelle* as a five-voice madrigal, perhaps as an answer to Caccini's criticism in the preface to *Le nuove musiche* of the new style of polyphonic madrigals championed by Monteverdi (Horsley, E1978). Aquilino Coppini wrote and published three books of sacred contrafacta of madrigals by Monteverdi and others (1607–9), making works in the new style available for worship and devotions. Lutenists, guitarists and keyboard performers transcribed or recomposed music for voices or other instruments for their own. In the New World, Spanish and French missionaries appropriated tunes of the indigenous peoples for Christian texts. Schütz reworked secular duets by Monteverdi and motets by Gabrieli and Grandi. Lully's operas were parodied at the Théâtre Italien, with comic texts set to his music.

By the late 17th century, any opera being revived with new singers in a different city was likely to be presented as a pasticcio to some degree, as singers routinely substituted arias they already knew or that better suited their voices; in the 18th century, impresarios often assembled pasticcios by adapting existing arias by diverse composers to an existing or a new libretto. Several Handel operas were pasticcios in whole or part; he reworked pieces by Stradella, Kerll, himself and others in his oratorio *Israel in Egypt* (1739); he drew extensively on Muffat and to a lesser extent on Telemann and Domenico Scarlatti in his instrumental works; and he frequently used motifs from existing works in new contrapuntal contexts. Bach transcribed concertos by Vivaldi, Johann Ernst of Saxe-Weimar, Telemann and others for organ or harpsichord, arranged sonatas and a fugue by Reincken for keyboard and pieces by Telemann and Couperin for organ, and wrote fugues on themes by Albinoni, Corelli and Legrenzi. His late motet *Tilge, Höchster, mein Sünden* (1741–6) was based on Pergolesi's *Stabat mater*. The motives for these reworkings included competition for Monteverdi, studying and absorbing another composer's style for Schütz and Bach, practicality and profit for Coppini and the opera impresarios, and the challenge of composing a new work on a given model, and almost all made the existing music usable in new circumstances.

The most interesting reworkings also improved on the source in some way, in accord with Mattheson's advice in *Der vollkommene Capellmeister* (1739): 'Borrowing is permissible; but one must return the object borrowed with interest, i.e., one must so construct and develop imitations that they are prettier and better than the pieces from which they are derived'. In some cases, the original composer was identified or would have been known to listeners. That composers did not always identify their sources is not surprising for an era in which music was valued for its usefulness as entertainment, as accompaniment to worship or as expressive vehicle for a text, rather than as an art practised for its own sake. More artisan than artist, a composer of this time was expected to

provide appropriate music that was fresh but not necessarily original.

Composers in the Baroque sought recognition for their innovations and credit for their compositions, as did Gesualdo and François Couperin in publishing music that had circulated without their permission, but they seldom claimed ownership of musical material when it was reworked by others. Cavalieri strongly asserted his priority as first to use the *stile rappresentativo*, but there is no sign that he or anyone was as concerned that he was the composer of the music that became known as *Ballo del Gran Duca*, subject of so many compositions in the early 17th century. Imitation of existing material was accepted and skilful reshaping lauded in music as in literature and the other arts, as had been true for centuries. The occasional complaints of plagiarism or misappropriation from the 16th century to the early 18th usually concerned the attribution of entire works, not the borrowing of musical material for reworking (Pohlmann, A1962).

But in English critical writings of the mid-18th century there began to emerge a new concern for originality as superior to imitation in literature (Buelow, E1988). Edward Young wrote in *Conjectures on Original Composition* (1759):

An Imitator shares his crown, if he has one, with the chosen Object of his Imitation; an Original enjoys an undivided applause. An Original may be said to be of a vegetable nature; it rises spontaneously from the vital root of Genius; it grows, it is not made: Imitations are often a sort of Manufacture wrought up by those Mechanics, Art, and Labour, out of pre-existent materials not their own.

Within two generations, originality and genius were considered central to the creative process, and direct borrowing from a model – part of imitation in literature since Quintilian – risked accusations of plagiarism. Writers on music soon adopted the same attitudes, and by the early 19th century the invention of new melodies and new effects had replaced the skilful manipulation of given material as the sign of a great composer. Only in the training of young composers did overt imitation still meet approval. Romanticism has no more profound source than this change in emphasis from the continuity and collectivity of a tradition sustained through imitation of exemplary models to the individualism of an artistic culture that prized genius, inspiration and innovation.

As a sign of the change in values, by the early 19th century Handel stood accused of plagiarism (Horncastle, E1822) for practices that seem today like particularly excellent examples of what had been a long and distinguished tradition of creatively reshaping borrowed material, using a wide range of procedures (Harris, E1990; Winemiller, E1994 and E1997; Risinger, E1996). Handel has been a focus for studies of borrowing for two centuries, because of the historical irony that he was the most significant composer associated with England, where the critical emphasis on originality began, yet he reworked his own music and borrowed from others more often than his contemporaries. Indeed, the issue is so significant in Handel scholarship that there is a modern publication of his sources (Roberts, E1986–8).

See also PARODY (ii) and PASTICCIO.

10. LATE 18TH CENTURY. The late 18th century can be seen as a time of transition between old attitudes towards borrowing and new ones. Some forms of borrowing common in the Baroque era were still practised, some declined in popularity and some changed, while new types appeared. Operatic pasticcios were staged in Italy and London until the end of the century and (under the name 'quodlibet') in Vienna early in the 19th century. Ballad operas appeared in England and North America into the early 19th century, and a German adaptation of one helped to launch the German Singspiel. French comic operas were translated and adapted as far away as Sweden, and Mozart's early Singspiel *Bastien und Bastienne* (1768) was modelled on Rousseau's *Le devin du village*. Medley continued in England, where Richard Charke introduced the medley overture. Arrangements and transcriptions continued, including arrangements of operatic excerpts for wind ensembles and transcriptions of ensemble music for keyboard. Arrangements of Haydn's instrumental themes for voice and keyboard with English words testify to the popular demand for his music in England. On the other hand, elaborate compositions on chorale tunes appeared less frequently, replaced by modest functional music designed to support congregational singing. Variations on ostinato basses and chorales virtually disappeared after 1750. Melodic variations became the predominant type throughout Europe, with the theme presented first, the harmony preserved in each variation (sometimes with a change to the parallel minor for some middle variations) and the melody elaborated with changing figuration yet always recognizable. Composers turned out hundreds of variation sets, often on borrowed themes, for sale to amateur performers on the piano, guitar, flute, violin and other instruments. Mozart's variations for piano on popular songs, opera arias and dances by other composers were among his most popular works. In his later sets the final variation was often an expanded fantasia on material from the theme.

In the realm of reworkings, composers occasionally reshaped their own music into new guises. Mozart recast music from his Mass in C minor K247/417*b* as the oratorio *Davidde penitente* K469 (1785) and converted several of his serenades into symphonies. He frequently re-used melodic cells from his own earlier works, often in other genres. Haydn adapted movements of symphonies nos.63 and 73 from the overtures to his comic operas *Il mondo della luna* and *La fedeltà premiata* and movements of three late symphonies from chamber works, and he recast his orchestral piece on the seven last words of Christ (?1786) for string quartet (1787) and then as an oratorio (1796–7). Imitation of models was still practised, particularly as a means of instruction, but the extensive borrowing seen in Handel or Bach was rare among mature composers. The young Mozart's first four keyboard concertos, composed at the age of 11, were compiled from keyboard works by Raupach, Honauer and others, and five years later he reworked three J.C. Bach piano sonatas as piano concertos, a year before his first concerto on original themes (no.5, K175, 1773); a gradual development is evident from straightforward arrangement in the first group through freer reworking in the second to increasing independence from models in the last. Later he learnt styles through emulation, but with overt borrowing restricted to brief phrases of melody and aspects of procedure and form, as in the second movement of his quartet K168, modelled on a quartet movement by Ordonez (Brown, F1992). Even in his last months, Mozart modelled parts of his Requiem (1791) on Michael Haydn's

C minor Requiem in instrumentation, style, texture, form and text setting, while avoiding more direct references.

New uses of borrowed material that continued into the 19th century appeared in music of Mozart and Haydn, especially late in their careers. At the bidding of publishers in London and Edinburgh, Haydn arranged hundreds of Scottish, Irish and Welsh folksongs for voice accompanied by violin and continuo or violin, cello and keyboard, helping to establish a tradition of folksong settings. He paraphrased folksongs as themes in symphonies and other instrumental works, perhaps to suggest a folkish atmosphere or create a national impression, as in the finale of his London Symphony no.104 (1795), whose theme echoes a London street song. During the supper scene in the Act 2 finale of Mozart's *Don Giovanni* (1787), an onstage band (wind octet with cello) plays excerpts from operas by Martín y Soler and Sarti as well as his own *Le nozze di Figaro*, just as might occur at an aristocratic dinner. This is an early instance of using quotation in an opera or programmatic work to represent a performance of a particular piece of music; Biber's *Battalia* (1673) is a rare precedent, with its quodlibet of eight different folksongs in five different keys, representing the songs of the soldiers encamped before the battle. Mozart arranged Bach and Handel fugues for string trio or quartet (1782) and reorchestrated *Messiah* and three other vocal works by Handel (1788–90) to bring them closer to current taste for performances sponsored by Baron van Swieten, inaugurating a tradition of Bach arrangements and Handel reorchestrations that continued for a century and a half.

See also VARIATIONS.

11. 19TH CENTURY. Despite increasing emphasis on originality, some traditional forms of borrowing continued into the 19th century, some forms that had lapsed were revived and new ones appeared. The range of sources from which composers borrowed expanded with the growing interest in nationalism, exoticism and historicism. The revival of older music and the emergence of a permanent repertory of musical classics meant that new works were presented side by side with works of the past, and it was natural that composers would reflect on music of the past through borrowing in various forms, including reviving earlier styles of borrowing. Paradoxically, borrowing itself became a method for achieving individuality; by infusing folksongs or other national or exotic elements into their music, or by invoking music of past centuries through quotation or use of characteristic procedures within a modern style, composers were able to set their music apart from the contemporary mainstream and find a niche in the new marketplace for music.

French organ composers continued to write 'messes en noëls' and settings of Gregorian chant for *alternatim* performance until *alternatim* organ music was banned from services in 1903. Most chorale settings were simple and utilitarian, but new interest in Bach's organ music led several composers to use chorales in more complex works intended for organ recitals, not for use in church. Three of Mendelssohn's Six Sonatas for organ op.65 (1844–5) incorporate chorales, sometimes in novel ways, and the last is a chorale partita. Also notable are Brahms's chorale preludes (1896) and Reger's chorale fantasias (1898–1900). The Bach revival also brought new interest in the chorale cantata and chorale motet and in including chorale movements in German oratorios. Mendelssohn wrote five chorale cantatas (1827–32, not published in his lifetime), Brahms a chorale motet (*c*1860) and Reger four chorale cantatas (1903–5), and Mendelssohn interpolated chorales in his *St Paul* (1836), on the model of the Bach Passions. All of these look to Bach in reviving genres that had declined or disappeared after his death, in their use of chorales, and in the ways they treat the melody, from cantus firmus to paraphrase. Similarly, the interest in music before Bach and the effects of the Cecilian Movement led to a renewal of Gregorian chant as a source and of traditional ways of adapting it, especially among composers active in France, from Liszt to d'Indy. Others from Bruckner to Satie used melodic formulae and fragments from chant to suggest an ancient sacred style.

Variations continued, now more often on original than on borrowed themes and including the new types of character variations, virtuoso variations and fantasia variations. Some variation sets featured elaborate introductions that gradually revealed the theme to be used, as in Chopin's Variations on Mozart's 'Là ci darem la mano' for piano and orchestra (1827), which also interpolated a ritornello between the variations. The interest in music of the past as both subject and model is clear in Liszt's revival of Baroque ostinato variations in his prelude, variations and chorale for piano on Bach's *Weinen, Klagen, Sorgen, Zagen* (1859) and in *Rhapsodie espagnole* for piano (*c*1867) on the Folies d'Espagne, best known to the 19th century in Corelli's variation set. Brahms also drew on the past for themes and procedures, ending his variations on a theme of Handel (1861) with a fugue and those on a theme attributed to Haydn (1873) with extended development over a bass ostinato.

The spread of musical literacy and inexpensive manufacture of instruments, especially pianos, led to a mass market for sheet music for amateurs to play at home. Transcriptions and arrangements flourished in this market; in the century before recordings, it was through transcriptions for two or four hands at the piano that many first heard or played for themselves the symphonies and opera excerpts of the day. Some transcriptions were faithful to the original and thus might be considered a new version rather than a new work; others involved some reworking or elaboration. Freer still was the new form of the operatic paraphrase for piano, as practised by Liszt and other virtuosos; his *Réminiscences de Don Juan* (1841) reorders the excerpts he draws from Mozart's *Don Giovanni* and adds interludes and further development to create a new dramatic outline that implies Don Giovanni's triumph rather than defeat (Riethmüller, G1984). The same range between strict transcription and free paraphrase can be found in operatic and other works arranged for wind bands and dance orchestras. Popular for both piano and band or orchestra was the potpourri, a series of melodies taken from one or more operas or other sources and strung together by linking passages.

Folksongs and other national melodies were frequently used by 19th-century composers, in accord with the Romantic interest in common folk, regional characteristics and the exotic, and with nationalist movements in culture and politics. Composers from Beethoven to Brahms, Tchaikovsky and d'Indy wrote settings for folksongs; those active at the end of the century concentrated on songs of their own nation, while Beethoven, like Haydn, specialized in British and Irish songs. Liszt wrote keyboard works on Hungarian, French, English, German, Czech, Polish, Russian and other national themes. In

tribute to the lands in which he travelled and performed, Gottschalk wrote caprices and paraphrases for piano on melodies from Spain, the USA and Latin American nations, often incorporating several tunes in one piece. Many composers borrowed or paraphrased folk melodies as themes, from the Russian tunes Beethoven included in his Razumovsky quartets (1805–6) in honour of his Russian patron to the Russian and Ukrainian folksongs in Tchaikovsky's first two symphonies and the Amerindian motifs in MacDowell's Second ('Indian') Suite for orchestra (1891–5). Such use of folk melodies in themes lent a national or exotic flavour to the music, depending on whether one was borrowing music of one's own people or that of another. But this flavour could also be achieved through stylistic evocation, which is more common than direct borrowing; for example, Glinka's opera *A Life for the Tsar* (1834–6) incorporates only two existing melodies, and the Russian character owes more to his frequent use of melodic formulae drawn from Russian tunes.

The precise associations carried by certain tunes made them useful for programme music. Beethoven's *Wellingtons Sieg* (1813) and Tchaikovsky's *1812* overture (1880) are just two of many battle pieces to quote national hymns; in some cases, a tune represents a performance of it by the soldiers or their band, while in others it more abstractly represents one of the opposing armies. More numerous are works that use borrowed tunes to create a certain atmosphere rather than to relate a series of events. Brahms's Academic Festival Overture paraphrases four German student songs to evoke university life, in honour of the occasion for which it was composed, his receipt of an honorary degree at the University of Breslau in 1880. Some quotations are intended to suggest their texts. Beethoven added quotations of 'Notte e giorno faticar' from *Don Giovanni* and a waltz titled *Keine Ruh bei Tag und Nacht* to variation 22 of the Diabelli Variations (1819–23) as a sly response after Diabelli pressed him to finish the work more quickly. Strauss quoted several of his own pieces in *Ein Heldenleben* (1897–8) to signify his protagonist's 'works of peace'.

Two brief motifs, B–A–C–H and the opening of the Dies irae chant, became perhaps the most frequently quoted ideas in classical music, partly because of their strong associations. J.S. Bach used the subject B–A–C–H (B♭, A, C, B♮) in the unfinished final fugue of *The Art of Fugue*; the 19th-century Bach revival brought fugues on the subject by Schumann, Liszt, Reger and others, and Beethoven, Mendelssohn and other composers used it in other genres. Ralph Waldo Emerson observed that 'Next to the originator of a good sentence is the first quoter of it'; indeed, it is the first quoter that makes a statement into a quotation, which can then be quoted repeatedly. Thus Berlioz's use of the Dies irae, the sequence from the Mass for the Dead, in the last movement of his *Symphonie fantastique* (1830) as a signifier of death and the diabolical spawned hundreds of others, including Liszt's *Dante Symphony* and *Totentanz*, Musorgsky's *Songs and Dances of Death*, Saint-Saëns's *Danse macabre*, Tchaikovsky's *Francesca da Rimini* and later works by Rachmaninoff and many other 20th-century composers, which often shortened the chant to its first eight or four notes. Its meaning depended as much on earlier quotations as on its original associations.

As in centuries past, composers often re-used their own music to suit new circumstances or reveal hitherto unrealized potential. More than a third of Beethoven's compositions reworked his existing music in some way, such as the transcription of his own Piano Sonata in E op.14 no.1 as a string quartet in F; the use of a theme from the ballet *Die Geschöpfe des Prometheus* (1800–01) in a contredanse and as the theme of the *Eroica Variations* for piano (1802) and the variation finale of the 'Eroica' Symphony (1803); and the reshaping of a humorous canon into the theme of the finale of his last string quartet (Lutes, G1975). Rossini recast numbers from earlier operas to create new ones, adapting arias to suit the new words, plot situations and singers. Schubert, Brahms and Mahler borrowed from their own songs in their instrumental works. Berlioz and Bizet re-used passages from earlier works that had been set aside or left unfinished. Wagner's *Wesendonck Lieder* served as studies for *Tristan und Isolde* (1857–9). Bruckner used material from his masses in his later symphonies. Fauré returned in his late works to themes drawn from earlier songs (Nectoux, G1978–9). Composers' re-use of their own music was surprisingly common for a century that so highly valued originality. In some cases, this continued earlier forms of re-use and reworking for a new audience or occasion, as when Rossini recast an aria from an earlier work for a new opera in a different city; in other cases, such as a song in an instrumental work, the composer may have expected listeners to recognize the reference and recall the original text or emotional content.

Recent scholarship on borrowing in the 19th century has often centred on influence between composers, sometimes emphasizing what one piece shares with its model, sometimes focussing on how the new piece transforms or transcends the model. Some studies have applied Harold Bloom's theory of 'the anxiety of influence', which describes artistic creation as an oedipal struggle to overcome the potentially overwhelming impact of an artistic forefather and achieve originality and asserts that a strong younger artist 'misreads' an older work in order to create space for his own art (Bloom, G1973; Korsyn, G1991; Yudkin, G1992; Bonds, G1992 and G1996). This may be too narrowly Freudian, even patriarchal (see the critique in Whitesell, G1994–5), but has the advantages of reflecting the 19th-century emphasis on originality and individuality and of seeing influence not only in similarity but also in the choice to depart from a model.

Composers emulated works in the same genre in order to learn from their predecessors, as an act of homage, or out of rivalry. Beethoven's dependence on Mozart's String Quartet in A K464 in composing his own Quartet in A op.18 no.5 (1799–1800) shows some of each, as he adopts procedures from the model but seeks to surpass it; his late String Quartet in A minor op.132 (1825) achieves a sublimation of the same model. Schubert's late piano sonatas borrowed from or were modelled on Beethoven, and his sonata forms in turn became a model for those of Brahms. Brahms's op.9 variations (1854) use the theme of Schumann's own op.9 and refer to other piano works of both Robert and Clara Schumann, in a gesture of homage towards his friends and advocates. Beethoven's Fifth Symphony was a model for Mahler's Second and Fifth Symphonies in both musical elements and narrative conception. Most scholarship has focussed on Austrian and German composers, but recent studies have demonstrated the influence of Meyerbeer on Verdi's operas of the 1840s, of Gade's C minor symphony and E minor

piano sonata on those of Grieg in the same keys, and of Liszt's B minor Sonata on MacDowell's *Eroica Sonata*.

Composers have often adopted models from earlier generations in order to forge a connection with the past. Beethoven's *Missa solemnis* (1819–23) drew on Handel's *Messiah* and Mozart's Requiem, and Mendelssohn's oratorios were modelled on those of Handel and Haydn and on the Bach Passions. The finale of Brahms's Fourth Symphony (1884–5) is historicist on many levels, reviving the old form of chaconne variations, adapting a bass ostinato from the finale of Bach's Cantata no.150, and using as models for form, procedure and numerous details Bach's chaconne for solo violin (which Brahms had transcribed for piano left hand), the finale of Beethoven's 'Eroica' Symphony, Buxtehude's E minor Ciacona, and Beethoven's Piano Variations in C minor (Burkholder, G1984–5; Knapp, G1989–90). This overlapping of historical models from three centuries (and of different ways of borrowing from a model) anticipated the free mixing in the 20th century of elements drawn from the entire sweep of music history.

It has often been argued that references to existing music create meaning. References to songs or other vocal music can suggest their texts, which may give an implied programme to an apparently 'absolute' instrumental work or may add new levels of meaning to a texted one. Thus Brahms's echo of his song *Regenlied* in *Nachklang* (respectively nos.3 and 4 of his op.59, 1873) heightens the ironic reversal of image in the latter, as rain turns to tears, and his use of their shared opening phrase as the main theme of the finale of his Violin Sonata in G op.78 (1879) suggests his expressive intentions for the sonata (Parmer, G1995–6). Mahler's lengthy reference in the last of the *Lieder eines fahrenden Gesellen* (1883–5, rev. 1891–6) to a scene from Donizetti's opera *Don Sebastian*, in which a man witnesses his own funeral, conveys the feelings of Mahler's protagonist with stunning clarity for those who recognize the allusion (Ringer, G1988). Schumann's Second Symphony (1845–6) alludes to both instrumental and vocal music while tracing the same evolution from struggle to triumph as Beethoven's Fifth Symphony; perhaps the work was intended to convey Schumann's own struggle to come to terms with the Viennese Classical tradition, symbolized by the opening reference to Haydn's last symphony, and make it his own, as suggested by the gradual emergence of a melody from Beethoven's song cycle *An die ferne Geliebte* (one that Schumann had borrowed earlier in his Piano Fantasy op.17), so that the Beethoven theme seems to result from Schumann's own compositional effort (Newcomb, G1983–4). Such interpretations have become more common in recent studies, as scholars seek to identify relationships between works and understand their significance.

Several mutually reinforcing trends dramatically changed musical culture in the 19th century, including a growing market for sheet music and public performances, a new level of connoisseurship, the notion of music as an art practised for its own sake, identification of the composer as an artist (no longer an artisan) with an individual voice, the rise of a permanent repertory of musical classics and the resulting split between art music and popular music. These changes brought with them greater interest in the composer as a personality and, at least in art music, a greater tendency than ever before to ascribe ownership of a musical work to its composer rather than to those who commissioned, performed or heard it. This was codified in more favourable copyright laws and in a new scrupulousness in playing the notes the composer wrote rather than allowing the performer leeway for embellishment and adaptation. In these circumstances, originality grew in importance. Borrowing was fully accepted for genres in which it was traditional, from variations to potpourris, and for conveying through music the flavour of a national or ethnic group, exotic culture or past era by borrowing music that was essentially foreign to the current musical idiom. These had in common the understanding that the composer was placing existing music in a new and very different context. But emulation of earlier works of the same genre, the lifeblood of musical tradition, became problematic, although still used in the training of composers. Too close a similarity to another composer's work in melody or style could bring criticism for unoriginality or plagiarism; only sly allusion, like a wink to the connoisseur, or addressing the same musical issues in a new and original way could allow the younger composer to reach a level equal with his predecessors.

See also Arrangement; B–a–c–h; Bach revival; Cecilian movement; Dies irae; Exoticism; Orientalism; Potpourri; and Variations.

12. 20th-century art music to 1950. Given the increasing emphasis on originality in art music, it is remarkable how frequently 20th-century composers incorporated existing music. As in the 19th century, borrowing was often used to give music a national or regional flavour or to evoke the past. Composers continued to use traditional types of borrowing, reworking their own music, drawing on models and writing variations on borrowed themes. A new element was the growing gulf in musical style and language between modern music, now often post-tonal, and the folk, popular or pre-modern art music most often used as a source. Whereas in the 19th century the borrowed material often sounded exotic or unusual in idiom in comparison to the work in which it was used, the complex and relatively unfamiliar idioms of many modernist and avant-garde composers reversed this, so that the borrowed tonal material, whether recognized or not, was perceived as the most familiar element. Composers, especially after World War II, exploited this to achieve effects from comfort and nostalgia to shock and alienation.

Interest in folk music increased in the early 20th century. Vaughan Williams, Kodály, Bartók, Canteloube, Charles and Ruth Crawford Seeger and many others made significant contributions to ethnomusicology by collecting, transcribing and providing accompaniments for folksongs from their nation or region, often aided by the new recording technologies, before the traditional societies that gave birth to the music withered under the impact of modern life. Folksongs were presented in elaborate orchestral settings, such as Canteloube's *Chants d'Auvergne* (1923–30) and Copland's *Old American Songs* (1950–52), as well as in arrangements for chorus or for solo voice and piano, in settings for piano or instrumental ensemble and in instrumental suites, such as Grainger's *Lincolnshire Posy* (1940) for band. Vaughan Williams and others adapted folksongs as hymn tunes, continuing a tradition of sacred contrafacta that extended back to medieval times.

To some modern composers, 19th-century forms seemed inadequate for concert music on folk and other national tunes. Schoenberg criticized 'folkloristic' composers for using folktunes as symphonic themes, for they were complete in themselves and thus unsuited for development: 'there never remains in popular tunes an unsolved problem, the consequences of which will show up only later' (Schoenberg, H1975). Yet those committed to using national melodies found solutions to this concern through new approaches to form. Stravinsky's *Rite of Spring* (1911–13) and Bartók's *Improvisations on Hungarian Peasant Songs* op.20 (1920) used tunes so brief and motivically constructed that they seem to demand repetition, treated them in continuous variation, and derived harmonies, figuration and linking passages from their elements. Vaughan Williams's *Five Variants of Dives and Lazarus* for strings and harp (1939) was not a set of variations, but a free treatment of five different versions of a tune he and others had collected, linked with imitative and developmental passages based on melodic ideas extrapolated from the tune. This was concert music that was formally innovative in the Romantic tradition but also true to its source, a folktune with many authentic variants. Among the most effective solutions to the problem Schoenberg identified was cumulative form, used by Ives in his Third Symphony (*c*1908–11) and four violin sonatas (*c*1908–17), in which the borrowed theme (almost always a hymn tune) appeared in full only at the end of the movement and was preceded, not followed, by development of its motivic fragments and variants (Burkholder, H1995). This formal reordering made full use of 'developing variation' (in Schoenberg's term) while capitalizing on the sense of completion offered by the culminating statement of the entire borrowed tune. Other composers used similar strategies, such as the black American composer Nathaniel Dett in his choral fantasy *The Chariot Jubilee* (1921), based on the spiritual *Swing Low, Sweet Chariot*.

Such use of folk and national melodies helped to convey a national, ethnic or exotic character, seen also in Falla's use of Andalusian folk music and Spanish Renaissance music, Gershwin's borrowings from blues by W.C. Handy, Jewish scales and motifs in works of Bloch, Schoenberg and Bernstein, Villa-Lobos's use of Brazilian popular music, American folksongs in works of Copland, Harris and Schuman, Busoni's and Beach's use of Amerindian melodies, Japanese music in Puccini's *Madama Butterfly* (1904) and Holst's *Japanese Suite* (1916), Mexican Indian materials in Chávez's *Sinfonía india* (1935–6) and Balinese melodies in McPhee's *Tabuh-Tabuhan* (1936) and Britten's *The Prince of the Pagodas* (1956). Methods of adaptation range widely, from direct quotation to more distant paraphrase.

The music of Ives illustrates the variety of borrowing procedures composers used in the first half of the century, including traditional techniques such as variation, arrangement, setting, paraphrase, cantus firmus, medley, quodlibet and programmatic quotation. The effect or meaning conveyed varies as much as the methods used, from depicting the performance of music and thus the situation in which it was heard (like the bugle playing *Taps* at a memorial service in *Decoration Day*, *c*1915–20) to meditations on the musical material itself, with many gradations in between. In addition to cumulative form, Ives's most striking invention was collage, in which a swirl of quotations and paraphrased tunes is added to the musical fabric. He used this effect in orchestral works such as *Washington's Birthday* (*c*1915–17) and *The Fourth of July* (*c*1914–18) to convey a sense of remembering past events, here respectively a barn dance and a festive celebration. Each borrowed tune is related by type or motif to his main theme, and one tune will suggest another that resembles it in melody or rhythm or is of a similar genre or character, in an apt evocation of the way remembering an event, person or thing can bring others to mind involuntarily through association or resemblance. He achieved a similar stream-of-consciousness effect in several songs through 'patchwork', a technique he adapted from Tin Pan Alley songwriters (see §14 below), stitching together fragments from songs of the past to suggest memories of *The Things our Fathers Loved* (1917) and from Civil War and patriotic tunes in *He is There!* (1917) to suggest that the American entry into World War I continued the idealism of the crusade against slavery.

Awareness of the past resulted in numerous works that referred to or incorporated music of previous centuries. Composers continued to use the Dies irae and B–A–C–H motifs, which now evoked not only the original source but a long tradition of quotation. The B–A–C–H motif suited the 'back to Bach' movement between the world wars and the chromatic language of many modernists, and it was incorporated into 12-note series in works by Schoenberg, Webern, Piston and others as an act of homage and in assertion of a link to the great tradition. Other uses of the past also served to make a statement. English composers seeking to establish a distinctive national music used works from 16th- and 17th-century English composers as themes, as in Vaughan Williams's Fantasia on a Theme by Thomas Tallis (1910) for strings and Britten's *Young Person's Guide* (Variations and Fugue on a Theme of Purcell, 1946) for orchestra; Britten's *Nocturnal* (1963) for guitar adapted cumulative form in presenting a series of variations that only gradually reveal their theme, a Dowland air stated in full at the end. Pfitzner's opera *Palestrina* (1912–15) used the legend that Palestrina had saved polyphony at the Council of Trent by composing the *Missa Papae Marcelli* to argue by analogy that there was still merit in the older Romantic style; in the climactic scene, Palestrina is urged to write the mass in the old style by the spirits of past composers and inspired by angels singing melodies from it (some actual quotations, others intended to suggest it). Satie made a statement of a different sort in his satirical piano pieces, mocking some of the most popular works in the piano repertory by citing Chopin's Funeral March (identified in the music as 'la célèbre mazurka de Schubert') at a tearful point in the second of his *Embryons desséchés* (1913) and recasting Mozart's Turkish rondo as a slow (but 'très turc') 'Tyrolienne turque' in the first of his *Croquis et agaceries d'un gros bonhomme en bois* (1913).

Many composers prepared transcriptions of older works, such as Respighi's three suites of *Ancient Airs and Dances*, Elgar's, Henry Wood's and Stokowski's orchestrations of Bach organ works and Britten's Purcell realizations; some transcriptions, such as Ravel's orchestration of Musorgsky's *Pictures at an Exhibition* (1922), have become more familiar than the originals. When executed by composers commonly identified with modern atonal styles, some such works transcend the genre of

transcription and become 'recompositions' that impose a post-tonal musical structure on a tonal model. Webern's orchestration of the six-part ricercare from Bach's *Musical Offering* (1934–5; *see* ARRANGEMENT, ex.6) divides each line among several instruments to create an effect of pointillism or *Klangfarbenmelodie* and to highlight atonal set relationships, all typical of Webern's music. In *Monumentum pro Gesualdo* (1960), Stravinsky used instrumentation to fragment Gesualdo madrigals into a Stravinskian juxtaposition of opposing groups characterized by different timbres and tonal areas. Stravinsky's reworkings of 18th-century music in *Pulcinella* and Tchaikovsky's in *The Fairy's Kiss* and Schoenberg's recompositions of Handel in the Concerto for String Quartet and Orchestra similarly reinterpret the older music by emphasizing in it what is most congruent with the modern composer's style and by adding motifs, gestures and procedures typical of his most characteristic music. This reversal has been interpreted variously as a 'misreading' in the terms of Harold Bloom's 'anxiety of influence' (Straus, H1990) and as a comment on the irretrievable distance of the past tradition (Auner, H1996). As scholars have developed the view that modern music is engaged in a dialogue with the past, such recompositions, once seen as oddities, have assumed fresh significance as the most overt expression of the ambivalence composers feel towards the past.

As in the 19th century, composers frequently relied on specific models. Often these were works of immediate predecessors, such as Wagner's *Tristan und Isolde* for Debussy's *Pelléas et Mélisande* (Abbate, 1981), Ravel's *Rhapsodie espagnole* for Stravinsky's *Firebird* or Debussy's *Syrinx* for Varèse's *Density 21·5* (Baron, H1982). But sometimes composers reached back further, as when Schoenberg modelled the first movement of his 12-note String Quartet no.3 (1927) on that of Schubert's String Quartet in A minor D804, Stravinsky drew on Verdi and on treatments of the Oedipus story by Mendelssohn and Purcell for his *Oedipus rex* (1927) and on Mozart for *The Rake's Progress* (1951), and Britten modelled aspects of his *War Requiem* (1961) on the requiem settings of Mozart and Verdi. These suggest a deliberate engagement with the past tradition, combining homage or competition with a recognition of the gulf between common-practice tonality and modern idioms. Some cases imply broader meanings; Bartók's use of the 'Heiliger Dankgesang' movement from Beethoven's String Quartet in A minor op.132 as a model for the middle movement of his Third Piano Concerto (1945) drew a parallel between their lives, for Beethoven wrote the quartet movement as an expression of thanks after recovering from an illness, and Bartók too felt that he was regaining his strength after years of ill-health.

Programmatic quotation was as frequent in the 20th century as in the 19th. Debussy quoted *God Save the King* to convey the Englishness of his subject in *Hommage à S. Pickwick, Esq. P.P.M.P.C.* and *La Marseillaise* to link fireworks to patriotism in *Feux d'artifices* (both in Préludes for piano, book 2, 1912–13). Quotations of folkish tunes, both imagined and real, in Berg's *Wozzeck* (1917–22) and *Lulu* (1929–35) comment ironically on the action on stage. Hindemith's overture to *Mathis der Maler* (1934–5), re-used as the first movement of the symphony he extracted from the opera, depicts a 'Concert of Angels' and states the chorale *Es sungen drei Engeln* three times in succession near the beginning and again near the end. Often, what seems to be a quotation has a more pervasive presence in the music. The Bach chorale *Es ist genug*, which appears near the end of Berg's Violin Concerto (1935) in fulfilment of its programme as a Requiem, is foreshadowed from the beginning, its opening notes embedded in the work's 12-note series. Richard Strauss's *Metamorphosen* (1945), a mournful meditation on the effects of war, culminates in the theme from the funeral march of Beethoven's 'Eroica' Symphony after having developed its motifs and gestures.

See also COLLAGE.

13. ART MUSIC AFTER 1950. After World War II, some composers were anxious to reject the past and insist on the new. Serial composers such as Babbitt and Boulez avoided the references to the past common in Berg and Schoenberg and created a wholly self-referential music through serialization of rhythm, dynamics and articulation as well as pitch. The early chance music of Cage likewise focussed on present experience and avoided the familiar. In this context, the re-emergence of overt quotation seemed radically new and daring, especially when entire pieces began to be made out of borrowed music, much of it tonal. The belated diffusion of Ives's music provided one model, Stravinsky's recompositions another, as did Joyce's novels in literature, and collage, pop art and postmodern architecture in the visual arts. Composers rediscovered the pleasure of reworking existing material, but now the subject of their music was frequently their relationship to the past tradition.

Peter Maxwell Davies turned to chant and English Renaissance music early in his career, basing his wind sextet *Alma Redemptoris mater* (1957) on the chant and its setting by Dunstaple. Subsequent works drew on chant, English carols, the sacred music of Gesualdo, early motets and other sources, especially the In Nomine of Taverner, reworked in two fantasias (1962 and 1964) and in his opera on Taverner's life (1962–70). Characteristically, the borrowed material is distorted and subjected to modern techniques of manipulation, emphasizing the distance from the past. George Rochberg turned away from serialism after the death of his son in 1964 and in *Contra mortem et tempus* and *Music for the Magic Theater* (both 1965) juxtaposed passages quoted or derived from earlier composers with his own music, seeking to evoke 'the many-layered density of human existence'. His *Nach Bach* (1966) for harpsichord was a 'commentary' on Bach's Partita no.6 in E minor, interspersing fragments and transformations of the Bach with free atonal passage-work, and his *Ricordanza* (1972) for cello and piano is a hyper-Romantic work based on Beethoven's Cello Sonata op.102 no.1. B.A. Zimmermann's *Musique pour les soupers du roi Ubu* (1966) was a 'collage' of music from the Renaissance to the modern era. Lukas Foss described his *Baroque Variations* (1967) as 'not so much "variations" on three familiar pieces of baroque music as they are "dreams" about these pieces'; the three movements take respectively works by Handel, Domenico Scarlatti and Bach and distort them by making parts inaudible, fading in and out, echoing passages in different rhythms, changing note placement, adding and subtracting notes and using clusters, indeterminacy and other effects associated with the contemporary avant garde (ex.12). In the third movement of his *Sinfonia* (1968–9), Berio took the third movement of Mahler's

Ex.12 Foss: *Baroque Variations* (1967), opening of 2nd movt

The harpsichordist should feel the original beat 3/4 while keeping with the conductor's 6/8 beat
* In this movement sounds as written ** Play natural harmonics throughout; sounds as written

Second Symphony (itself adapted from a Mahler song), subtracted some parts and passages, and overlaid it with quotations from over 100 works from the Baroque to the 1960s; each quotation is linked in some way to the Mahler or to texts spoken over the music, including excerpts from Samuel Beckett's *The Unnamable*, resulting in a vast, dream-like stream of interconnected ideas. In all of these, the appearance of the older music and the way it is treated is surprising and novel, but the quoted music itself is often familiar. This meant that listeners could follow the progress of a work more easily than they could in serial or avant-garde music, where themes (if they existed at all) were too unfamiliar to grasp, and as a result works with borrowed material have often had a wider appeal than a composer's other music. At the same time, the contrasts between the borrowed material and the often strange ways it was transformed or juxtaposed with quite different music could be fascinating and expressive, commenting by implication on the fragmented, pluralistic culture and music of the modern era, the gulf separating the present from the past or the modern sense of time, space and simultaneity.

Other works took an even more radical stance towards music of the past. Tape pieces from Cage's *Imaginary Landscape no.5* (1952) to Stockhausen's *Gesang der Jünglinge* (1955–6) and *Telemusik* (1966) subjected recorded music to tape and electronic manipulation, treating it in some cases as equivalent to other recorded sounds used for *musique concrète*. In *Cheap Imitation* (1969), Cage followed the melodic line of Satie's *Socrate*

and transposed segments of varying lengths into different keys using chance operations. (The work was written when the copyright owner refused permission to perform the Satie in conjunction with a dance already choreographed to fit its rhythm, so Cage changed the pitches to create music no-one could claim to own: hence the title). In *Hymns and Variations* (1979) for voices and *Some of The Harmony of Maine* (1978) for organ he took partsongs of Billings and Belcher and deleted portions, again using chance. These works challenge received ideas of authorship, ownership and the integrity of the musical work. So did Kagel's *Ludwig van* (1969), a jumble of individual lines extracted from Beethoven and superimposed, composed as a kind of anti-homage. Schnittke often borrowed existing music, as in the passages from Beethoven, Chopin, Strauss, Grieg, Tchaikovsky, Haydn, jazz, the Dies irae and his own earlier works in his Symphony no.1 (1969–72). His cadenza (1983) for Beethoven's Violin Concerto, first movement, quotes five later violin concertos, those by Bartók (both), Berg, Shostakovich and Brahms; in the context of the familiar concerto, his modern style is jarring and the quotations doubly so, bringing into consciousness the peculiar contradiction between our identification of each work with its historical moment (and our insistence on its stylistic purity) and our concert repertory in which music from many eras appears side by side, as if time did not matter.

Many others have used borrowed material prominently, including Tippett, Henze, Crumb, Schnebel, Schafer, Schat, Rzewski, Louis Andriessen and Holloway. Methods and goals have varied widely, but most works have dramatized the distance between current aesthetics, idioms and procedures and those of the past. Borrowing has often provided a way to reintroduce tonality without renouncing newer procedures. In contrast to the cult of originality earlier in the century, the hermeticism of serialism and the ideology of musical progress, this turn to the familiar and to the past opened up possibilities and paved the way for a new pluralism extending from neoromanticism to minimalism.

In the 1980s and 90s borrowing took on a gentler aspect. The rise of neo-romanticism lessened the gulf between current and earlier idioms and between concert and popular music, and composers often borrowed to represent a blending of idioms rather than disjunction. John Corigliano's Symphony no.1 (1990) commemorates musician friends lost to AIDS by incorporating music they played. Philip Glass based his *Low* Symphony (1992) on themes drawn from the experimental pop music recording *Low* by David Bowie and Brian Eno, drawing their work into the world of the symphony. Christopher Rouse and Claude Baker are among the American composers who borrow in much of their work. Rouse's Cello Concerto, written for Yo-Yo Ma, makes a conspicuous citation from Monteverdi's *L'incoronazione di Poppea*, and his Piano Concerto (1999), written for Emanuel Ax, uses Schumann's as a point of departure. Baker's *The Mystic Trumpeter* (1999), written for the St Louis SO, interweaves material from Ives's *The Unanswered Question*, Messiaen's *Vingt regards sur l'enfant Jésus*, Rochberg's *Music for the Magic Theater* (itself based on borrowed material) and *Reis glorios* by the medieval troubadour Giraut de Bornelh to convey images from the Whitman poem that gives the work its title and programme. For the listener who recognizes none of the references, the character of the music suffices to suggest the programme. The smooth integration of borrowed and new music lends a sense of narrative unity quite the opposite of the disjunctions between context and quotation so often felt in music of the 1960s.

For some commentators in the 1960s and after, the extensive use of borrowing in 20th-century avant-garde works raised issues concerning the autonomy of the musical artwork. Seen in historical perspective, the concept of the autonomous musical artwork is so young that this seemed like a return to normality. While many works juxtaposed fragments, as in a collage, stressing the disjunction with the past, others sought a synthesis, recognizing that modern listeners know many kinds of music and seeking to bring them together in a unified vision. Parallels with borrowing and allusion in other arts have been explored; music scholars have begun to apply to music the rich literature on intertextuality and allusion in literature and postmodernism in the arts.

14. POPULAR MUSIC, JAZZ AND FILM MUSIC. Musical borrowing in American and European popular music has only recently begun to be studied, but it is clear that borrowing plays a major role. In the 17th and 18th centuries, popular tunes and famous airs were frequently re-used for newly composed texts, in such genres as the vaudeville, broadside ballad and ballad opera. Numerous collections of 'parodies' in France made music composed for the stage or the aristocracy available to the middle class in new arrangements and with new texts. Contrafactum continued to be a frequent practice in 19th-century popular music, including such famous examples as the American national anthem *The Star-Spangled Banner* (1814), with new words by Francis Scott Key to John Stafford Smith's tune for the English drinking-song *To Anacreon in Heaven* (*c*1775). German street songs were often adaptations of melodies from popular marches, dances or songs from operettas or Singspiele, with new, usually sentimental or humorous words (*see* GASSENHAUER). Melodies of 19th-century American popular songs and hymns are often related, as if a songwriter began with a fragment of a familiar tune and extended it. Thus the American Civil War songs *The Battle Hymn of the Republic* (1862, itself a contrafactum of William Steefe's *Glory, Hallelujah* of *c*1856 and *John Brown's Body* of *c*1859), *The Battle Cry of Freedom* (1862) and *Tramp, Tramp, Tramp* (1864) all have phrases with very similar melodic contour (ex.13) and were all published in the same key. The composer of the last two, George Frederick Root, probably intended an allusion to be heard, at least unconsciously. His earlier song heightens its patriotic appeal by recalling the most popular rallying song in the North. His later song, on the Union soldiers languishing in Southern prisons, poignantly echoes the songs that inspired so many to volunteer, and the chorus evokes images of marching (from *The Battle Hymn*) and the flag, the boys and freedom (from *The Battle Cry*), reminding the families at home of the noble cause their loved ones were serving.

The recasting of existing music into new arrangements for new media is a constant feature of popular music, a tradition in which musicians and audiences continued to regard music as belonging to the user rather than the composer far longer than in the art-music tradition. Thus Stephen Foster arranged popular songs and Italian opera

Ex.13 Comparison of *The Battle Hymn of the Republic*, *The Battle Cry of Freedom* and *Tramp, Tramp, Tramp*

The Battle Hymn of the Republic

Glo - ry, glo - ry, hal - le - lu - - jah! Glo - ry, glo - ry, hal - le - lu - jah!

The Battle Cry of Freedom

Yes we'll ral - ly round the flag, boys, we'll ral - ly once a - gain,

(cont.)

Shout - ing the bat - tle cry of Free - - dom,

Tramp, Tramp, Tramp

In the pri - son cell I sit, Think-ing, Mo - - ther dear, of you,

(cont.)

And our bright and hap - py home so far a - way,

excerpts for one to four instruments in his collection *The Social Orchestra* (1854), and J.P. Sousa included his own potpourri on Sullivan's *The Sorcerer* and his *Carmen March* based on melodies from Bizet's opera in his collection *Evening Pastime: a Selection of Favorite Duets* (1879). Arrangements were generally received as versions of the original work, although some were rather distant from it, but variation sets, paraphrases and other works based on familiar tunes are more clearly instances of borrowing. 19th-century brass bands and military bands often played arrangements of popular songs. In the USA a genre of march emerged at the middle of the century that incorporated a popular song in one strain or presented a medley of several tunes. In the 20th century, medleys arranged from folksongs, Christmas songs, musicals, film scores or other familiar sources were a staple of the band repertory. Music for the quadrille was often arranged from popular songs or stage works, as in the quadrilles by Johann Strauss the younger on operas by Balfe, Flotow, Verdi, Meyerbeer and Auber. Chabrier's *Souvenirs de Munich* for piano four hands (1885–6) is a pleasantly satirical quadrille on themes from *Tristan und Isolde* whose humour derives from the incongruous appearance of Wagner's serious themes in a most unserious form; Fauré took the Chabrier as a model for his similar quadrille *Souvenirs de Bayreuth* (?1888) on themes from the *Ring* cycle.

Songs for the British music hall and the continental cabaret sometimes quoted or parodied familiar music for satirical effect, as did American minstrel shows and operatic troupes. John Brougham's burlesque extravaganza *Pocahontas* (1855) borrowed a wide range of music, from Bellini and Verdi operas to Stephen Foster songs. In Vienna, J.N. Nestroy and his collaborators parodied operas by Rossini and Meyerbeer (music by Adolf Müller) and Wagner's *Tannhäuser* and *Lohengrin* (music by Carl Binder). Arthur Sullivan often used stylistic parody in his operettas, as in the Handelian music for the entrance of the judge in *Trial by Jury* (1875), and also used direct quotation; *The Mikado* (1885) borrows two Japanese songs to establish the locale, then quotes Bach's G minor organ fugue when the Mikado's song refers to Bach.

American Tin Pan Alley songwriters from the 1890s to the 1920s frequently quoted a familiar song just before the final cadence of the chorus, as in George M. Cohan's *The Story of the Wedding March* (1901), which quotes Mendelssohn's wedding march, or Irving Berlin's *Alexander's Ragtime Band* (1911), which quotes Foster's *Old Folks at Home*. The musical reference is normally alluded to in the text, which may borrow words from the quoted song or describe a performance of the quoted music. Cohan's *The Yankee Doodle Boy* (1904) quotes *Yankee Doodle* like this in the chorus, but the verse is a patchwork of patriotic tunes, including *Yankee Doodle*, *Dixie*, *The girl I left behind me* and *The Star-Spangled Banner*. Other songwriters wrote such patchworks and Ives adopted the format for several of his art songs. Quotation for humorous effect or in relation to a text continued in popular songs throughout the 20th century; the Beatles' *Glass Onion* (1968) referred to their earlier *Strawberry Fields Forever* and *The Fool on the Hill* in the text and quoted short motifs from each, and a 1992 country song recorded by Pam Tillis used the much-quoted 'Hootchy-Kootchy Dance' of Little Egypt to suggest an Egyptian milieu for the singer's comment that she is 'the Queen of Denial' (i.e. 'the Nile'). Frank Zappa used borrowed material in most of his music, ranging from *The Battle Hymn of the Republic* and the march from *Aida* to the *Twilight Zone* theme and fragments of Varèse and Webern, almost always as a comment on the text.

Re-use, reworking and extension of existing music are basic elements of West African musical practice and continued in black American music of the 19th and 20th centuries. The concept of borrowing, developed in the study of European written repertories, is less appropriate to these traditions than the concept of sharing materials and traditions. This avoids implications of ownership, singularity and originality, and acknowledges that there is often no distinct entity from which to borrow. Recent scholarship has introduced the term 'signifying' for the characteristic approach of black American musicians; the materials of music are considered common property, and anyone who engages with those materials in an expressive way is 'signifying' on them. As slaves were converted to Christianity, they adapted work-songs to Christian texts and improvised new songs on similar material to create a new tradition of spirituals (Epstein, 1977). Blues and jazz involved improvisation and composition based on existing harmonies, melodies and bass patterns, and similar

practices continued into popular music derived from black American traditions, including rhythm and blues and rock and roll.

Jazz improvisation is typically based on existing pieces but has been viewed as a performance of a piece rather than a new work based on borrowing. However, improvisers from Louis Armstrong onwards often quote familiar tunes in the middle of a solo as a joke, comment or meaningful allusion, and soloists from Charlie Parker onwards borrow passages from recorded solos by other artists as a homage or other gesture. In the early 1940s, bop artists wrote numerous 'contrafacts', new jazz melodies to the chord 'changes' (harmonic progressions) of popular tunes, such as Parker and Dizzy Gillespie's *Anthropology* (on the chord progression of Gershwin's *I got rhythm*, the most frequent source for contrafacts) and Parker's *Ornithology* (on Morgan Lewis's *How High the Moon*). This practice, like the use of the traditional 12-bar blues, allowed the artists to create melodies in the new jazz style yet continue to improvise on familiar harmonic patterns. This facilitated the learning of new repertory, challenged musicians' creativity and provided a site for competition between artists using the same material. The parallels with the 16th- and 17th-century practice of improvising and composing new melodies and variations over familiar bass lines and harmonic patterns are obvious, with a new twist: a new tune and title meant that no royalties or performing fees were due on the songs from which the harmonic progressions were borrowed. This again asserted the traditional African concept of music as common property within a music industry that tended to devalue and underpay black American musicians.

New forms of borrowing emerged with the development of recording technology in the late 20th century. Pop musicians sometimes borrowed recorded material from their own songs or from other music, overlaying new and borrowed elements in the recording studio. An early example was Simon and Garfunkel's *Save the life of my child* on their *Bookends* album (1968), in which the opening of their first hit *The Sound of Silence* (1965) was dubbed in with electronically enhanced echo as part of an interlude. Black American musicians devised new genres based on the manipulation of recorded material, drawing both on technology and on black American traditions of re-using existing music. In the late 1970s, disco artists frequently used previously recorded bass and rhythm tracks as a backing for new songs. Rap emerged from a practice of improvising rhymed poetry over instrumental passages from existing slow disco or funk recordings; the first rap recording to reach the top 40 in the pop charts, *Rapper's Delight* (1979) by the Sugar Hill Gang, used excerpts from Chic's slow disco hit *Good Times* (1979). Scratching was a technique of rotating a record manually under a stylus to produce rhythmic, percussive sounds, first practised live by disc jockeys at parties, then used on recordings, beginning with *Adventures in the Wheels of Steel* (1981) by Grandmaster Flash and the Furious Five. The invention of digital sampling made manipulation of recorded material easier, and rap recordings began to include many more 'samples', digitally recorded snippets of music, speech or sounds; Public Enemy's *Night of the Living Baseheads* (1988) includes numerous samples, each of which adds meaning and resonance to the song's anti-drug and anti-racist message. Clarification of copyright law in the early 1990s forced rappers to ask permission to use samples and to give credit, stimulating them to reduce the number of samples and to diversify their sources to include classical music, where permissions were often easier and less expensive to obtain. Samples have been used by many others besides rap musicians, notably in the *Plunderphonics* (1989) of John Oswald, which directly engages issues of ownership.

Throughout the 20th century, musicians in popular traditions have reworked or quoted classical music. Some Tin Pan Alley songs were expressly about classical music; Berlin's *That Mesmerizing Mendelssohn Tune* (1909) described the romantically intoxicating powers of Mendelssohn's 'Spring Song' (*Song without Words* op.62 no.6) and interleaved its opening figure with new material in ragtime style. Ragtime orchestras arranged classical works in ragtime style, as in performances by Will Marion Cook's Southern Syncopated Orchestra based on Mendelssohn's Wedding March and a Rachmaninoff prelude (1918–19). Opera was a presence in jazz; Fletcher Henderson's *Araby* (1924) was based on Valentine's aria 'Avant de quitter ces lieux' from Gounod's *Faust*, and Louis Armstrong inserted quotations from *Rigoletto*, *Pagliacci* and other operas into his improvised solos alongside popular tunes. The opening theme from Tchaikovsky's First Piano Concerto became a popular hit song as *Tonight we Love* (1941), and Robert Wright and George Forrest's musical *Kismet* (1954) was based on melodies by Borodin. Duke Ellington adapted Tchaikovsky and Grieg for jazz band in his *Nutcracker Suite* and *Peer Gynt Suite* (1960), and Stan Kenton did the same for Wagner. Emerson, Lake and Palmer reworked Musorgsky's *Pictures at an Exhibition* and Copland's *Fanfare for the Common Man* as rock music in an attempt to raise rock to the level of art music. Barry Manilow framed his song *Could it be Magic* (1975) with the beginning and end of Chopin's C minor prelude. The disco version of the first movement of Beethoven's Fifth Symphony, titled *A Fifth of Beethoven*, was a novelty number, but Malcolm McLaren's songs *Madam Butterfly*, *Death of Butterfly* and *Carmen* on his 1984 album *Fans* were intriguing retellings of the operas' stories in pop style, woven around the heroines' most famous arias. The motivations for borrowing from classical sources have ranged from recycling good melodies for a new audience to humour, irony or commentary, often exploiting the perceived distance between the 'high' culture of art music and the broad-based popular culture.

Film music has relied on existing music from the beginning. Early silent films were accompanied by music that was improvised or assembled by a pianist or organist, who matched emotionally appropriate music to the events on the screen. After 1905, publishers printed collections of music, keyed by situation, drawing mostly on classical instrumental works, and cue sheets were issued for particular films suggesting which pieces to use for each segment; the result was a pastiche. From the 1910s, orchestral scores were created for some larger films, again drawing on existing music; Joseph Carl Breil's score for *Birth of a Nation* (1915) included excerpts from symphonic works and Civil War songs appropriate to the dramatic action. When technological advances made sound films possible in the late 1920s, early sound films such as *The Jazz Singer* (1927) continued to incorporate existing music. As original scores were commissioned,

composers changed from direct borrowing to the use of models or the adaptation of music with strong associations. Max Steiner's music for *King Kong* (1933) adopted Wagner's leitmotif system and echoed the Fasolt and Fafner motif from *Das Rheingold* in King Kong's leitmotif; Steiner's score in turn was subject to endless imitation. Composers adapted ethnic materials to set a scene, as in Steiner's use of Jewish melodies in *Symphony of Six Million* (1932) and Herbert Stothart's use of English folk melodies in *David Copperfield* (1935). Later film scores draw on all of these traditions. Some are pastiches of existing music, such as *2001* (1968), which uses classical works from Johann Strauss to Ligeti, and *American Graffiti* (1973), which uses American pop music of the 1950s to convey time, place and situation. Some are modelled on existing works; John Williams's score for *Star Wars* (1977) relies heavily on Holst's *The Planets*, and Takemitsu's battle scene for *Ran* (1985) is modelled directly on the first section of 'Der Abschied' from Mahler's *Das Lied von der Erde*, conveying profound sorrow through sound, style and musical reference. Film composers often reworked their scores into concert music, as in Prokofiev's cantata *Alexander Nevsky* (1938–9), Copland's suite from *The Red Pony* (1948) and Korngold's Violin Concerto (1945, using themes from his 1930s film scores). Cartoons often use or parody classical music for comic effect, as in Scott Bradley's *The Cat Concerto* (1947) on Liszt's Hungarian Rhapsody no.2 and Carl Stalling's skewering of Wagner in the Bugs Bunny classic *What's Opera, Doc?* (1957). Another realm for musical borrowing is underscoring advertisements, in which familiar music, from Vivaldi's 'Four Seasons' to the Beatles' *Revolution*, can be used to lend certain associations to a product.

See also ADVERTISING, MUSIC IN; BLUES; BOP; DISCO; FILM MUSIC; JAZZ; POP; POPULAR MUSIC; RAP; SAMPLING; SCRATCHING; and TIN PAN ALLEY.

15. RESEARCH ON BORROWING. This survey of borrowing in the Western musical tradition from the Middle Ages to the present shows that the use of existing pieces in new works is both more varied and more pervasive than has usually been acknowledged. At some times and in some repertories borrowing is the rule, at other times the exception, and at still other times a possibility that carries particular significance. Extent and methods vary, but every composer or improviser borrows and reworks existing music, and procedures of borrowing are as important a part of a composer's equipment as counterpoint, harmony, texture and form. Until the 20th century, it was normal for composers to be trained through the imitation of models and the manipulation of borrowed material; this is still true in popular genres.

Scholars have studied aspects of borrowing in music since the emergence of musicology as a field, and there is now a vast literature on the subject. Early research was hampered to some extent by the cult of originality that arose in the 19th century. Writers in the 19th and early 20th centuries often felt obliged to address the morality of borrowing or distinguish legitimate forms of borrowing from plagiarism, and this was still occasionally a theme in the later 20th century (Noé, A1963 and A1985; Carroll, A1978; Rosen, A1980–81). Each era, genre or composer tended to be treated as some kind of special exception from a presumed norm of artistic autonomy; even in Renaissance studies, where borrowing became a subject of central of central importance, there developed largely separate traditions of scholarship on vocal and on instrumental music. This made similarities, differences and historical connections between borrowing practices of various eras and repertories difficult to see or evaluate. New discoveries were generally couched in terms of older ones, so that the same instance might be described as parody, quotation, borrowing or plagiarism, depending on whether the writer was acquainted with the literature on the Renaissance mass, 20th-century music or Handel.

The popularity of quotation and collage in art music since the 1960s and the growing interest in the same period in scholarship of music of the 19th and 20th centuries have stimulated a flood of new research on borrowing in music since Beethoven and reconsiderations of borrowing in earlier eras. There have been many attempts to clarify terminology and make the distinctions necessary for categorizing and describing borrowing practices. With an increasing awareness of the extent of borrowing in every period, scholars are beginning to identify which practices overlap and which are unique to certain repertories or composers. Approaches to influence, borrowing, allusion and intertextuality in the parallel fields of art history and literary criticism are bringing fresh insights to the study of borrowing in music and to the relationships between the arts. The expansion of research is making it possible for the first time to see all the uses of existing music, from contrafactum, organum and cantus firmus to collage, jazz contrafacts and digital sampling, as aspects of a single field that crosses historical periods and research specializations.

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J. PETER BURKHOLDER

Borry. *See* BOURRÉE.

Borsai, Ilona (*b* Cluj, 10 April 1924; *d* Budapest, 8 July 1982). Hungarian ethnomusicologist. She took degrees in Latin, ancient Greek and French at the Hungarian University of Cluj (1946); in 1949 she moved to Budapest, where she studied music education and choir training (1949–51) and musicology (1956–61) at the Academy of Music. Her teachers included Kodály, Szabolcsi and Bartha. In 1961 she became an assistant at the folk music research group (from 1974 the musicological institute) of the Hungarian Academy of Sciences. Her main research topics were folksongs of northern Hungary (the 'Palots' [Polovetz] ethnic group), Hungarian children's songs (games and chanted rhymes), Egyptian folksongs and Coptic liturgical music. She conducted many field expeditions in Hungary and Hungarian-speaking areas of Romania as well as several expeditions to Egypt (1966–7, 1969, 1971), recording many thousand items from each area; she published the results in about 20 studies in specialist journals, mostly with transcriptions and analyses of the recorded examples. Besides co-editing several books of children's songs and Hungarian and Slovakian folksongs, she lectured at various international congresses, mainly on Coptic music.

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IMRE OLSVAI/R

Borsaro, Arcangelo (*b* Reggio nell'Emilia; *fl* 1587–1616). Italian composer. He was a Franciscan monk; despite his active life as a composer, mainly of church music, he seems not to have held a church post. His earliest collections are in the lighter forms; at least three seem to have been lost. The spiritual *Pietosi affetti* (1597) was popular enough to be reprinted in 1616 with continuo added. The surviving secular volumes contain pieces in a playful style, mainly for three voices, the lowest of which is usually an alto. After 1600 he was one of the many north Italian composers who imitated Viadana's small-scale concertato style, though for mass and Office music, such as the Requiem music of 1608 and the liturgical items in the *Concerti* of 1605, he retained a transitional polyphonic or double-choir style. Some of his double-choir motets are unified by a triple-time refrain: an example is *Sit nomen Domini* (1605), whose interludes are for groups of soloists drawn from both choirs. If the liberal selection of his motets found in contemporary German anthologies is representative, he seems to have been fond of sonorous, low-pitched textures (TTBB) when writing for four voices. His collections of 1611 and 1615 show a more experimental mixture of voices and instruments: the latter contains a *Quem vidistis* for soprano or tenor and four instruments, which, for presumably provincial church music, is an early example of such scoring.

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all except anthologies published in Venice

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Il quarto libro delle canzonette, 3–4vv (1598)
Vespertina psalmodia, 8vv, ... duoque cantica ... addito psalmo 139 (1602)
Concerti ecclesiastici ... si contengono mottetti, 1–8vv: Domine ad adiuvandum, Dixit Dominus, falsi bordoni, Mag, 5vv; una Compieta, 8vv; messa, 8vv; litanie che si cantano nella Santa Casa di Loreto, 8vv, bc (org), op.9 (1605)
Sacri sacrificii per gli deffonti ... 8vv, op.10 (1608)
Novo giardino de concerti, 8vv/insts, bc ... li contengono alquante Antifone del cantico della Beata Virgine ... et altri motetti, op.11 (1611)
Odorati fiori: concerti diversi, 1–3vv, bc (org), con altri da concertare, vv, insts ... con un capriccio da sonare, op.12 (1615)
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27 motets in 1611^1, 1612^3, 1613^2, 1621^2, 1622^2, 1623^2, 1626^2, 1627^1, 1627^2; 4 motets in *D-Bsb*, *PL-WRu*; according to *EitnerQ*, 2 motets in Liegnitz, Bibl. Rudolfina, and 2 canzonettas in 1570^{19} (attrib. Arcangelo da Reggio)

JEROME ROCHE

Borsdorf, Friedrich Adolf (*b* Dittmannsdorf, Saxony, 25 Dec 1854; *d* London, 15 April 1923). German horn player and teacher. He studied with Lorenz and Oskar Franz at the Dresdner Konservatorium (1869–74), later playing in a military band. On gaining a contract at Covent Garden, he moved to London in 1879. After various engagements in the provinces, including one with August Manns in Glasgow, he settled in London, playing the horn for Hans Richter and in the Queen's Hall Orchestra. He resigned from the latter over the dispute about deputies, becoming a founder-member of the LSO, whose widely admired horn section became known as 'God's Own Quartet'.

On arrival in England Borsdorf was obliged to discard his German horn in favour of the widely used French model. Borsdorf's instrument was made in 1821 by L.-J. Raoux for Giovanni Puzzi, the Italian player active in London in the mid-19th century. His performance was a revelation, being marked by a sure attack (rare at the time), excellent phrasing, breath control and dynamic range. His example, as well as that of his German contemporary Franz Paersch, who was also in England at the same time, had a vitalizing effect on British horn playing.

Not only an outstanding orchestral and chamber player, Borsdorf also had considerable influence as a teacher. In 1882 he became a professor at the Royal College of Music, and also at the Royal Academy of Music in 1897. His many successful pupils included Alfred and Aubrey Brain (his successor at the RAM) and Frank Probyn (his successor at the RCM). He also taught his three sons: Oskar, who emigrated to the USA; Emil, who was a member of various London and British provincial orchestras; and Francis Bradley, who held principal positions with the LPO and the orchestra of Sadler's Wells Opera (later the English National Opera), retiring in the early 1980s.

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NIALL O'LOUGHLIN

Borseni, Francesco. *See* BOROSINI family, (2).

Borstwerk. *See* BRUSTWERK.

Bortio, Carlo. *See* BORZIO, CARLO.

Bortkiewicz [Bortkievich], **Sergei** [Sergey] **Eduardovich** (*b* Kharkiv, 28 Feb 1877; *d* Vienna, 25 Oct 1952). Austrian pianist and composer of Russian origin. He studied at the Kharkiv Music School with Bensch (piano) and at the St Petersburg Conservatory (1896–9), where his teachers

included van Ark (piano) and Lyadov (theory). In 1900 he entered the Leipzig Conservatory to study for two years with Reisenauer (piano) and Jadassohn (composition). From 1904 to 1914 he lived in Berlin, where he taught for a year at the Klindworth-Scharwenka Conservatory. Although he won some renown as a pianist, he became better known as a composer and performer of his own works. His greatest success of that period was the Piano Concerto no.1. At the outbreak of World War I he returned to Russia, but was forced to emigrate in 1919. He settled first in Constantinople, and then in Vienna where he lived from 1922 until his death; he became an Austrian citizen in 1926. Although a Bortkiewicz Society was founded in Vienna in 1947, Bortkiewicz's adherence to 19th-century ideals of virtuosity meant that he was soon virtually forgotten.

Bortkiewicz's piano style was quite typical of the post-Romantic Russian tradition: based on Liszt and Chopin, influenced by Tchaikovsky and Russian folklore, and virtually unaffected by 20th-century musical trends in western Europe. His craftsmanship was meticulous, his imagination colourful and sensitive, his piano writing idiomatic; a lush instrumentation underlines the essential sentimentality of his melodic invention. The grandiloquent sweep of the Piano Concerto no.1 is, at times, faintly reminiscent of Rachmaninoff; the Concerto no.2, for left hand alone, was made known by Wittgenstein, for whom it was written. Bortkiewicz mastered the skills of the past without adding anything distinctly personal or original, though Walter Niemann (*Das Klavierbuch*, Leipzig, 1910) warned against underestimating him.

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(*selective list*)

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Chbr and solo inst: Vn Sonata, op.26, 1924; 3 sets, opp.18, 31, 59, pf duet; 24 sets, opp.3, 4, 8, 10, 11–15, 17, 21, 24, 27, 29, 30, 35, 37, 39, 40, 42, 46, 48, 54, 65, pf; 2 pf sonatas

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BORIS SCHWARZ/SIGRID WIESMANN

Bortnyans'ky [Bortniansky], **Dmytro Stepanovych** [Bortnyansky, Dmitry Stepanovich] (*b* Hlukhiv, Ukraine, 1751; *d* St Petersburg, 28 Sept/10 Oct 1825). Ukrainian composer, singer and music director, active in Russia. He began his musical training early, possibly at the Hlukhiv choir school, and in 1758 went to sing in the Russian imperial court chapel in St Petersburg, where he became one of Empress Elizabeth's favourite choirboys. Singled out for his unusual talent, he was trained in opera and eventually performed major roles in court productions: in 1764 he played the role of Admetus in H.F. Raupach's *Al'tsesta*.

During this period he studied composition with Galuppi. In 1769, after Galuppi had left for Venice, Catherine the Great sent Bortnyans'ky to further his studies there, with Galuppi. His first extant compositions date from his years in Italy: he composed three *opere serie*, two of them, *Creonte* (1776) and *Alcide* (1778), for Venice and the third, *Quinto Fabio* (1778), for Modena, several settings of Roman Catholic texts including an *Ave Maria* (1775), a *Salve regina* (1776) and a multi-movement Gloria. His setting of the entire Catholic Mass Ordinary in German, *Nemtskaya obednya* (German Liturgy), may also have originated during this period.

In 1779 Bortnyans'ky was recalled to the Russian court. Initially he was engaged only as a staff composer and assistant director at the imperial court chapel, but when Paisiello left Russia in 1783, Catherine the Great awarded Bortnyans'ky one of Paisiello's former posts, as Kapellmeister to her son Paul at the Maliy Dvor (Lesser Court). Until 1796, Bortnyans'ky continued to compose sacred music for Catherine, producing probably the bulk of his Orthodox choral music during this period. For Paul he meanwhile composed secular music reflecting the taste of his court, notably three operas: *La fête du seigneur* (1786), *Le faucon* (1786) and *Le fils rival, ou La moderne Stratonice* (1787). All are in the style of *opéra comique*, with short musical numbers simple enough to be performed by amateur visitors. Performances of the operas were sometimes followed by choral cantatas, presumably composed by Bortnyans'ky as well. Bortnyans'ky also taught the harpsichord and piano to the royal family and wrote several keyboard and chamber works. His collection of French *romances* (1793) is the earliest known one by an Eastern Slavonic composer.

After the death of Catherine the Great in 1796, Paul I assumed the throne and appointed Bortnyans'ky director of the imperial court chapel, making him the first native Slavonic composer to hold that post. Bortnyans'ky apparently composed rather little after this (a few large-scale occasional cantatas for court events, hymns and chant harmonizations), and directed his attention to improving the musical standards and living conditions of the singers. During his tenure, the chapel increased its membership to 108 singers and expanded its repertory to include Western works such as Haydn's *Creation* (performed 1802), Mozart's Requiem (1805), Handel's *Messiah* (1806) and Beethoven's *Christus am Ölberge* (1813). His weekly open choral rehearsals and concerts became central to the cultural life of St Petersburg.

Bortnyans'ky now exerted an influence well beyond St Petersburg. In 1815, aiming to standardize musical practice throughout the Russian Orthodox Church, he compiled and published a liturgical cycle in the style of *prostoye penie* (plainchant) that was distributed throughout Russia. Through a government *ukaz* (decree) of 1816, Bortnyan'sky and the imperial court chapel won the exclusive right to print sacred music in the Russian Empire, a monopoly that continued into the late 19th century. However, Bortnyans'ky did not use his powers to promote his own choral concertos; he began to revise them for publication only late in life (they were published posthumously in the 1830s and reprinted by Rezelius of St Petersburg in 1834; see Kuzma, 1996). According to legend, his favourite choral concerto, *Vskuyu priskorbna yesi, dusha moya?* ('Why are you mournful, O my soul?'), was sung at his deathbed.

Regarded by both Russians and Ukrainians as a central figure in their music histories, Bortnyans'ky is credited with developing their genre of the sacred choral concerto

to its highest forms. These multi-movement *a cappella* works may be described as Mozartean in their melodic content and Beethovenian in their symphonic treatment of the choral texture. Each of the concertos (which include at least 35 for four-voice chorus and ten for double chorus) explores various and unusual combinations of solo and tutti voices. During the 19th century Bortnyans'ky's choral concertos and hymns gained popularity across Western Europe; some copies of concertos preserved in the library of the Hofkapelle in Vienna date from as early as 1780. Berlioz, who heard the concertos in Russia in the 1840s, praised the 'incredible freedom' of their approach to choral sonority (*Les soirées de l'orchestre*, Paris, 1852) and included Bortnyans'ky's music in several of his own concerts in Paris. Several works, notably the *Izhe Kheruvimy* (Cherubic Hymn) no.7 and *Kol' slaven nash Hospod'* ('How great is our Lord'), were translated into Latin and German and widely published in Western anthologies; some still appear in Western hymnals. Closer to home, Bortnyans'ky's death perhaps marked the end of the era of Westernization in Eastern Slavonic music history. His music was criticized first by Glinka for its sentimental nature and later by the nationalist school for its italianate style. Rimsky-Korsakov, for example, called the sacred music 'one continuous mistake in the understanding of Russian church style', and A.N. Serov a 'weak echo of the Italians of the Mozartean era' (see Kuzma, 1992, 1996). In the Soviet era, music historians traced a folk idiom in the music, attempting thereby to restore Bortnyans'ky's legitimacy as a native Slavonic composer. Despite shifting critical perceptions of his style, his sacred works have remained staples of the Russian Orthodox repertory. The post-Soviet subsequent reopening of churches in Russia and Ukraine has stimulated a concurrent revival of Bortnyans'ky's music.

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only those extant

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SACRED CHORAL CONCERTOS

for SATB unless otherwise stated; numbering follows both editions; all in T iiA

1 Vospoyte Hospodevi pesn' novu [Sing unto the Lord a new song]; 2 Torzhestvuyte dnes' [Celebrate this day], 1st movt for SSATB; 3 Hospodi, siloyu tvoyeyu vozveselitsya tsar' [O Lord, in thy strength the king shall be glad]; 4 Voskliknite Hospodevi, vsya zemlya [Make a joyful noise unto the Lord, all ye lands]; 5 Uslyshit tya Hospod' v den' pechali [May the Lord hear thee in the day of trouble]; 6 Slava vo vyshnikh Bohu [Glory to God in the highest]; 7 Priidite vozraduyemsya Hospodevi [Come let us rejoice in the Lord]; 8 Milosti tvoya, Hospodi, vo vek vospoyu [Of thy mercies, O Lord, shall I sing for ever]; 9 Sei den', yeho zhe sotvori Hospod' [This is the day which the Lord hath made]

10 Poyte Bohu nashemu, poyte [Sing praises to our God, sing praises], also in version for 5vv according to Rïtsareva (1979); 11 Blahosloven Hospod', yako uslysha hlas moleniya moyeho [Blessed is the Lord, for he hath heard the voice of my supplication], also in version for 8vv according to Rïtsareva (1979); 12 Bozhe, pesn' novu vospoyu tebe [O God, a new song shall I sing unto thee]; 13 Raduytesya Bohu, pomoshchniku nashemu [Rejoice in God, our helper]; 14 Otryhnu serdtse moye slovo blaho [My heart overflows with a good word]; 15 Priidite, vospoim lyudiye [Come, let us sing, o ye people]; 16 Voznesu tya, Bozhe moy, Tsaryu moy [I will exalt thee, O my God, my king]

17 Kol' vozlyublenna seleniya tvoya, Hospodi [How lovely is thy dwelling place, O Lord]; 18 Blaho yest' ispovyedatisya Hospodevi [It is good to give praise unto the Lord]; 19 Reche Hospod' Hospodevi moyemu [The Lord said unto my Lord]; 20 Na Tya Hospodi, upovakh' [In thee, O Lord, have I trusted]; 21 Zhiviy v pomoshchi Vyshnyaho [He that dwelleth in the help of the Most High]; 22 Hospod' prosvyeshcheniye moye [The Lord is my light]; 23 Blazheni lyudiye vedushchii voskliknoveniye [Blessed are the people who know jubilation]; 24 Vozvedokh ochi moi v hory [I will lift up mine eyes to the mountains]; 25 Ne umolchim nikohda, Bohoroditse [We will never be silent, Mother of God]; 26 Hospodi, Bozhe Izrailev [Lord, God of Israel]

27 Hlasom moim ko Hospodu vozvakh [With my voice unto the Lord have I cried]; 28 Blazhen muzh, boyaysya Hospoda [Blessed is the man, that feareth the Lord]; 29 Voskhvalyu imya Boha moyeho [I will praise the name of my God]; 30 Uslyshi, Bozhe, hlas' moy [Hear, O God, my voice]; 31 Vsi iazytsy vospleshchite rukami [O clap your hands, all ye nations]; 32 Skazhi mi, Hospodi, konchinu moyu [O Lord, make me to know mine end]; 33 Vskuyu priskorbna yesi, dusha moya? [Why art thou cast down, O my soul?]; 34 Da voskresnet Boh [Let God arise], also in version for 8vv according to Rïtsareva (1979); 35 Hospodi, kto obitayet v zhilishchi Tvoyem? [Lord, who shall abide in thy tabernacle?]

for SATB, SATB; numbering follows both editions; all in T iiB

1 Ispovemsya tebe, Hospodi [I will confess to thee, O Lord]; 2 Khvalite, otrotsï, Hospoda [Praise the Lord, ye servants of the Lord]; 3 Priidite i vidite dela Bozhiya [Come and see the works of the Lord]; 4 Kto vzïdet na horu Hospodnyu? [Who shall see the Lord's mountain?]; 5 Nebesa povedayut' slavu Bozhiyu [The heavens are telling the glory of God]; 6 Kto Boh veliy, yako Boh nash? [Who is so great a God as our God?]; 7 Slava v vïshnikh Bohu [Glory to God in the highest]; 8 Vospoite, lyudiye, boholepno v Sionye [O people, sing joyfully in Zion]; 9 Se nïnye blahoslovite Hospoda [This day praise the Lord]; 10 Utverdisya serdtse moye o Hospode [Strengthen thyself my heart, in the Lord]

*c*23 others: 20 for 4vv, 1 for 6vv, 2 for 8vv, unauthenticated/lost

LITURGICAL SETTINGS AND SACRED HYMNS

for 4 voices unless otherwise stated; all in T i:1–3

Obednya [Liturgy], SSA: Slava i nynyey; Izhe kheruvimy (Glory to thee) [Cherubic Hymn]; Veruyu (I believe); Tebe poyom (We sing to thee); Dostoyno yest' (It is truly meet); Otche nash [Our Father]; Khvalite Gospoda [Praise the Lord];

Prostoye peniye (arr. of liturgy), 2vv, 1814

Arkhanhel'skiy hlas [Song of the Archangel], 3 solo vv, 4 vv (for feast day of the Annunciation); Blahoobraznïy Iosif [The noble Joseph]; Da ispravitsya molitva moya [Let my prayer arise], 4 settings, 1 F, 2 d, 3 g, 4 d, all for 3 solo vv; Da molchit vsyakaya plot' cheloveka [Let all mortal flesh keep silence] SATB, SATB; Dostoyno yest' [It is truly meet]; Himn Spasiteliu [Hymn to the Saviour] (D.I. Khvostov), 1v, pf; Hospodi, siloyu tvoyeyu vovzeselitsya Tsar' [O Lord, in thy strength the king shall be glad]; Is polla ye ti, desnota [Many years to you, O master], 3 solo vv, chorus; Izhe Kheruvimy [Cherubic Hymn], 7 settings for SATB/(1v, pf), 1 E♭, 2 d, 3 F, 4 C, 5 F, 6 F, 7 D (*RUS-SPit*), 2 settings for SATB, SATB, 1 c, 2 B♭; Khavalite Hospoda s nebes [Praise God from the heavens] (comm ant), 2 settings, 1 F, 2 C; Kol' slaven nash Hospod' [How great is our Lord] (M.M. Kheraskov), 2 versions, 1 for 1v, 1 for SATB; Mnogaya leta [Many years], 2 versions, Bol'shoye [Greater], Maloye [Lesser]; Molitvï pered obedom i uzhinom [Prayers before meals]; Nadezhda i predstatel'stvo [Hope and intercessor], 3 solo vv, chorus; Otche nash [Our Father], *RUS-SPsc**; O tebe raduyetsya, Blahodatnaya, vsyakaya tvar [In thee, O blessed one, all creation rejoices] Predvyechniy i neobkhodimiy [Pre-eternal and circumscribed (God)] (Iu.A. Isledinsky-Meletsky), 1v, pf; Raduytesya pravednii o Hospode [Rejoice ye righteous ones in the Lord], SATB, SATB; Slava i nïne, Yedinorodnïy Sïne [Glory to thee, only-begotten son], SATB, SATB; Slava tebe, Bozhe nash [Glory to thee, our God]; Tebye Boha kvalim [We praise thee O God], 4 settings for SATB, 1 F, 2 C, 3 F, 4 B♭; 10 settings for SATB, SATB, 1 D, 2 C, 3 C, 4 B♭, 5 C, 6 C, 7 C, 8 D, 9 C, 10 B♭; Tvoryay anhelï svoya dukhi [Thou makest thine angels spirits], SATB, SATB; Vecheri tvoyeya [Thy supper] (comm ant), SATB, SATB; Vkusite i vidite [Taste and see] (comm ant), 3 settings, c, for SATB, SATB (later arr. for SATB), E♭, c, both for SATB;

Voskresny Bozhe [Rise up, O God], 2 versions, both for 3 solo vv, chorus; Vo vsyu zemlyu [Of all the earth], 2 settings, 1 C, 2 C, both SATB, SATB; V pamyat' vyechnuyu [In eternal memory], 2 settings, E♭, B♭, both SATB, SATB; Yavisya blahodat' Bozhiya [The grace of God has appeared], 4 settings, 1 A, 2 E♭, 3 G, 4 E♭, all for SATB, SATB;

OTHER SACRED CHORAL
for 4 voices otherwise stated; all in T i:1–3

Chant harmonizations and arrs.: Anhel vopiyashe [The angel announced] (Gk. chant); Arkhanhel'skiy hlas [Song of the Archangel] (znamenniÿ chant), 3 solo vv, chorus; Chertoh tvoy [Thy bridal chamber] (Kievan chant); Da ispolnyatsya usta nasha [Let our mouths be filled] (Kievan chant); Nïne silï nebesnïya [Today the powers of heaven], 3 settings, E♭, a (Kievan chant), also in version for SATB, SATB; Pod tvoyu milost' [Under your mercy] (Kievan chant); Pomoshchnik i pokrovitel' [Helper and protector] (Gk. chant); Priidite, ublazhim Iosifa [Come, let us bless Joseph] (unknown chant source); Slava i nïne, Deva dnes' [Glory be, today the Virgin] (Bulg. chant); Slava i nïne, Yedinorodnïy Sïne [Glory be, only-begotten son] (Kievan chant); Telo Khristovo priimite [Receive the body of Christ] (comm ant, Kievan chant)

Lat. texts: Ave Maria, S, A, 2 hn, str, bc, 1775, *RUS-SPit**; Salve regina, A solo, 2 ob, 2 hn, str, bc, 1776, Glinka Cappella library, St Petersburg; Gl; Dextera domini fecit virtutem, *SPit*, doubtful

Ger. text: Nemetskaya obednya [German Liturgy], *SPit**

OPERAS

Creonte (dramma per musica, 2, after M. Coltellini: *Antigone*), Venice, S Benedetto, 26 Nov 1776, *P-La*

Quinto Fabio (dramma seria, 3, after A. Zeno: *Lucio Papirio dittatore*), Modena, Ducale, 26 Dec 1778, *RUS-Mcm*, Glinka Cappella library, St Petersburg

Alcide (dramma per musica, 3, after P. Metastasio: *Alcide al bivio*), Venice, 1778, *GB-Lbl*; ed. M. Berdennikov (Kiev, 1985)

La fête du seigneur (comédie mêlée d'aires et des balets, 1, G.I. Chernïshev, A.A. Musin-Pushkin and A.F. Viole, after C.-S. Favart: *Annette et Lubin*), Pavlovsk Palace, sum. 1786, *RUS-SPia*, Bolshoya Filarmonia library, St Petersburg; 12 nos. in *Muzïkal'noye nasledstvo*, iii (Moscow, 1970), 411–57 [music suppl.]

Le faucon (oc, 3, F.-H. Lafermière, after G. Boccaccio and M.-J. Sedaine), Gatchina Palace, 11/22 Oct 1786, *GB-Lbl*, *RUS-SPit**, *Ltob*; ed. A. Rozanov (Moscow, 1975)

Le fils-rival, ou La moderne Stratonice (oc, 3, Lafermière), Pavlovsk Palace, 11/22 Oct 1787, *GB-Lbl*, *RUS-SPit**, *SPtob*

OTHER SECULAR VOCAL

Recueil de romances et chansons, 1v, pf (St Petersburg, 1793), edn (Kiev, 1976)

Pesnosloviye, TTB, 1797, *RUS-SPsc**

Pevets vo stane russkikh voynov [Bard in the Encampment of Russian Warriors] (V.A. Zhukovsky), 1v, choir, orch, 1813

INSTRUMENTAL

Chbr: Qnt no.2, C, vn, va da gamba, vc, hp, pf, 1787, ed. B. Dobrokhotov (Moscow, 1951) [Qnt no.1 lost]; Concert Sym., B♭, 2 vn, va da gamba, vc, hp, bn, pf, 1790, edn (Moscow, 1953)

Wind insts: 'Gatchinsky' March, B♭, 1787

Hpd sonatas: no.1, B♭, ed. V.A. Natanson and A.A. Nikolayev, *Russkaya fortepiannaya muzïka*, i (Moscow, 1954), 43–8; no.2, C, ed. in *IRMO*, i (1968), 233–47; no.3, F, ed. L.A. Barenboym and V.I. Muzalevsky, *Khrestomatiya po istorii fortepiannoy muzïki Rossii* (Moscow and Leningrad, 1949), 29–37

Doubtful: Hpd Conc., ?lost

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MARIKA KUZMA

Bortolotti, Mauro (*b* Narni, Terni, 26 Nov 1926). Italian composer. He studied with Caporali, Germani and Petrassi at the Rome Conservatory (1944–56), receiving diplomas in the piano, the organ and composition. In addition he attended the Darmstadt summer courses (1957–68) and in 1967, having developed an interest in electronic music, he worked with Grossi in Florence and Pisa. He was a founder-member of the Rome-based contemporary music group Nuova Consonanza (1961) and in 1968 he won a special award in the Casella composition competition. A one-time contributor to Italian radio, he also taught music history at the Accademia Nazionale di Danza, Rome, and composition at the Frosinone and Rome conservatories. In 1995 he was appointed artistic director of the Orchestra Regionale Lazio.

Rather than encouraging him to adopt a serial method which he himself had not fully absorbed, Petrassi advised his pupil to acquire established techniques (cf the Bartókian Concerto for Orchestra of 1955–6). Bortolotti began to explore newer procedures only after his attendance at Darmstadt. In his subsequent concern with total serialism, aleatory processes and electronic music (exemplified respectively by *Toute sa vie*, *Frammenti 5* and *Motetto*), he avoided any extreme or dogmatic approach. And the progressively increasing anti-discursiveness of *Studi per trio*, *Studio per e.e. cummings no.2*, *Transparencias* and *E tuttavia . . .* did not inhibit the urge to communicate which he inherited from the realistic tendencies in postwar Italian culture. On the other hand, though he could still work in harmony with that culture during the 1950s (as in the *Tre poesie* of 1957), he later had to realize the divergence between his poetic aims and his technical evolution, which tended to accept no possibilities but irrationality and radical abstraction. Hence the imbalance between instrumental refinement and colloquial affability in such works as *Paréntesis para cinco* and the emergence of a deep unease, intellectual and existential, in *Contre 2* and *Grazie per essere venuti!*.

WORKS
(selective list)

STAGE

E tu? ('nondramma', 1, A. Giuliani, A. Porta, E. Sanguineti), 1971–3; Berryman: Lettur Azione (J. Berryman), 1981

VOCAL

Cant. (T.S. Eliot), T, orch, 1954–5, 1957; 3 poesie (R. Scotellaro), 1v, cl, pf, 1957; 4 poesie (P. Eluard), 1v, cl, vc, 1959 –78; Studio

per e.e. cummings, S, fl, cl, 3 perc, 1963; Toute sa vie (Eluard), chorus, orch, 1962–4; Contre 2, S, 5 insts, 1965–7, rev. 1993: Grazie per essere venuti! (G. Leopardi, A. Moles), spkr, pf trio, 1970; Motetto, 1v, cptr, 1971; Sine nomine, 1v, fl, trbn, vc, perc, 1974; Room 231: Something Black (Berryman), S, str qt, 1980; Nell'impoetico mondo (E. Sanguineti), S, 6 insts, 1989; Grandes misterios habitam (F. Pessoa), S, orch, 1992, transcr. S, chbr orch; I pesci di vento (A. Giuliani), S, fl, pf, 1991; Se un altro giorno saluto (E. Pecora), Tr chorus, 1994; Carlotta a Weimar (T. Mann), spkr, S, 10 insts, 1995

INSTRUMENTAL

4 or more insts: Conc. for Orch, 1955–6; Episodi concertanti, chbr orch, 1961; Frammenti 5, various combinations, 1961, rev. 1966; Studio per e.e. cummings no.2, 11 insts, 1964; Paréntesis para 5, cl, bn, vn, vc, db, 1968; Transparencias, str, hpd, 1968; Links, vn, db, str, 1969; . . . alcune variazione, fl, 18 insts, 1971; E tuttavia . . ., str, 1972; Studio del vero, 15 insts/orch, 1975; Sinfonia 'Est animum', orch, 1985; Recitativo obbl, cl, 5 str, 1986; Bacco adoro e amo, 4 cl, 1990; I pesci di vento, 11 winds, 1991; Uccello profeta (da Schumann), 11 wind, 1991

1–3 insts: Studi, cl, hn, va, 1960; Pour le piano, 1960–69; Combinazione libere, va, pf, 1965; Paréntesis, cl, bn, pf, 1967; 4 momenti, bn, pf, 1970; Appunti per un trio, various combinations, 1972; A in Pan, rec, pf, 1974; Pour le piano, pf 4 hands, 1974–5; Scherzo, vn, 1980; Poema 'Omaggio a Tarkowsky', hp, 1982; Musica per una scena, str trio, 1984; Improvviso-Carillon, pf, 1987; L'homme armé, b cl, db, 1988; Dizem? Esquecem-Nao dizem? Fatal, fl, perc, 1989; Canzon e Finale per Egisto, fl, 1993

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STEFANO LEONI

Borton. *See* MORTON, ROBERT and BORDON, PIETER.

Börtz, Daniel (*b* Hässleholm, 8 Aug 1943). Swedish composer. He studied the violin and theory with Fernström in Lund and composition privately with Rosenberg before attending the Stockholm Musikhögskolan (composition, Blomdahl and Lidholm). He also studied electronic music with G.M. Koenig at the University of Utrecht. He was a permanent member of the Swedish Composers' Society (1971–9) and its secretary from 1972 to 1979. He teaches orchestration at the Musikhögskolan, Stockholm, and is a member of the Royal Academy of Music.

Börtz's extensive output is dominated by ten Sinfonias, which are mostly cast in a single movement in order not to disrupt the symphonic process; also prominent are his eleven *Monologhi*, created to elicit the emotional and expressive qualities of different solo instruments or the human voice. During the 1970s he composed two church operas and a chamber opera, but it was not until the 1990s that he became recognized as a leading Swedish opera composer. He won a substantial success on the operatic stage when his two-act opera *Backanterna* ('The Bacchantes'), after Euripides, was given at the Stockholm Opera, with Ingmar Bergman as director. This opera, the story of the misfortune of the last great matriarchy, was written on Bergman's initiative and designed to show the foolishness of all kinds of fundamentalism.

WORKS

Stage: Muren – Vagen – Ordet [The Wall, the Way, the Word] (church op, 3, B.V. Wall), unperf.; Den heliga Birgittas dod och mottagande i himlen [The Death of St Bridget and her Acceptance in Heaven] (church op, 2, Wall), Lund, 7 Oct 1973; Landskab med flod [Landscapes with a River] (chbr op, 2, J. Ljungdahl, after H. Hesse: *Siddhartha*), U. of Århus, 1974; Backanterna [The Bacchantes] (op, 2, J. Stolpe and G.O. Eriksson, after Euripides), Stockholm, Kungliga, 2 Nov 1991; Marie Antoinette (C. Fellbom), Stockholm, Folkoperan, 21 Jan 1998

Vocal: Josef K (F. Kafka), recit, 8 vv, SATB, tape, orch, 1969; Nightflies (T. Tranströmer), Mez, cl, trbn, 3 perc, pf, org, vc, 1973; Introitus och evangeliemotett (Bible), Bar, 3 choruses, orch, 1975–6; Gryningsvind [Dawn Wind] (P. Bergman), male chorus, 1977; Monologhi 5, vocalise, S, 1977; Fläcker av liv [Spots of Life] (J. Werup), 2 recit, 2 S, A, T, Bar, SATB, orch, 1979–80; Solsignaler [Sun Signals] (Werup), male chorus, brass, perc, 1980; Bråddjupa nätter [Precipitous Nights] (I. Moberg), 8-part SATB, 1983; Var inte förskräckta [Don't be afraid] (Bible), SATB, 1984; Sinfonia 8 (Tranströmer), Mez, Bar, orch, 1987–8; Collaudamus (A. Henrikson), S, male chorus, orch, 1990–91; Backanternas kör [The Choir of the Bacchantes] (Euripides), SATB, 1992; [4] Mörka sånger om ljuset [Dark Songs of the Light] (Tranströmer, G. Seferis), (1v, pf)/(S, gui), 1992–4; Sånger om döden [Songs of Death] (trans. N. Rådström), S, orch, 1992–4; Vi bär varandra [We carry each other] (G. Henrikson), male chorus, 1994

Orch: 10 Sinfonias (1973–92); Conc., vn, bn, chbr orch, 1974; Night Clouds, str orch, 1975; Conc. grosso, 2 cl, 2 tpt, pf 4 hands, vn, vc, str octet, 1977–8; Prelude for Brass, 4 tpt, 4 hn, 4 trbn, tuba, 1978; October Music, str, 1978; In memoria di ..., 1978; Conc., bn, wind, perc, cel, hp, 1978–9; Vc Conc., str, 1981; Conc. grosso no.2, hn, tpt, trbn, wind, perc, 1981; Conc., pf, perc, chbr orch, 1981–2; Summer Elegy, fl, str, 1983; Follow the Leader into my Song, fl, ob, hn, 7 vn, 2 va, 2 vc, db, 1984; Vc Conc., 1985; 4 bagateller för stråkar, str orch, 1985; Ob Conc., 1986; Parados, 1987; Intermezzo, 1989–90; Strindberg Suite, 1993–4; Tpt Conc.: sånger och danser, 1994–5; Vn Conc. no.2, 1995–6

Chbr: 11 Monologhi, solo inst/s, 1966–84; Str Qt no.2, 1971; Dialogo 1, vc, pf, 1976; Dialogo 2, 2 va, 1978; Dialogo 3, 2 pf, 1978; Cento battute extra, 2 pf, 1980; Winter Pieces, tuba, pf, perc, 1981–2; Winter Pieces 2, wind qnt, 1982; Ritual, 5 perc, 1982–3; Winter Pieces 3, brass qnt, 1982–3; Pezzo brillante, fl, db, pf, 1984; 3 Reductions, gui, pf, 1984; Str Qt no.3, 1985–7; Kithairon, ob, 1989–91; Canto desolato, org, 1993; Ett porträtt, gui, 7 insts, 1993; Pf Sonata, 1994–5; Backanterna, fl, 2 perc, 1995; Bilder, cl, str qt, 1996

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'Min studietid hos Hilding Rosenberg', *Upptakt*, Jan/Feb (1976–7), 18–19

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ROLF HAGLUND

Borumand, Nur Ali (*b* Tehran, 1905; *d* Tehran, 1976/7). Iranian musician and music teacher. He was brought up in a household frequented by musicians, poets and artists.

His formal musical training started at the age of 12 in the form of *tār* lessons with Qolam Hossein Darvish Khan (1872–1926). In 1922, Borumand was sent to Germany where he attended secondary school. There he became familiar with European music and learnt the piano for two years. He continued to pursue his interest in Iranian music while studying medicine. However, failing eyesight and eventual blindness forced him to return to Iran in 1938, and after this he devoted his life to Iranian music. Over the next 30 years he led a secluded existence, studying *tār* and *setār* with a number of prominent masters, including Esmail Qahremani (*b* 1907), Mussa Ma'rufi (1889–1964) and Habib Somai (1901–46), with whom he also studied the *santur*.

In the mid-1960s Borumand began to take on a more public role and started to teach at the newly established music department at Tehran University. He later taught at the Centre for the Preservation and Propagation of Iranian Music established in Tehran in 1971. Many of his students became prominent musicians. Borumand was not primarily a performer, and for this reason was little known by the general public, but he was highly regarded as a teacher because of his excellent knowledge of the traditional classical repertory (*radif*). He became known outside Iran through the writings of two of his non-Iranian pupils, the ethnomusicologists Bruno Nettl and Jean During.

Borumand was a somewhat controversial figure because of his rather idiosyncratic view of the classical Iranian tradition and his conservative attitude to many of the changes that the tradition underwent, particularly from the 1950s onwards (including the introduction of staff notation). However, he was highly respected among many musicians of the late 20th century and his legacy lives on in the music and writings of those who studied with him.

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J. During: *La répertoire-modèle de la musique iranienne: radif de tār et setār de Mirza Abdollah, version de Nur 'Ali Borumand* (Tehran, 1991)

LAUDAN NOOSHIN

Borup-Jørgensen, (Jens) Axel (*b* Hjørring, 22 Nov 1924). Danish composer. In 1927 his family moved to Sweden, where in 1944 he took his student's examination, in Linköping. After the war he was accepted at the Royal Danish Conservatory of Music in Copenhagen and in 1950, after studying with Anders Rachlew, he passed the music teacher's examination in piano. As a composer, apart from studies in instrumentation with Schierbeck and Jersild, he is self-taught.

Borup-Jørgensen's earliest compositions, for example *Lille serenade* op.1 for string quartet op.1 (1948) and *Marine skitser* ('Marine Sketches') for piano op.4b (1949), are inspired by an impressionistically coloured Swedish romance tradition. His works of the first half of the 1950s moved towards Expressionism. This, in Music for Percussion and Viola op.18 (1955–6), was punctuated by sections of a motoric character reminiscent of Bartók. He was partly influenced by the condensed language of the Finnish-Swedish lyricist Gunnar Björling, which led him to work with increasingly reduced material; the *Winter Pieces* for piano op.30b (1959) are in an atonal, pointillist style.

When Danish musical life became receptive to Central European influences, about 1960, Borup-Jørgensen was among the first musicians to attend the summer courses in Darmstadt (1959 and 1962). This did not bring about a stylistic reorientation, but his encounter with Ligeti's early orchestral works and the works of the Swedish composer Bo Nilsson left traces in his output from the 1960s, primarily in the orchestral work *Marin* ('Marine') op.60 (1963–70), one of his more notable compositions. In this 25-minute symphonic suite, which depicts the sea in suggestive images, harmonic clusters, random principles and untraditional performance methods are integrated in music that is highly differentiated in sound.

Although Central European music of the 1950s was of great significance to Borup-Jørgensen, he has not used serial or structuralist principles of composition; his music is fundamentally intuitive in concept. The use of avant-garde elements is governed by his unique sensitivity towards differentiation in sound, rhythm and dynamics. As a natural extension of this, he constantly investigates alternative forms of instrumental expression and has developed his own notation, often graphically based.

The works after 1970 have an added depth in harmony and overall sound. At the same time, the pointillist type of composition is replaced by more cohesive formal structures, as in *Sirenernes kyst* ('The Coast of Sirens') for seven instruments and tape (1985), in which quiet, refined sound effects overlie a multi-track tape of women's singing. The solo works from this period focus on forms of expression specific to the instrument, as in *Thalatta! Thalatta!* for piano op.127 (1987), which expresses the piano's 'singing' resonance in the treble register. Nature, Nordic light and the seasons are persistent sources of inspiration for Borup-Jørgensen, and in the works inspired by nature he often reaches the outer limits of his universe of expression, for example the statically lyrical in *Nordisk sommerpastorale* op.51 (1964) and the eruptively dramatic in *Musica autumnalis* op.80 (1977).

WORKS

(selective list)

Orch: Chbr Conc., op.9, vn, small orch, 1951; Sommersvit [Summer Suite], op.24, str, 1957; Cretaufoni, op.37, 1960–61; Insulae, op.40, str, 1961–2; Marin [Marine], op.60, 1963–70; Nordisk sommerpastorale, op.51, 1964; Musica autumnalis, op.80, wind insts, perc, elec org, 1977; Déjà-vu, op.99, gui, str, 1982–3

Chbr: Lille serenade, op.1, str qt, 1948; Sonata, op.14, va, pf, 1952–3; Partita, op.15, va, 1953–4; Improvisations, op.17, str qt, 1955; Music for Perc and Va, op.18, 5–7 perc, va, 1955–6, rev. va, 2 perc, pf, 1993 [as op.148]; Mikroorganismer, op.20b, str qt, 1956; Sonatina, op.29, 2 vn, 1958; Mobiles after Alexander Calder, op.38, va, mar, pf, 1961; Torso, op.54, str qt, tape, 1965; Vinterdagbog, op.64, fl, str qt, pf, 1970–72; Malinconia, op.68, str qt, 1972–4; Praeambula, op.72, gui, 1974; Praeludien für Guitarre, op.76, 1976; Carambolage, op.79, pf, elec gui, perc, 1976–7; Pf Qnt, op.85, 1977–8; Notenbüchlein für Anna Elisabeth, op.82, descant rec, 1977–9; Favola, op.89, fl, hp, 1979–80; Solo for Perc, op.88, 1979–80; La primavera, op.97, 2 perc, 1982; Sirenernes kyst [The Coast of Sirens], op.100, fl, cl, perc, gui, pf, vn, vc, tape, 1983–5; Favola II, op.112, cel, 1984; Winter Music, op.113 no.1, brass qnt, perc, 1984; Rhapsodie, op.114, va, 1984–95, 3 arrs.; Nachtstück, op.118, t rec, 1986–7; Musica nigra, op.123, cembalo, db, 1987–8; Tarocco per il cembalo, op.124, 1987–8; Pièce en concert, op.130, hp, 1989–90

Vocal: Af 'Duineser Elegier' (R.M. Rilke), op.19, Mez, fl, vc, 1955–6; Hjemkomst (Chin.), op.21, Mez, fl, cl, va, vc, 1956; Som gräs och blad (G. Björling), op.28, lv, pf, 1958; Vereinsamt (F. Nietzsche), op.34, B, pf, 1959–60; Cant. (Rilke), op.42, A, fl, cl, bn, perc, pf, va, vc, 1962–3; 2 sange [2 Songs] (Rilke), op.44, Mez, pf, 1963; 3 sange (Storm), op.48, Mez, pf, 1963–4; 2 sange (T.W. Storm), op.46, Mez, pf, 1963–4; Winterelegie (J.C.F. Hölderlin), op.55, S, Mez, fl, ob, bn, 2 perc, pf, 2 vn, va, 1966–8; 2 Movts, op.62, speaking chorus, 1971–2; Songs (O. Sarvig), op.104, S, gui, 1983–5

Pf: Marine skitser [Marine Sketches], op.4b, 1949; Winter Pieces, op.30b, 1959; Sommerintermezzi, op.65, 1971; Epigrammes, op.78, 1976; Thalatta! Thalatta!, op.127, 1987–8; Raindrop Interludes, op.144, 1992–4

Org: For Org IV, op.106, 1983–4; Calligraphies, op.116, 1985–7; Winter Music, op.113 no.2, org, perc, 1986–7; For Org XI, op.141, 1991–4

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B. Johnsson: 'Axel Borup-Jørgensen og hans Cretaufoni', *Nutida musik*, vi/5 (1962–3), 9–13
A. Borup-Jørgensen: 'Prisma parafrase', *DMt*, xli (1966), 86–7
B. Wallner: *Vår tids musik i Norden från 20-tal till 60-tal* (Stockholm, Copenhagen and Oslo, 1968)
K. Ketting: 'Axel Borup-Jørgensen', *DMt*, lii (1977), 45–7
N. Schiørring: *Musikkens historie i Danmark*, iii (Copenhagen, 1978), 345–6
H. Nørgaard: 'Axel Borup-Jørgensen – øbo i flimrende lys, med telefon', *DMt*, lix (1984–5), 190–91

NIELS ROSING-SCHOW

Borwick, Leonard (*b* Walthamstow, 26 Feb 1868; *d* Le Mans, 17 Sept 1925). English pianist. As a youth he was sent to the Hoch Conservatory in Frankfurt, where he studied under Clara Schumann. He made his début at Frankfurt (1889) with a performance of the 'Emperor' Concerto, and in May 1890 appeared in London at a Philharmonic Society concert as soloist in the Schumann Concerto. After this he built up a reputation as a pianist of distinction, especially in works from the standard repertory. Although much in demand for solo engagements, Borwick also took part in chamber concerts with the Joachim Quartet; from 1893 he collaborated with the Irish tenor Harry Plunket Greene, and for ten years the two artists gave joint recitals. Before World War I he travelled widely, performing in various European countries as well as in Australia and America.

At a time of intense international competition, Borwick was able to demonstrate with ease that an English pianist of calibre could equal his foreign rivals on the concert platform. His interpretations of Schumann and Chopin were regarded as outstanding, although he also included Bach, Mozart, Liszt and Brahms in his programmes. He later developed an enthusiasm for Ravel and Debussy, and made brilliant transcriptions of Debussy's *Fêtes* and the *Prélude à l'après-midi d'un faune*. He defended the practice of adaptation on the ground that the pianist could lend a special 'colouring' to musical ideas originally conceived with other instruments in mind.

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E.D. MACKERNESS

Borzio [Bortio, Borri], **Carlo** (*b* Lodi, nr Milan; *fl* *c*1656–95). Italian composer. A member of the clergy, he was *maestro di cappella* of Lodi Cathedral and later of the Philippine Congregation there. His output includes operas and oratorios, many to texts by his friend Francesco de Lemene, who was also from Lodi; about 1656 Borzio performed in improvised comedies at the poet's house. His most important work is *Il Narciso*, which was revived for Queen Christina of Sweden at Rome in March 1679. The music includes a wealth of short, rhythmically regular arioso passages and a remarkable number of arias, justified by the opera's pastoral theme.

WORKS

Gratitudine umana (C.M. Maggi), Isola Bella, Lake Maggiore, theatre of Count Vitaliano Borromeo, Dec 1670, collab. P. Magni, rev. as Affari ed amori, Milan, Regio, 1675; *I-IBborromeo*, inc.; lib *Gu*, *Mb*, *Mc*, *Rn*

Il Narciso (favola boschereccia, F. de Lemene), Lodi, 29 Sept 1676, *IBborromeo*, *Rvat*, *Vnm*; 1 aria ed. M. Zanon, *Raccolta di 24 arie* (Milan, 1914)

Il secolo trionfante (versi musicali), Lodi, Oratorio di S Filippo Neri, 1695

Il cuore di S Filippo Neri (dialogo musicali), Lodi, Oratorio di S Filippo Neri

La carità (orat, Lemene), Lodi, Oratorio di S Filippo Neri

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Dialogo pastorale (Lemene)

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C. Vignati: 'Francesco de Lemene e il suo epistolario inedito', *Archivio storico lombardo*, xix (1892), 345–76, 629–70, esp. 357, 635
G. Barblan: 'Il teatro musicale a Milano nei secoli XVII e XVIII', *Storia di Milano*, xii (Milan, 1959), 947–96 [pubn of the Fondazione Treccani degli Alfieri per la storia di Milan]

LORENZO BIANCONI (with JENNIFER WILLIAMS BROWN)

Bos, Coenraad Valentijn (*b* Leiden, 7 Dec 1875; *d* Mount Cisco, NY, 6 Aug 1955). Dutch pianist. He studied at the Amsterdam Conservatory with Julius Röntgen and then at the Hochschule für Musik in Berlin, but left during his first year there to accompany the baritone Eugen Gura on tour. Among the singers he subsequently accompanied were Raimund von Zur Mühlen, Anton van Rooy, Frieda Hempel, Ernestine Schumann-Heink and Julia Culp. In 1896 he accompanied Anton Sistermans in the first performance of Brahms's *Vier ernste Gesänge*, in Vienna. Bos, called by Gerald Moore 'the doyen of accompanists', also performed with many celebrated instrumentalists, including Joachim, Kreisler, Sarasate, Casals and, in 1929, the young Menuhin. He made a number of recordings of lieder: Schubert with Elisabeth Rethberg, Brahms and Schumann with Elena Gerhardt and Wolf with Alexander Kipnis and Gerhard Hüsch, among others. From 1934 to 1952 he taught accompaniment at the Juilliard School of Music in New York.

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A. Reinders: 'Coenraad Valentijn Bos, Meesterbegeleider', *Dutch EPTA Bulletin*, no.2 (1989), 20–25

ANK REINDERS

Bosca, Matteo (*fl* 1526). Italian composer. Otherwise unknown, he entered into a contract with the printer Niccolò de' Giudici on 5 March 1526 to print 500 books of *canzoni* at a cost of 27 ducats; 50 more copies were printed in October. The publication can be identified with the *Libro primo de musica de la salamandra* (Rome,

1526) that Ferdinand Columbus bought in Rome in 1530. No copy survives. (B.J. Blackburn: 'The Printing Contract for the *Libro primo de musica de la salamandra* (Rome, 1526)', *JM*, xii (1994), 345–56)

BONNIE J. BLACKBURN

Bosch, Maura (Louise) [Hess, Marjorie Ann] (*b* Reading, PA, 8 Aug 1958). American composer. She studied at the Hartt College of Music (BM 1978) and Princeton University (MFA 1982), where her teachers included Alexander Lepak, Milton Babbitt, Edward T. Cone and Peter Westergaard. She believes that all of her works 'arise from a basic premise of performing music as theatre' and should be presented in '[their] own theatrical space', away from traditional venues of concert and opera. In 1990 she co-founded Corn Palace Productions, a music theatre company in Minneapolis, to perform her operatic works. *Mirabell's Book of Numbers*, a surrealistic opera based on poems by James Merrill, was completed in 1991.

Bosch's eclectic style draws on both acoustic and electronic instruments. Although she has written for a variety of media, her compositions share a common focus on words. *Her Light Self* (1997), an 'electro-acoustic collage', features phrases of text performed in canon with a recorded recitation of the same material. The *ZELDA* songs (1997), on feminist texts by the composer, are rooted in popular music idioms that provide a wide range of musical expression. Her instrumental works also originate with texts that provide descriptive imagery or expressive intent.

WORKS
(*selective list*)

Ops: The Disappearance of Luisa Porto (M. Strand), 1989; Mirabell's Book of Numbers (J. Merrill), 1991; The Damnation of Felicity, 1994

Vocal: Theatre Piece (Merrill), 1v, 1984; How She Was (Bosch), 1v, tape, 1988; The Oxen (T. Hardy), SATB, hp, 1993; 3 Hymns (Bosch), SATB, org, 1995; My Purity (Bosch), S, A, T, B, SATB, org, 1995; Bronte Songs (E. Bronte, Bosch), 1v, cl, vc, pf, 1996; Her Light Self (Bosch), 1v, accdn, tape, 1997; The Crossing (M.C. Wright), SATB, 1997; ZELDA (Bosch), 1v, ens, 1997

Inst: Santuario, orch, 1992; About the Night, str qt, 1993; Sing to the Sun, nar, ob, str qt, mand, 1995

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KARIN PENDLE

Bosch, Pieter Joseph van den. *See* VAN DEN BOSCH, PIETER JOSEPH.

Bosch Bernat-Verí [de Bernat-Veri], **Jorge** (*b* Palma de Mallorca, 8 Nov 1737; *d* Madrid, 2 Dec 1800). Spanish organ builder. He built the organs for the chapels of the Dominican and Franciscan convents in his native town and trained his pupil, Gabriel Thomás, who built a number of organs on Mallorca. Later King Carlos III summoned Bosch Bernat-Verí to Madrid, where he completed the magnificent instrument begun by Leonardo Fernández Dávila for the royal palace of Oriente. He subsequently built an important organ for the metropolitan church of Seville, which was placed in the chancel on the south side of the altar but was destroyed at the end of the 19th century. Antonio Ponz described this instrument in glowing terms in his *Viage de España* (Madrid, 1774–87). Bosch Bernat-Verí may be considered the most famous Spanish organ builder of the second half of the 18th century. After his death his work was continued by his brother-in-law Juan Debono.

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L. Jambou: *Evolución del órgano espagñol: siglos xvi–xviii* (diss., U. of Oviedo, 1988)

GUY BOURLIGUEUX

Boschetti, Gerolamo (*b* Mantua; *fl* 1591–1611). Italian composer and singer. He is documented as *maestro di cappella* at the Madonna dei Monti, Rome, in 1591 and from 1593 to 1594. He occupied a similar position at the Santa Casa, Loreto, between 25 May 1594 and 20 April 1595, and from 1 November 1608 until 31 July 1611 he is recorded as a contralto in the Cappella Giulia in Rome. During his years in Rome he was patronized by Carlo Trotti, an ecclesiastic; the second book of madrigals, which is warmly dedicated to Trotti, also contains a piece in his honour, *Ornasti voi signor*.

WORKS

Il primo libro di madrigali, 4vv (Venice, 1591), ?lost, cited in *FétisB*
Il secondo libro de madrigali, 4, 6vv, con un eco nel fine, 8vv (Venice, 1593)
Modulationum sacrarum, seu hymnorum rythmicorum (vulgo motecta dictorum) anni totius solemnioribus festis deservientium, 8vv (Rome, 1594)
Motet in 1600[2]

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IAIN FENLON

Boschetti, Giovanni Boschetto (*b* Viterbo; *d* Loreto, 22 May 1622). Italian composer. That he came from Viterbo is stated by Paolo Agostini in his fourth book of masses (1627). He was probably *maestro di cappella* at the Seminario Romano in 1619, and in 1620 he acted temporarily as *maestro di cappella* of Santo Spirito in Sassia, Rome, in place of Cesare Zoilo. On 17 March 1622 he became *maestro* of the Santa Casa, Loreto, but died just over two months later. He wrote the five *intermedi Strali d'amore* for a performance of a comedy at Viterbo on 14 February 1616. The published extracts consist of a few choruses, recitatives and arias, all rather innocuous, prefaced by a long description of the action (reproduced by Ambros, 415–21, in German with several music examples). Of the other music in the same volume the two solo madrigals and the solo sonnet setting are the most striking; the latter, *False gioie*, is, like one of the madrigals, extravagantly embellished and is not dissimilar to certain pieces in Caccini's *Nuove musiche e nuova maniera di scriverle* (1614). Like several composers of the Roman school, however, Boschetti seems to have been less happy in the most up-to-date styles, an impression also conveyed by the rather routine concertato motets of his 1616 and 1620 volumes.

WORKS

Il primo libro de madrigali, 5vv (Rome, 1613); 1 in G.O. Pitoni: *Guida armonica ... libro I* (Rome, *c*1690)
Sacrae cantiones ... liber I, 2–4vv, bc, op.2 (Venice, 1616)
Sacrae cantiones ... liber II, op.3 (1616–18), lost

Strali d'amore: favola recitata in musica per intermedij ... con alcuni madrigali, dialoghi, e villanelle, 1–3vv, bc, op.4 (Venice, 1618)
Sacrae cantiones ... liber III, 2–5, 8vv, bc, op.5 (Rome, 1620)
1 motet, 3vv, 1621[3]
2 solo songs, 1 duet 1621[15], 1622[10]
2 villanellas, 3vv, *I-MOe*

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J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

NIGEL FORTUNE

Boschi, Francesca. *See* VANINI, FRANCESCA.

Boschi, Giuseppe Maria (*b* Viterbo; *fl* 1698–1744). Italian bass. He married the contralto FRANCESCA VANINI, probably in 1698, but does not appear in cast lists until 1703, when he sang the role of Oronte in Francesco Gasparini's *Il più fedel fra i vassali* at Casale Monferrato. He appeared in Venice in four operas by Gasparini and two by Lotti in 1707, and was re-engaged there in 1708–9 and 1713–14, singing in five further operas by Lotti and others by Caldara, Handel (*Agrippina*, 1709) and C.F. Pollarolo. He sang at Vicenza in 1707, Ferrara and Vienna in 1708, Bologna in 1709, 1717 and 1719, Verona in 1715, and Genoa in 1717. He made his London début with the Queen's Theatre company in Mancini's *Idaspe fedele* (1710), sang in Giovanni Bononcini's *Etearco* and created Argante in Handel's *Rinaldo* (1711). From 1714 he was a member of the choir at S Marco, Venice, but was allowed frequent leave of absence. He was at Dresden from 1717 to 1720, singing in Lotti's *Giove in Argo* (1717), *Ascanio* (1718) and *Teofane* (1719). Handel engaged him from 1720 to 1728 in London where he sang in all 32 operas produced by the Royal Academy, including 13 by Handel and seven each by Bononcini and Ariosti. He reappeared in Venice in 1728–9 in three operas, two by Porpora, and was still living there in 1744.



Giuseppe Maria Boschi: caricature by Anton Maria Zanetti (i), pen and brown ink (Fondazione Giorgio Cini, Venice)

Boschi's voice had a compass of G to *g'* and the tessitura of a high baritone. James Miller's line 'And Boschi-like be always in a rage' points to the style in which he excelled. He usually played villains or tyrants, and the power and agility of his voice encouraged Handel to accompany many of his arias with energetic counterpoint, though the voice is often doubled by the instrumental bass. In 15 operas Handel scarcely ever allowed him a slow aria. Lotti wrote very similarly for him in *Teofane*.

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WINTON DEAN

Boschot, Adolphe (*b* Fontenay-sous-Bois, 4 May 1871; *d* Neuilly-sur-Seine, 1 June 1955). French writer and music critic. From an early age he devoted all his spare time to music, though except for private violin and piano lessons he never studied formally. He was nevertheless a very fine amateur player on the violin and piano. After his baccalauréat (1889) and military service (1889-90), he studied literature at the Sorbonne. On leaving there in 1895, he associated with several people of the Paris literary world (notably Huysmans and E. de Goncourt). In 1897 he completed his first work, *Essai sur la crise poétique*. At the same time, Boschot began contributing articles on literary criticism, art and music to the *Revue bleue* and other periodicals; from 1910 he was music critic of the *Echo de Paris*, and from 1919 of the *Revue bleue*. He was elected a member of the Académie des Beaux-Arts (Institut de France) in 1926, and in 1937 succeeded Widor as permanent secretary.

Besides his writings on music, Boschot published several essays on literature (principally Théophile Gautier) and the arts. It was perhaps his literary background, breadth of sympathies and, in the best sense of the word, amateur approach to music, that made him an early champion of two (at that time) neglected composers: Mozart (he founded the Société Mozart with Wyzewa and Saint-Foix in 1901) and Berlioz. He was led to the latter by his study of the Romantic movement and devoted half a century to gathering material for his monumental and constantly revised biography of the composer. His shorter writings include contributions to *Histoire du théâtre lyrique en France* (Paris, *c*1936) and Norbert Dufourcq's *La musique des origines à nos jours* (Paris, 1946).

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Le Faust de Berlioz (Paris, 1910, 3/1945)
Une vie romantique: Hector Berlioz (Paris, 1919, 2/1951/*R*, 3/1965) [abridged version of *L'histoire d'un romantique*]
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Le mystère musical (Paris, 1929)

La musique et la vie (Paris, 1931)
Mozart (Paris, 1935)
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ERIC BLOM/MALCOLM TURNER/JEAN GRIBENSKI

Bosco, Johannes de. *See* BOSQUET.

Bosco, Mwenda Jean [Mwenda wa Bayeke] (*b* Bunkeya, 1930; *d* nr Lubumbashi, 22 Sept 1991). Congolese composer and guitarist. He began to play the guitar at the age of 16 in Jadotville (now Likasa) in the Belgian Congo, and within a few years, by the 1950s, he had developed a highly individual style, the KATANGA GUITAR STYLE, which he maintained throughout his nearly 40-year career. He was discovered by the South African musicologist Hugh Tracey on a field-trip to the Congo and was first recorded in Jadotville in 1952. That year he received the first prize of the newly established Osborn Awards for the 'best African music of the year' for his composition *Masanga njia*. He began a full-time professional career, and by the late 1950s he was one of the most acclaimed composers of guitar-songs in Central Africa. From 1952 to 1962 Bosco recorded approximately 156 pieces for the Gallotone Company of South Africa. In 1959 he spent six months in Nairobi. He took part in the Newport Folk Festival in 1969 and undertook an extensive concert tour throughout Europe in 1982 (see illustration). Bosco's death in a car accident was a shock to his admirers throughout the world.

Bosco's most famous guitar compositions include *Masanga njia*, *Bombalaka*, *Sokochomale zikita*, *Mwàámi*, *Namlia ee*, *Kitambala moja* and *Bibi mupenzi* (all included on the CD *Mwenda Jean Bosco*, 1997). The first study, including transcriptions of Bosco's music, was carried out by David Rycroft and published in 1961 and 1962. Rycroft compared the dual F–G tonality in *Masanga njia* to William Byrd's *The Woods so Wild*. Bosco's unique music influenced many of his guitarist contemporaries in Central and East Africa, including John Mwale in Kenya and Faustino Okello in Uganda, among others. The Kenyan-born English musicologist John Low studied the guitar in Lubumbashi with Bosco in 1979, and his book *Shaba Diary* is an account of Bosco's personality and music.



Mwenda Jean Bosco, Vienna, 1982

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GERHARD KUBIK

Boscoop, Cornelius Symonszoon. *See* BUSCOP, CORNELIS SYMONSZOON.

Bose, Fritz (*b* Messenthin, Stettin, 26 July 1906; *d* Berlin, 16 Aug 1975). German musicologist. From 1925 to 1933 he attended the University of Berlin, where he studied ethnomusicology with Hornbostel, organology with Sachs, music history with Abert and Schering, the psychology of sound with Stumpf, psychology with W. Köhler and ethnography with K.T. Preuss. He took the doctorate in Berlin in 1934 with a dissertation on the music of the Uitoto people of Colombia, and completed the *Habilitation* at the same institution in 1939 with a study on musical style as a racial trait. With the Nazi regime's dismissal of Hornbostel, Bose became director of the Berlin University's acoustics institute in 1934; in 1941 he was appointed a regular assistant lecturer, covering folk music, ethnomusicology, acoustics and musical phonetics. From 1935 he also served as music consultant for the Race and Resettlement Office of the SS. In 1953 he became director of the history department in the Institut für Musikforschung, Berlin, and in 1966, as head scientific adviser, became director of its folk music department. He held a teaching post at the Technical University in Berlin from 1963 and an honorary professorship from 1967. He retired in 1971.

Embarking on his career in the first years of the Nazi regime, Bose's early work focussed on developing a scientific approach for relating music and race. Thereafter, his work centred largely on organology, folk music and ethnomusicology. In 1966 he founded the Deutsche Gesellschaft für Musik des Orients, which he directed until 1972; from 1956 to 1972 he initiated and led a research commission into song, music and dance in the Deutsche Gesellschaft für Volksliedkunde. Editor of the *Jahrbuch für musikalische Volks- und Völkerkunde* (1963–), he contributed to *MGG1* and wrote all the ethnomusicological articles for the 12th edition of Riemann's *Musik-Lexikon*.

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HANS HEINRICH EGGEBRECHT/PAMELA M. POTTER

Bose, Hans-Jürgen von (*b* Munich, 24 Dec 1953). German composer. He studied at the Frankfurt Musikhochschule with Hans Ulrich Engelmann (composition) and Klaus Billing (piano), among others. In 1974 he attended the Darmstadt summer courses for the first time and signed a publishing contract with Schott in Mainz. Two years later he discontinued his studies and moved to Munich to work as a freelance composer. In the period immediately thereafter, he wrote the large-scale work *Morphogenesis* (first performed in 1976 by the Südwestfunk SO under Ernest Bour) and the one-act opera *Das Diplom*. Commissions from the Hamburger Staatsoper (for the one-act opera *Blutbund*, 1974) and the Berlin Festival (for the String Quartet no.2, 1976–7) followed. The ballet *Die Nacht aus Blei* (1981), written during his first residency at the Villa Massimo in Rome (1980), greatly increased his professional recognition. He soon received commissions from the Berlin PO for *Idyllen* (1982–3), in celebration of the orchestra's centenary, and Ensemble Modern for *Sappho-Gesänge* (1983). He devoted his second visit to the Villa Massimo (1985) mainly to the completion of his first full-length opera, *Die Leiden des jungen Werthers*. During these years he also became a regular visitor to Ireland, acquiring a cottage in 1984 where he could devote himself to composition.

In 1989 Bose became composer-in-residence to the Sharoun Ensemble of Berlin. In the years that followed, his work as a teacher became increasingly important, first at the Hitzacker Summer Festival and the 'Jugend componiert' Weikersheim courses, and later with a short-term appointment at the Salzburg Mozarteum (1991). In 1992 he was appointed professor of composition at the Munich Musikhochschule. Music drama now featured more prominently in his output, eventually influencing his writing in instrumental genres as well. The piano concerto *Salut für Billy Pilgrim* (1986), for example, has close links with the opera *Schlachthof V* and the Fourth String Quartet (1998) includes quotations from Franz Kafka. His numerous awards include the Heinrich Strobel Stiftung of Südwestfunk, the Mozart Stiftung, the Berlin Art Prize (1977), the Hessische Cultural Prize, the Munich Förderpreis für Musik, the Stuttgart Förderpreis (1987), the BMW prize for music drama (for *63: Dream Palace*), the composition prize of the Fondacion Prince Pierre de Monaco (for *63: Dream Palace*), the Schneider Schott Music Prize (1988), the Christoph und Stephan Kaske Stiftung (1998) for his activities as a teacher, and membership in the Berlin Academy of Arts (1986) and the Bavarian Academy of Fine Arts, Munich (1986).

Bose's works, at least from the 1990s, attempt to reconcile postmodern tendencies and the modernist tradition. His structural and temporal concepts are founded largely on the work of individualists such as Bernd Alois Zimmermann and Ligeti. Through his study of astrophysics, neurobiology and chaos theory, he has developed a concept of musical and temporal structure free from conventional linearity. Even in early works, such as the first two string quartets (1973, 1976–7), his inclination towards the layering and serial organization of complex, tonally differentiated areas is evident. In the spirit of modernism, his predetermined structural plans and their realization in sound engage in a dialectical relationship. Although the label 'new simplicity' (which was applied to the String Trio after its Darmstadt première in 1978) is inappropriate to Bose's works, it does indicate an essential factor of his composition: there is always a pronounced and important semantic dimension. This intimate, concealed layer is often articulated in concrete sensuous sound patterns and in drama that can be directly experienced. Structural complexity is not employed for its own sake, but as a vehicle for direct sensuous perception against an autobiographical background.

Bose has increasingly supplemented his interlocking and overlapping of semantically laden tonal areas with microtonal material and electronic techniques, such as sampling. In his works from the opera *63: Dream Palace* (1989) onwards, and in a spirit of reflective postmodernism, he has enriched the process of temporal layering and serial organization with different stylistic elements from the past and present. Music drama, in particular, has become the scene for structurally heterogeneous musical material, seldom involving direct quotation and never constituting a collage merely for outward show. Different semantic and historical layers are used as opportunities for musical scene-setting and characterization, an ideal he recognizes in Mozart's operas (such as in the ball scene in *Don Giovanni*). It is not surprising, then, that the modern classics he most admires have been works by Stravinsky and Richard Strauss, whose complex melodic ornamentation and playfully mobile music drama he has increasingly employed as a model. In his combination of structural modernism and polystylistic postmodernism, he suggests that composition at the beginning of the 21st century should reject a polarization of trends and

ideologies and instead develop technical variety by linking various processes together.

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SIEGFRIED MAUSER

Boselli [Bosello], **Constantino.** *See* BASELLI, CONSTANTINO.

Bösendorfer. Austrian firm of piano makers. Ignaz Bösendorfer (*b* Vienna, 28 July 1796; *d* Vienna, 14 April 1859) founded the firm in 1828 after an apprenticeship with Joseph Brodmann. He recognized the need for an instrument that could respond to the demands for volume and pitch stability made by the virtuosos of the 1830s. In a legendary incident only a Bösendorfer piano survived an evening of Liszt's playing. In 1830 Bösendorfer received the first 'kaiserlich und königlich' designation granted to a piano maker. The firm reached its technological zenith and greatest fame under Ignaz's son Ludwig (*b* Vienna, 15 April 1835; *d* Vienna, 9 May 1919), who trained with his father. Ludwig's patents from the early 1860s concentrated on improvements to the Viennese action. He was staunchly conservative on issues of piano design, resisting the innovations made by Steinway and Chickering between the 1860s and the 1890s in both the use of metal and the technique of framing. Ludwig moved and expanded the factory but retained an artisan system of production. The output between the 1860s and 1909 (when Ludwig sold the company) never exceeded 423 instruments per year, mostly grands. More than a third were sold in Vienna and most of the remainder within the Habsburg empire. By 1909 only 7% were purchased abroad. Bösendorfer despised the piano's rise in popularity and modern factory methods of manufacture. He railed against marketing schemes and insisted on maintaining an early 19th-century Viennese sound, spurning the fashion set by Steinway. In the early 1900s Bösendorfer still offered a choice between Viennese and Erard action. In the 1870s he declared the Steinway duplex scale a fraud and attacked the aliquot system pioneered by Blüthner, advances which had enhanced the sonority of the grand piano through the addition of sympathetic string lengths. Yet in the late 1890s he publicized a design for an 'Imperial' piano (*see* PIANOFORTE, fig.34). This 2·9-metre concert grand, still manufactured more than a century later, adds eight notes on the bass (*C‴–G‴*) placed under a black removable flap. Bösendorfer believed he had thus outsmarted his competitors by creating not mere passive resonance but new sounds, which were used by such composers as Busoni.

Ludwig Bösendorfer opened the 500-seat Bösendorfer-Saal in Vienna in 1872; most major Viennese chamber music premières from Brahms to Schoenberg took place there until its closure in 1913. Bösendorfer was a lifelong patron and director of the Gesellschaft der Musikfreunde, and supplied the conservatory with pianos. He became a legendary personality in Vienna, a symbol of the anti-modern 'Alt-Wiener'. Having sold the firm to the Hutterstrasser family in 1909, he died in obscurity and relative poverty. In 1936 the Bösendorfer became the piano of the BBC studios. The Hutterstrassers sold the firm in 1966 to the Kimball piano company. By the late 20th century the Bösendorfer firm was producing between 200 and 300 pianos a year. They occupy a market niche as a prestigious alternative to Steinway and Yamaha instruments. The firm makes six grands (lengths 1·7, 2·0, 2·25, 2·75 and 2·9 metres). Rebuilt Bösendorfers appear as period instruments used for 19th-century repertory, and the Imperial grand is still used in concert. The Bösendorfer piano has a sweet and mellow sound, though it fails to project brilliance. It has a loyal but limited following among pianists.

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LEON BOTSTEIN

Bosio, Angiolina (*b* Turin, 22 Aug 1830; *d* St Petersburg, 1/13 April 1859). Italian soprano. She studied in Milan, making her début there in 1846 as Lucrezia in *I due Foscari*. Two years later she appeared for the first time in Paris, again as Lucrezia, and then went on an extended tour of North America. She made her London début in 1852 at Covent Garden as Adina (*L'elisir d'amore*). The following year she sang Gilda in the first London performance of *Rigoletto*. Other Verdi operas in which she appeared were *Ernani*, *Luisa Miller*, *Il trovatore* and *La traviata*. Engaged for the winter season of 1855–6 in St Petersburg at a salary of 100,000 francs, she died suddenly in Russia at the age of 28.

ELIZABETH FORBES

Boskop, Cornelius Symonszoon. *See* BUSCOP, CORNELIS SYMONSZOON.

Boskovitch [Boskovics, Boskowitch, Boskovich], **Alexander** [Sándor] **Uria** (*b* Kolozsvár [now Cluj-Napoca], 16 Aug 1907; *d* Tel-Aviv, 5 Nov 1964). Israeli composer and music critic of Hungarian origin. He grew up in a highly religious family – some of his forebears were Hassidic rabbis – which originated from the Moravian town Boskovice. Educated at the Jewish lyceum Tarbut in Cluj during the period in which it briefly flourished before forced Romanization and repression of the Jews in Transylvania, he studied the piano with Hevesi Piroska and then in Vienna with Victor Ebenstein. In 1927 he took advanced studies in Paris with Lazar Levi (piano), Dukas (composition) and Boulanger, which shaped his predilection for French music, in particular Debussy and Milhaud. Back in Cluj, he became, in 1930, one of the conductors of the State Opera and founded a fine Jewish amateur orchestra named after Karl Goldmark. In 1937 he contributed to a volume on Jewish topics with a study of contemporary Jewish music, the revival of which he related to the Russian influence on music after Wagner. He followed Sabaneyev's example in regarding the collection and publication of Jewish folksong as a prerequisite for the emergence of such a music, stressing the linear, non-harmonic nature of Jewish musical expression. Concurrent with the essay, he composed *Chansons populaires juifs* (1936), a suite on Jewish folksongs which he had heard during a fieldwork expedition to villages in the Carpathian mountains.

The rise of fascism brought an end to his work at the opera. In 1938 the newly founded Palestine Orchestra invited Boskovitch to attend the première of his folksong suite under Dobroven, following which he settled in Tel-Aviv. His parents stayed in Cluj and perished in the holocaust, an event which was to have a lasting effect on his personality. After a few years of hardship, Boskovitch was one of the founders of the Tel-Aviv Academy of Music (1944), where he taught theory and composition. From 1944 to 1951 he also composed incidental music for the theatre, and in 1956 he became music critic of the influential daily *Ha'aretz*.

There is a direct link between Boskovitch's ideological thought, as expressed in his essays and reviews, and the stylistic traits of his works. He considered any good music as context dependent, i.e. representing the specific time and place of its composition; thus, for example, the melos of eastern European Jewish folksong that he had used in 1936 did not suit the style he wished to see emerge in the newly formed Israel. He expected a number of attitudes from the Israeli composer: to undertake the role of collective leader and spokesman, to avoid any personalized Romantic expression, to derive inspiration from the static desert landscapes and powerful sunlight and even more from the 'dynamic landscape' of biblical and modern spoken Hebrew, as well as from Arabic, both language and music. In the early 1940s he composed four songs for the Yemenite singer Bracha Zephira and made arrangements for the dancer Yardenah Cohen of Arabic instrumental music originally played by three Iraqi Jews; he also transcribed the full gamut of Arabic *maqāmāt*. Yet he maintained the use of Western instruments; and his coupling of Western art music and local elements typifies 'Mediterranean music', a term he coined. The second movement of his Oboe Concerto, for instance, is based on the improvisatory nature of a *taqsīm*, with the oboe imitating the *zurna*, gradually expanding the *maqām* range over a recurring orchestral rhythmic ostinato with no harmonic evolution (ex.1). At the same time, a Western conception of closed form is retained, articulated through melodic and registral recapitulation. The *Suita shemit* ('Semitic Suite') displays the most consistent application of Boskovitch's ideology: discarding the harmonic parameter (with the exception of the last movement), the suite is based on dance rhythms, mostly asymmetric, that move monodically or in heterophonic textures.

After 1946 Boskovitch fell into a long period of silent reappraisal – partly due to family reasons and teaching pressure, partly due to studies of Jewish and Indian mysticism – broken only by the composition of some incidental music, the source of a few moving folklike songs such as *Dudu*. When he resumed composition fully with *Shir hama'alot* ('Song of Degrees') in 1959, it was in a style still related to the *Semitic Suite*. But soon after he abruptly adopted serialism, which he still considered ideally suited to his non-Romantic, non-harmonic thought. In the *Concerto da camera*, for example, oriental, ornamental motivic fragments are serially unified and organized into a structure modelled on the Baroque toccata, while his last major work, *Ada'im* ('Ornaments'), continued to develop this approach in large-scale orchestral form. Outspoken, articulate and highly committed, Boskovitch's ostensible inconsistencies and shifts of direction are representative of an intensive period of change in Israeli society. He fulfilled a major role in the first generation of Israeli art music.

Ex.1

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WORKS
(*selective list*)

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JEHOASH HIRSHBERG

Boskovsky, Alfred (*b* Vienna, 9 Feb 1913; *d* Vienna, 2 July 1990). Austrian clarinettist. He first learnt the violin, playing in string quartets at home. It was only when he entered the Vienna Music Academy, at 16, that he took up the clarinet, studying with Leopold Wlach from 1929 to 1936. In 1936 Weingartner engaged him for the Staatsoper, and in 1937 he joined the Vienna PO, becoming principal clarinet in 1941. In 1940 he was appointed to teach at the Academy. Boskovsky played throughout the world with the Vienna Octet, which was founded in 1947 by his brother Willi. His tone was remarkably clear, his interpretations strictly classical.

PAMELA WESTON

Boskovsky, Willi (*b* Vienna, 16 June 1909; *d* Visp, 21 April 1991). Austrian conductor and violinist. He studied at the Vienna Music Academy from the age of nine and won the Kreisler Prize there at 17. His début at a concert given by the Vienna Railway Company marked the beginning of a solo career that continued alongside his orchestral and chamber music activities. He joined the Vienna PO in 1932 and was made one of the orchestra's four leaders by Knappertsbusch in 1939. He remained at the front desk of the Vienna PO and the Vienna Staatsoper orchestra until 1971. He was also head of the violin school at the Vienna Academy (from 1935) and founder of the Vienna Octet (in which his brother, Alfred, played the clarinet) and the Vienna Philharmonic Quartet. He conducted the Vienna New Year's Day Concert from 1954 to 1979, as well as the Vienna Johann Strauss Orchestra, which he re-formed in 1969. Boskovsky was unsurpassed in his intuitive feeling for the music of Johann Strauss and his contemporaries, and was also much admired in Mozart, whose complete dances and marches he recorded with the Vienna Mozart Ensemble. He made distinctive recordings of several operettas, including *Die Fledermaus*, Zeller's *Der Vogelhändler* and Lehár's *Paganini*, as well as numerous discs of waltzes and polkas by Strauss and other composers. He was awarded the Mozart medal from both Salzburg and Vienna, and the Austrian Ehrenkreuz.

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LESLIE EAST

Bosmans, Henriëtte (Hilda) (*b* Amsterdam, 6 Dec 1895; *d* Amsterdam, 2 July 1952). Dutch pianist and composer. Her father, Henri Bosmans, had been principal cellist of the Concertgebouw Orchestra, while her mother, Sara Benedicts, taught piano for 40 years at the Amsterdam Conservatory. Henriëtte studied the piano with her mother, gaining a piano teaching certificate *cum laude* from the Maatschappij tot Bevordering der Toonkunst in Utrecht at the age of 17. By the 1920s her career as a pianist was firmly established. She appeared with leading European conductors such as Monteux, Mengelberg and Ansermet, with a repertory including Mozart, Beethoven, Brahms, Rachmaninoff, Grieg, Franck and Debussy. Between 1929 and 1949 she performed 22 times as soloist with the Concertgebouw Orchestra. She was also active in a number of chamber music ensembles.

She began composing in her teens, studying harmony and counterpoint with Jan Willem Kersbergen and, later, instrumentation with Cornelis Dopper (1921–2). Many of her works were inspired by musicians with whom she performed. Her friendships with the cellists Marix Loevensohn and Frieda Belinfante resulted in several works for cello, including two concertos and *Poème* for cello and orchestra. Until 1927 her music was characterized by broad, lyrical lines, with clearly discernible Romantic influences. In the years she studied with Pijper (1927–30), her style quickly became less Romantic and the instrumentation more transparent and colouristic, suggestive of the techniques and atmosphere of Debussy and Ravel. The *Concertino* for piano and orchestra, which was selected for the ISCM festival in Geneva in 1929, is harmonically related to Debussy. In 1934 Bosmans became engaged to the violinist Francis Koene, who died the following year. The *Concertstuk* for violin and orchestra, intended for Koene, was given its first performance by Louis Zimmerman in 1935 with the Concertgebouw Orchestra conducted by Mengelberg. It received many performances at home and abroad, including the USA. Koene's death, together with the impending war, were probably the main reasons that Bosmans stopped composing until after the war. During the war Bosmans refused to become a member of the Kultuurkamer, which was required of all Dutch musicians. At the end of August 1942, performance of her music was banned. She earned an income playing in private concerts. After the war Bosmans concentrated almost solely on vocal compositions. She wrote the passionate *Doodenmars* ('March of the Dead') to a text by Clara Eggink, and a more hopeful orchestral song, *Lead, kindly light* (1945), to a poem by Cardinal John Henry Newman, first

performed on 3 November 1945 by the soprano Jo Vincent and the Concertgebouw Orchestra conducted by Adrian Boult. In the last years of her life Bosmans formed a duo with the French singer Noëmie Perugia, who inspired her to write a large number of songs, mostly on French texts. Her songs vary strikingly in character and have a high degree of expressive tension. Many are narrative and ballad-like, the music artfully underlining the text. She was equally skilled in setting both French and German poetry, such as Heine's *Das macht den Menschen glücklich*. After the war she also regularly contributed articles on music to various Dutch newspapers and periodicals. She received a posthumous knighthood.

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(selective list)

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HELEN METZELAAR

Bosnia-Hercegovina (Serb.-Croat Republika Bosna i Hercegovina). Country in eastern Europe. Located in the Balkan peninsula, it has an area of 51,129 km² and a population of 4·34 million (2000 estimate). It emerged as an independent state in the late 12th century, becoming a kingdom in 1377. It was conquered by the Ottoman Turks in the second half of the 15th century and remained under the Ottoman rule until 1878 when, following the decision of the Berlin Congress, it was occupied by Austria-Hungary and then officially annexed in 1908. At the dissolution of the Habsburg monarchy in 1918, it became a part of the kingdom of Yugoslavia. In 1945, on the formation of the Federal Republic of Yugoslavia, it became one of its constituent republics. Following the breakup of Yugoslavia, it was proclaimed an independent state in 1992.

I. Art music. II. Traditional music.

I. Art music

Little is known about the cultivation of music in medieval Bosnia. Its territory was exposed to the influences of both Western and Eastern Christianity, Catholicism being, on the whole, better represented. Catholicism was more efficient, particularly after the 1340s under the influence of the Franciscans, while Orthodox monasticism lacked the organizational force of its Catholic counterpart. In addition, a Bosnian form of dissenting Catholicism, the Bosnian Church, attracted a sizable following, including some members of the ruling class. Nothing is known about the specific musical aspects of worship in the Bosnian Church. There are only a few surviving fragments of chant in late Byzantine notation that refer to dignitaries of the Orthodox church in Bosnia. Though small in number, fragments of Western chant are more numerous and have survived through the efforts of the Franciscans who, throughout the period of Ottoman domination, were the custodians of the Bosnian medieval heritage.

Although no sources of secular music survive, the activity of various musicians, especially instrumentalists in the service of the king and various aristocratic families, is well documented in Dubrovnik archival sources of the first half of the 15th century. The sources mention 'piffari', 'lautarii' and 'tubicines' who often came to play at important festivities in Dubrovnik and were paid for their services. Likewise, Dubrovnik musicians are mentioned taking part at Bosnian state occasions. A late 15th-century inventory of the household belongings of a refugee Bosnian aristocratic family, Hranić, includes an 'organić' (a portable organ). It is not known whether the composer of lute ricercares and Petrucci's editor Franciscus Bossinensis (Francis of Bosnia) came to Italy as an already educated musician, but it is safe to assume that he belonged to the wave of Bosnian refugees who settled in Dalmatia and Italy during the late 15th century.

During the period of Ottoman rule, from the late 15th century to 1878 (for details of which *see* OTTOMAN MUSIC and ARAB MUSIC), musical activity of both the Catholic and Orthodox communities was severely restricted. Nevertheless, since the Franciscans tended to receive at least some of their education, including musical education, in Italy, there is some evidence of the continuity of musical activity among them. In 1687 Matheus Bartl (Mato Banjalučanin) wrote his *Regulae cantus plani pro incipientibus*, and during the 18th century several Franciscans wrote mass settings (Marijan Aljinić, Augustin Soljanin, Vice Vicić). Stjepan Marjanović continued this tradition in the 19th century with his *Missae novissimae sanctorum* (1846). The first modern organ in Bosnia was installed by the Franciscans in Fojnica in 1801.

Although mainstream Islam discouraged music as a part of the religious ceremony, a particular contribution to music among the Bosnian Muslims was made by the Sufi dervishes. The Qadiri, Naqshabandi, Mevlevi and other orders were active in Bosnia and their religious songs, referred to by the slavicized Turkish term of Arabic provenance *ilahija*, represent a tradition, still insufficiently researched, that stands halfway between the provinces of folk and art music. Some poetry for the *ilahije* was written in Turkish, but a great deal of it also in Serbo-Croat, especially since the late 18th century by, among others, Abdurrahman Sirri, Muhamed Mejli and Omer Humo.

The Austro-Hungarian administration after 1878 ushered in a period of lively cultural and musical activity and opened links with the other parts of the Dual Monarchy. At first the backbone of organized musical life was provided by numerous military bands, which, apart from their traditional duties, acted as centres of musical activity in civilian circles, often transforming themselves according to need into full symphony orchestras. Some of the military bandmasters left a broader impact as conductors

and educators in the areas in which they served. Among those were Franz Lehár, father of the composer of operettas, the popular composer of marches and waltzes Julius Fučik, active in Sarajevo between 1897 and 1900, and, especially, Alexander Zellner and Josip Chládek. Frequently they were Slavs from other parts of the monarchy who, in addition to discharging their regular duties, felt the need to contribute to Bosnian culture inspired by a sense of Slavonic solidarity. Visiting artists started appearing in the 1880s; the young Fritz Kreisler gave his first recital in Sarajevo in 1893.

The first opera performance dates from 1882, when the company of the Deutsches Sommer-Theater in Sarajevo performed Flotow's *Alessandro Stradella*. This was followed in the 1880s and 90s by the seasons provided by the troupes directed by Julius Schulz, Emil Berle and Leon Bauer. After that opera performances were given mainly by visiting companies from Zagreb and Osijek. The Sarajevo Männergesangverein was founded in 1886 and continued its activity until 1929. Local communities, divided on religious grounds, founded their own choral societies. Among the earliest were the Serbian societies Njeguš in Tuzla (1886), Sloga in Sarajevo and Gusle in Mostar (both founded in 1888), the Croatian societies Trebević in Sarajevo (1894), Majevica in Tuzla (1896) and Nada in Banja Luka (1898), the Muslim ones, Jedinstvo in Derventa and Gajret in Sarajevo (both 1903), and the Jewish society La Lira in Sarajevo (1900). The first music school was opened by Franjo Matějovský in 1908.

The impetus created during the Austro-Hungarian period continued after the formation of the kingdom of Yugoslavia in 1918, although the period between the two World Wars was comparatively less vibrant. A belated copy of the Central European music societies, the Sarajevo Philharmonic Society, founded in 1923, was the main organizer and inspirer of concert activity, supporting chamber ensembles and maintaining a semi-professional symphony orchestra. The society, along with the Sarajevo Music School and the Sarajevo National Theatre (founded in 1921), were the only bodies that disregarded the division along the national grounds which continued to be made by the choral societies. These societies achieved a considerable degree of artistic maturity, but on the whole the Croatian and Serbian ones tended to cultivate music by the composers of their national groups active outside Bosnia, which had a detrimental effect on the development of Bosnian composers. This established a pattern that persisted until after World War II, whereby the musical life of Sarajevo, and of Bosnia-Hercegovina in general, was characterized by a high level of achievement in the areas of instrumental and vocal performance which was not adequately matched by the activity of local composers. In addition, during the Austro-Hungarian period, as well as during the kingdom of Yugoslavia, music was seldom seen as an art in its own right, having been taken mainly as a vehicle for the advancement of various national causes.

After the slow development during the inter-war period, musical life received a considerable boost when in 1945 Bosnia and Hercegovina became one of the constituent republics of Yugoslavia. The socialist state discouraged the activity along the lines of religious denominations and the stress was laid on the state support of central musical institutions. The Sarajevo Opera became a permanent company in 1946 and within a short period of time established a wide repertory under the directorship of Cvjetko Rihtman and Tihomir Mirić. Its orchestra formed the nucleus of the National SO, founded in 1948 (renamed the Sarajevo PO in 1953). Sarajevo RSO was founded in 1962. While the Philharmonic concentrated predominantly on the standard international repertory, the orchestra of the radio inclined towards a more modern repertory and the new Yugoslav music.

Several music colleges were founded – in Sarajevo, Mostar, Banja Luka and Tuzla – and the Sarajevo Music Academy established itself from its foundation in 1955 as the main centre of artistic and academic excellence. A number of composers and conductors who had already established their reputations elsewhere in Yugoslavia, primarily in Zagreb, settled in Sarajevo and greatly contributed to the lively and diverse musical activity. Boris Papandopulo, Mladen Pozajić and Ivan Štajcer raised Sarajevo Opera to a standard comparable to the older Yugoslav companies. Though not neglecting the standard repertory, during the 1950s and 60s the opera and its affiliated ballet ensemble became particularly known for its attention to contemporary repertory, performing works by Britten, Egk, Menotti, Shostakovich and Henze, as well as giving first performances of operas and ballets by contemporary Yugoslav composers.

The Croatian composers Boris Papandopulo, Ivan Brkanović, Mladen Stahuljak, Ruben Radica, and Schoenberg's Berlin pupil Miroslav Špiler, the Serb Božidar Trudić and the Slovene Dane Škerl were all active in Sarajevo at various times between 1940s and the 1970s. The concentration of talent and of performing forces in Sarajevo tended to diminish the activity in other centres, although Banja Luka and, especially, Mostar succeeded in maintaining permanent ensembles.

For a while after World War II the presence in the region of composers from outside Bosnia tended to overshadow the activity of local composers, among whom several nevertheless demonstrated individual voices. Vlado Milošević (1901–91) was inspired by folk music to which he added a dose of neo-classicism. Avdo Smailović (1917–84) started with a nationalist inspiration and gradually assimilated more modern tendencies; a similar shift from neo-classicism to modernism is evident in the work of Nada Ludvig-Pečar (*b* 1929). Vojin Komadina (1933–97) combined a variety of influences ranging from a modified 12-note system to aleatory techniques and created an individual style in which discreet suggestions of Bosnian folk music were transformed into musical utterances firmly based in an avant-garde idiom. From the mid-1960s Sarajevo gained within Yugoslavia the reputation of a centre of pop and rock music, and several Sarajevo-based bands developed individual experimental styles.

After the breakup of Yugoslavia, the destruction caused by the war of 1992–5 dealt a severe blow to the musical life and institutions in the whole of Bosnia, and especially in Sarajevo and Mostar. In addition, unique documents for the study of the country's musical past were lost with the burning of the National Library in Sarajevo.

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II. Traditional music

1. INTRODUCTION. This subsection examines the traditional music of Bosnia and Hercegovina before the beginning of the 1992–5 war. It does not consider the drastic effect of the extermination of traditional music forms or the musical trends provoked by the recent war, 'ethnic cleansing', forced migrations of Bosnian ethnic groups and the destruction of countless cultural artefacts. While attempting to highlight the relevant socio-cultural processes that have influenced the development of particular forms, genres and repertories of folk and popular music, it is not yet possible to analyse the turbulent changes in musical expression and the redefinition of musical forms by the national groupings still in conflict.

Cultural sources from the medieval period are scanty, offering insufficient information to promote serious discussion or to draw conclusions about the music of the time. During the long rule of the Ottoman Turks in Bosnia and Hercegovina (from 1463 to 1878), the musical traditions of the region included religious chant of the three major ethnic-religious groups: the Roman Catholic Croats, the Orthodox Christian Serbs and the Bosnian Muslims.

During the Austro-Hungarian annexation (from 1878 to 1914), Bosnia and Hercegovina began to follow Western mainstream cultural trends. The Bosnian people have, however, retained a definite propensity for their traditional musical styles.

The music of Bosnia and Hercegovina is best understood in the light of a multicultural heritage, with divergent older and more recent folk music styles. Although some Bosnian traditions are very specific in origin and style compared to others (such as Sephardi Jewish practice), all of them can be recognized as parts of a complex cultural entity. Cultural confluences and tolerance, which existed until recently, were the result of long-lasting multi-religious and multi-ethnic life. The recent nationalistic efforts to separate strictly ethnic cultures and musics have no historical foundation.

A major divergence can be observed between the forms, repertories and stylistic features of rural and urban musical practices of the area. Further distinctions of style and repertory may be drawn between different ethnic groups and the sexes, specific regions (most relevant for rural music forms) and older and newer forms and genres. There are also many differences between the secular and religious musical traditions of existing religious-ethnic groups.

2. RURAL FOLK MUSIC. Because of the geographical and socio-economic isolation of the area, the rural music of Bosnia and Hercegovina is generally regarded as the oldest and most conservative in the entire region. It retains very rudimentary stylistic features and is mostly associated with archaic ritual functions. Some of the most typical archaic musical elements reveal similarities with the traditional music of other parts of the Balkans: Croatia, Montenegro, Serbia, Albania, Bulgaria and northern Greece.

Village people of all ethnic groups performed music in a similar style. Only some ritual forms associated with particular ceremonies, for example the Muslim wedding, were stylistically distinct from the ceremonial songs of other ethnic-religious groups. An example to the contrary involves songs and rituals of pagan-Christian origin for St George's Day, which survived until recently in both Christian and Muslim tradition. Until 1992, differences in traditional rural music styles were based on regional rather than ethnic-religious lines. These usually corresponded with the dialect regions of the Serbo-Croat language and with other specific factors of traditional social, economic and cultural life, including folk costumes, folk architecture, etc.

Vocal forms dominate the rural musical tradition. They are the sole form of musical expression for rural women of all ages. In the past, many musical forms were related to particular annual and life-cycle rituals, especially those of the pastoral population, which dominated the central part of the Dinaric Alps. Ritual music forms were experienced as more codified and less exposed to change, which explains why they were considered the most conservative and 'ancient' music forms in the region. In the 20th century, especially after World War II, most of the 'ancient songs' disappeared as the corresponding rituals and contexts vanished. Some of them continued to be performed outside their original function, surviving in the memories and reminiscences of the older performers.

The most numerous ritual music forms were *svatovske pjesme* or wedding songs. They were sung by either women or men but always separately. Female wedding songs were very distinctive in character, function and musical-poetic features, and they covered the most ritualistic actions of the ceremony. An omission of some part of the ritual would require the elimination of the corresponding wedding songs.

The various forms of the female wedding repertory were performed by groups of girls or women. In Hercegovina, they were named *kolarice* after the *kolo* circle dance performed while singing. Male wedding songs were usually sung as *zdravice* ('toasting' songs) and *putničke pjesme* ('travelling' songs; ex.1). In Bosnia and western Hercegovina these songs were performed by a group, while in eastern Hercegovina they were sung alternately by two individuals using an extended and trembling singing style. This typical male style was named

potresanje ('trembling'), *ojkanje* (singing with an emphasis on the exclamation 'oj') or *turčijanje* (singing in an extended Turkish-like style). A similar vocal style was applied to travellers' songs and *kiridžijske pjesme*, the songs of travelling merchants (fig.1). These forms disappeared in the 1930s along with the activities they accompanied.

Other ritual songs were part of Christian and pre-Christian ceremonies, including *lazaričke pjesme* (St Lazarus songs), *čarojičarske* and *vučarske* (songs of the masked rituals). *Lazaričke pjesme* were performed by groups of women on St Lazarus Saturday, eight days before Orthodox Easter. In the 1980s, these songs were performed only by Karavlah women (a marginal group of Romanian-Roma origin) for Serbian people in several villages in north-eastern Bosnia. The other two ritual forms were performed exclusively by groups of men in the winter season and during weddings, and they disappeared shortly after World War II.

Many other traditional rural songs accompanied or followed certain communal activities, including *vlačiljske*, *žetela'ke* and *kosa'ke pjesme* (flax combers', women reapers' and haymakers' songs respectively). The textual content of these songs was directly connected to the corresponding action, but only *vla'iljske* were performed during work, while the other two song types were performed before and after it.

Uspavanke (lullabies) and *tužbalice* (laments) were very common forms of female music expression. Muslim women, however, did not perform laments because of their religious and philosophical attitude to death. These song types were intimately connected to ritual situations, yet some Muslim lullabies were elaborated into more lyric and musically expressive forms. Laments were performed by either female family members or professional mourners and they included narrative text which was improvised in performance. Accordingly, their musical structure was limited to short repetitive formulae with occasional opportunities for variation and the presentation of contrasting musical patterns that closely followed the dramatic textual content. Similar compositional principles were used in other narrative songs, that is, in female ballads and male epics.



1. Singers of kiridžijske pjesme from western Hercegovina

Ex.1 Male wedding song from Western Bosnia, transcr. C. Rihtman

♩ = 48

oj

Oj, ve - se - li - se, du - ve - gin - ska maj - - ko, oj,

Ve - se - li - se

O

Ve - se - li - se

du - ve - gin - ska maj - - - - - - - - - ko, aj!

O

Lyrical rural songs, female and male, mainly performed within single-sex groups, were the most common and appropriate for entertainment. Various rural music forms were recognized and named according to their functions, formal structure, polyphonic vocal organization and their use of specific kinds of melismatic notes. Different stylistic factors were recognized in particular regions as the crucial stylistic determinate in naming of song types. Singing style might be further distinguished according to gender designation, territorial characteristics, association with a specific geographic or former administrative-political region, or even with a single village.

Melodies are based on descending diatonic or chromatic note rows the range of which rarely exceeds a 4th or a 5th. Their narrow melodic intervals do not correspond to the tempered system. Tonal relationships are generally unstable.

Melismatic notes are used liberally and with great diversity. The most typical are grace notes, here named *sjecanje* or *jecanje* (cutting or sobbing). They are recognized as an important characteristic of the *ganga* (ex.2), the most common song type of Hercegovina and south-western Bosnia. Upward- and downward-moving 'slicing' notes at the end of melodic lines or strophes are common in the older songs, especially when performed by women. Extended melismatic groups were also used in male wedding, travelling and toasting songs. Melisma is considered an essential feature in rural music practice and the most important factor in defining song genres and specific musical forms.

Polyphonic singing in two or, more rarely, three parts, within single-sex groups of two to five singers is most common. Within the polyphonic structure the interval of the major 2nd is the most characteristic. It is used at the ends of phrases and as the most dominant vertical interval

Ex.2 *Ganga* from northern Hercegovina, transcr. A. Petrović

♩ = 72

Ni - sam dra - gi ru - ža na sred po - lja da do - la -

♩ = 60

- ziš

I je kad je te - bi vo - lja

ni - sam, dra - gi, ru - ža ja

na sred po lja da do - la - ziš ij

at cadences. Aesthetically, the major 2nd is experienced as a consonant interval, as opposed to the treatment of the same interval as a dissonance in the Western musical tradition.

The metre of the verses and the rhythm of the music are adaptable. Rural people recognize two major kinds of rhythm in their music: *podkorak*, with a fixed rhythmic unit; and *uravan*, in which the rhythm is flexible. The most common verses in rural folksong are based on lines of eight (5+3, 4+4) or ten (6+4, 5+5) syllables.

Formally, vocal music is divided into *kratke* and *duge pjesme*, or songs with 'short' and 'long' musical lines. *Kratke* are songs with a narrative character. Musical interpretation is subordinate to poetic expressiveness and verses are usually sung to a short, repetitive musical line. Occasionally, exposed and contrasting musical lines are added to make the musical structure more dynamic. The most typical forms based on *kratke* are epics performed by males, ballads and laments performed by females, and *potrkuše*, or 'running' songs. This latter type is typical for northern Bosnia and is performed polyphonically with two interdependent parts creating an unbroken flow of sound. Unlike *kratke*, the textual component of *duge pjesme* is subordinate to the musical expression. These 'long' songs may be very short in textual content, but extremely elaborate musically. They normally involve the exposition and repetition of refrains, exclamations, and one or two verses made up of repeated shorter verse units and repeated single words.

Emphatic dynamics are used for outdoor singing and for artistic communication across large distances. The middle voice register is predominant in both male and female vocal styles. Only grace notes and melismatic slicing upwards may be performed in the upper register, in a falsetto voice.

All these stylistic features are typical of *starinske pjesme* ('ancient' songs), which survived until recently. However, some newer forms including the *ganga* have absorbed these older stylistic components and shaped them in a new and original manner. *Na bas*, or *bećarac*, is an example of a new kind of polyphonic song that explores a wider melodic frame than the older forms. This singing style rapidly spread from Croatia into the rural environments of Bosnia and Hercegovina before and after World War II, replacing many of the older polyphonic songs and songs with ritual functions like wedding songs. As a result, the interval of a minor 3rd is slowly replacing the major 2nd, and the perfect 5th has become an obligatory final resolution for *na bas* songs.

3. Urban vocal folk music. During the period of Ottoman Turkish rule, urban folksongs with an oriental character became a specific genre in the newly established urban environments. In the cities of Sarajevo, Jajce, Mostar, Travnik and Banja Luka, transplanted elements of oriental-Islamic culture strongly influenced the formation of specific attitudes towards all aspects of life and culture, and the Ottoman model became generally accepted and locally expressed among Islamicized south Slav people. Musically, this Ottoman influence meant the introduction of new stylistic elements, forms and instruments to the previous local cultural traditions. It also led to the formation of new urban attitudes about music distinct from the experiences and values of rural people, both Christians and rural Muslim converts, who maintained a cultural distance from the Muslim mainstream.

Bosnian music and musical interpretations adapted to fit the more intimate atmosphere of indoor urban performances. Vocal music of a lyrical character became the preferred and predominant form. These Muslim lyric songs were called *turčija*, meaning a song in Turkish style, but they different significantly in style and form from the rural *turčija*. At the beginning of the 19th century the urban term was replaced by *sevdalinka* (pl. *sevdalinke*), from the Turkish word 'sevdah', meaning passion, love and amorous yearning. *Sevdalinka* songs have a wide melodic range and a modal character related to the Turkish *makam* (pl. *makamlar*), including *hidžaz*, *usak* and *nahvan*. They are performed by a solo singer in mainly free and asymetric (*aksak*) rhythm, allowing for considerable melismatic interpretation. *Sevdalinke* with very elaborate melismatic formulas at the beginning and the end of the melostrophes are called *ravne pjesme*, or 'plain' songs, and they require a very soft dynamic and timbral presentation (ex.3).

During the Ottoman era, this type of music was favoured by local Muslims. Near the end of the 19th century, the *sevdalinka* was a shared musical heritage for most Bosnian urban populations, and it remains one of the strongest Bosnian cultural symbols and one of the most popular traditional song types. However, the general socio-cultural changes of the 20th century transformed *sevdalinka* performance practice in significant ways. The oriental, non-tempered modal system of the early *sevdalinka* was replaced by the Western tonal system, and the melodic and rhythmic structure of songs became more fixed and less conducive to elaborate melismatic interpretations. The intimate nature of early *sevdalinka* performance – solo or voice accompanied by *saz*, a long-necked lute – was augmented with the modern instrumental accompaniment of *tamburica* orchestras or Western instrumental ensembles.

In the 1950s the *sevdalinka* found wide popularity through radio and television programmes and concert performances. The most successful modern interpreters of the *sevdalinka* were Zaim Imamović, Nada Mamula, Himzo Polovina, Safet Isović, Zehra Deović and Emina Zečaj.

Ex.3 Excerpt from *sevdalinka*, transcr. C. Rihtman

♩ = 48

Aj, što li se je trao - nik

za - ma - - - gli - - - o,

aj, il' on go - ri,

a - man, il' ga tu - ga mo - -

- o - - - ri?



2. *Razija Velagić from Travnik, an outstanding singer of sevdalinke, 1985*

4. Instruments. The traditional instruments and instrumental music of Bosnia and Hercegovina may also be divided along rural and urban social lines. The drastic differentiation between the sexes in all traditional society created a taboo against women playing or even handling musical instruments, although listening to instrumental music by women was accepted.

Rural instrumental music was performed as accompaniments to dance and song or as improvisational forms. Interestingly, until the 1940s there existed in rural practice a unique phenomenon called *nijema kola*, or 'silent' dances, that had no instrumental or vocal accompaniment. Only the jingling sounds of women's jewellery and the steps of the dancers provided rhythmic accompaniment for the 'silent' dances for different functions.

Instrumental improvisations were named *čobanska svirka*, literally 'shepherds playing'. Aerophones were the most common type of instrument used in traditional pastoral culture for improvisations, including a variety of end-blown flutes: *svirala*, *slavić*, *jednojka* (all single flutes) and *dvojnice* (double flute). Also common was a single-reed droneless bagpipe with a double chanter, called a *diple*. The placement of finger-holes on these instruments reflected the specifics of local tonal practice rather than definite pitch relationships. The instruments with two

melody pipes, *dvojnice* and *diple*, followed the patterns of local polyphonic practice (fig.3).

These aerophones were commonly used by indigenous peoples of all ethnic-religious origins. Only the *zurna*, a double-reed instrument introduced by the Ottoman Turks, was played exclusively by Gypsy and local Muslim professional musicians of the lowest social class. An ensemble of two *zurne* and drum often played during Muslim weddings and other festive occasions. In the period after World War II, these ensembles were found only in a few Muslim villages in north-east and north-west Bosnia. The *zurne* used in Bosnia were about 30 cm long and tuned to the same pitch, but they played different parts according to the local rural polyphonic practice.

The most outstanding bowed string instrument was the *gusle*, with one or rarely two strings. The singing of epics accompanied by the *gusle*, referred to as *guslarske pjesme* (guslar songs), was a common tradition among all indigenous ethnic groups until the 1930s. Later, the guslar songs became identified as the exclusive cultural heritage of the Serbs. Consequently, most epic singers of Muslim origin had to abandon their tradition since their historical interpretations of the epics did not conform to the official construction of historical events dictated by the Serbs.

A variety of long-necked lutes, generically referred to as *tambura*, reached Bosnia from the East during the Ottoman period. Examples of these instruments, with from two to eight strings, include the *tamburica* (the smallest type of *tambura*), *bugarija*, *karadžuzen*, *šargija* and *saz*. The *saz* was the most elaborate of these lutes and was used exclusively in urban Muslim practice to accompany the *sevdalinka*. The *pivačka tambura* ('singing *tambura*') was used to accompany epic singing. Until the middle of the 19th century, the *tambura* was played primarily by Muslim people to accompany songs and dances. Near the end of the Ottoman period, Christians adopted the practice as well. In the second half of the 19th century, the *tambura* spread from Bosnia to Croatia and to Vojvodina, the northern province of present-day Serbia. Soon after the *tambura* was transplanted to these regions, it was adjusted to the Western tempered system and fashioned in many different sizes and registers. These adjustments led to the formation of *tambura* orchestras, or *tamburaški orkestri*. At the end of the 19th century, the *tambura* became the most popular instrument in Croatia and one of the strongest national symbols. In Bosnia, however, the *tambura* remained in the local tuning and continued to accompany rural songs and dances. In the 20th century, rural people of northern Bosnia added the violin to form an ensemble that included *tambura* and *šargija*.



3. Diple player from western Hercegovina

Most membranophones were imported by Turkish military bands, or *mehterhane*, and were predominant in Muslim musical practice. Small kettledrums called *talambas* or *dulbas* were often played at public occasions to announce important events. The *bubanj* was the traditional drum to accompany *zurne*. Female Muslims and Sephardi Jews used a narow frame drum with or without jingles, call *def* or *daire* by Muslims and *pandero* or *panderico* by Sephardim, in their musical traditions. The members of the Bosnian Sufi orders Naqshabandi and Kadiri also played a kind of small kettledrum and frame drum with rings, called *kudum* and *binbir halka* respectively.

Large and small cymbals, called *zile*, were also imported with the Turkish military bands and were used extensively in Muslim wedding ceremonies. Several kinds of idiophone were also played by children, but they were generally treated as toys rather than as musical instruments.

The Austro-Hungarian annexation introduced many Western instruments into the region, including the accordion, the clarinet, the violin, and the guitar and bass guitar. These instruments were used by professional and semi-professional groups to perform *kola* folk dances, instrumental accompaniments for the *sevdalinka* and newer popular songs. Some effects of this Western influence on local performance practice included the adoption of Western tempered tuning and harmonic progressions, the amplification of the musical sound, the creation of new musical mannerisms, which diminished the creative role of the solo singer, and a tendency towards virtuoso playing by the leading instruments, with the accordion usually having the most prominent role.
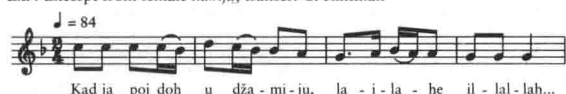
5. Muslim religious chant. Islamic religious chant was introduced during the process of Islamicization in the early period of the Turkish occupation. It was the first musical genre of an Islamic-oriental character to serve as a basic model for the development of Bosnian Muslim music, both religious and secular.

The Bosnian *mekam*, the Bosnian version of Islamic religious chant, underlies the total local musical complex much like the Turkish *makam* or Arabic *maqām*. However, the Bosnian form was exclusively applied to the forms of religious chant: the cantillation of *sura* (chapters from the Qur'an; the interpretation of *ezan* (call to prayer); and the chanting of *dova* (prayer or blessing), *kasida* (ode) and *ilahija* (hymn). The parallel musical term for secular Muslim songs was *kajda*. Some concepts of the Bosnian *mekam* have also been applied to the religious chants of the Bosnian Sephardim.

The modal concept of *mekam* (or *makam*) was known among Bosnian urban Muslims and Sephardim until the beginning of the 20th century. Bosnians living on the periphery of the Islamic world, however, used only a small number of *makams*. Conservative chanters nowadays still base their chants in some degree on the Turkish *makam*, but they have no theoretical knowledge about the modal system. Younger Muslim clergy who received their religious education in Arab countries have adopted to some degree the Arabic *maqāmāt*, but they have not been widely accepted.

All religious chants are performed in Arabic, except the religious hymns of *ilahije*, which are sung in the Bosnian and Turkish languages. *Ilahije* were popular within the existing Sufi brotherhoods of Naqshabandi, Kadiri and Mevlevi. They were also sung in secular situations, primarily by women, as long narratives. Mothers would

Ex.4 Excerpt from female *ilahija*, transcr. C. Rihtman



often sing *ilahije* instead of lullabies to their children in the cradle (ex.4). Many *ilahije* melodiesbecome so popular that they were transplanted to Bosnian Sephardi liturgical chants and to *sevdalinke*.

The Muslim chants of Bosnia, however, were not unified in style and treatment. Chants in the villages were more influenced by the rural folk tradition. Urban people with more religious education performed more elaborate styles of chant but referred to them exclusively as *čitanje*, or readings. Rural Muslims, however, treated their style of chant drenched in local performance practice as a true form of musical expression.

6. Sephardi Jewish music. From the 16th century until World War II, Sephardi Jewish music had a distinctive tradition in Bosnia, existing alongside indigenous musical styles. Bosnia was an important site for Sephardi Jewish music within the Sephardi diaspora during this time. After World War II, Jews were almost completely assimilated with other local ethnic groups, and most of their musical traditions were lost. Only a few Sephardi interpreters of Bosnian origin living abroad – *ḥazan* Eliezer Abinun (1912–92), who lived in England and Israel, and the singer Flory Jagoda (*b* 1924), who lives in the USA – maintained through their interpretations a Bosnian version of Sephardi sacral chants and secular singing. Some older Bosnian Sephardi Jews kept these music idioms alive in memory, but they did not perform them.

Bosnian Sephardi music is primarily urban. Bosnian Sephardim first settled in Sarajevo and by the 18th century they had populations in several other cities, including Travnik, Doboj and Višegrad. Religious music was performed in Hebrew exclusively by men, while secular songs were sung by women in the Judeo-Espanjol language (locally named Djideo), which is now called Ladino.

Both religious and secular Sephardi music practised until the beginning of the 20th century was strongly influenced by local Muslim music. Only the cantillation of the Bible retained a fixed musical presentation, although it absorbed some local musical nuances. The local dialect of Bosnian Sephardi religious music, expressed in psalms, hymns, *bakhashots* and *piyyutim*, incorporated many

Ex.5 Bosnian version of Sephardi Sukot hymn *Amen, amen*

♩ = 78

A - men, a - - - - men, a - men, šem no - - - - - - ra

a - men, a - - - - men, a - men, šem no - - - - - - ra,

e - la dir - - - - no - - ra ve a - - - - - yom.

Le - a - me kha - te ho fi - - dion

a - men, a - - - - men, a - men, šem no - - - - - - ra,

a - men, a - - - - men, a - men, šem no - - - - - - ra,

aspects of the modal patterns, elaborated melismas (ex.5), predominantly free rhythm, and nasal timbre of Muslim music in general. Songs from Sephardi secular repertory (romances, wedding songs and lyric songs) were also strongly influenced by Bosnian Muslim music.

In the 20th century, Bosnian Sephardim became exposed to socio-cultural changes in Central Europe. They found new musical models in the religious chants of rival Ashkenazi Jews, who started to settle in Bosnia after the Austro-Hungarian annexation. Younger Bosnian Sephardim also came into contact with reformed Judaism and modernized chants during their education abroad in Vienna, Graz, Budapest and Prague. At this time, westernized Sephardi chants co-existed with traditional Bosnian-style chants, which remained important among the older and more orthodox Bosnian Sephardim.

Secular Sephardi songs also came into contact with external musical influences at this time. In the 1930s, the Sephardi upper class and intelligentsia introduced into their *romancero* and song lyrics elements of popular Spanish and Latin-American music (e.g. a tango rhythm). The Western guitar began to accompany female songs, which previously had had only *pandero* (tambourine) accompaniment. Its introduction brought with it many non-traditional, Western-influenced melodic and rhythmic patterns.

7. Newly composed folksongs. The massive urban migration of rural populations after World War II created a certain disorientation in musical expression in Bosnia, Hercegovina and Serbia. Resettled people lost their ties to rural musical culture and were confronted with unfamiliar urban and Western-influenced musical styles. Only after the 1960s did the new musical phenomenon called *muzika u narodnom duhu* ('music in the folk spirit') or later *novokomponovana narodna muzika* ('newly composed folk music') compensate for the previous loss of rural musical forms. In style, it was a selective hybrid of rural and urban songs, reflecting a search for a new urban identity. These songs signalled a break from 'authentic' folk music, which is communally composed and transmitted, since the authors of these songs – poets, composers and arrangers – were individuals seeking profit and fame.

Officially judged by policy supervisors as a corrosion of traditional music culture or as an unwanted subculture, the commercial success of this newly composed folk music genre since the 1970s has been both surprising and controversial. The major venues and media channels for this music are cafés, music festivals, recordings and, most recently, radio and TV programmes.

Since the 1980s, this musical trend has moved further towards internationalization through the linkage of contemporary Near Eastern music (predominantly Turkish) with Western pop music and Bosnian *sevdalinka*. In the most recent conflict in Bosnia and Hercegovina, this Bosnian-oriental idiom of 'newly composed folk music' was heralded as the most appropriate musical expression for the endangered Bosnian Muslims.

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BOJAN BUJIĆ (I), ANKICA PETROVIĆ (II)

Bosquet [Boquet] (*fl* late 14th century; *d* before 30 Nov 1406). French composer. He is probably identifiable with Johannes de Bosco (Boscho, Bosquo) or Jean du Bois, a cleric and singer from Tournai who can be traced from about 1364 to 1406. In 1371, while rector of Ascq (near Lille), Johannes de Bosco received a canonicate at St Pierre, Lille. He served Cardinal Jean de Blauzac, Bishop of Nîmes (vicar-general in Avignon under Gregory XI), as *cubicularius* until 1379 (and probably for the previous 15 years), together with Richardus de Bozonvilla, who later became *magister capellae* in Avignon (1394–1405). From 1391 to 12 December 1404 Bosco was a singer in the chapel of the antipope Clement VII; in 1393 he received a papal grant as a musician to Duke Louis II of Anjou, a title he must have acquired before 1390. In 1394 Bosco and 13 other singers, including the composers Hasprois and Haucourt, swore allegiance to the new pope, Benedict XIII. Bosco renewed his oath after the pope's flight from Avignon in 1403; the next year he followed Benedict to the abbey of St Victor at Marseilles, but he did not accompany the pope to Italy at the end of 1404. (A Catalan cleric with the very common name Johannes de Bosco, traceable during the siege of the papal palace in 1398, must have been a different person.) Johannes de Bosco, the papal singer, seems to have spent the last two years of his life at the Bourges palace of Jean, Duke of Berry (the uncle of Louis II of Anjou). The name Johannes de Bosco or Jehan du Bois appears as a vicar of the Ste Chapelle at Bourges from the time of its dedication in 1405 to 1406, next to those of three other composers: Pierre Fontaine, Guillaume le Grant and Paullet. He must have died shortly before 30 November 1406, since petitions for the reversion of his benefices in Le Mans and Reims are recorded from this date.

Two compositions survive with ascriptions to Bosquet or Boquet: a three-voice Gloria (which appears with an additional contratenor in Coussemaker's copy of *F-Sm* 222), and a four-voice Gloria (which has a different contratenor and a longer Amen in *I-Bu* 2216, where it is attributed to 'Nicolaus de Capoa'). Both settings are copied in the important early 15th-century manuscript *I-Bc* Q15 (ed. in CMM, xi/2, 1959, and PMFC, xxiii, 1989–92) and have two syllabically texted upper voices which often exchange phrases and sometimes imitate one another, accompanied by one or two slower textless voices. Although the four-voice Gloria has identical passages in the lower parts, there are no isorhythmic patterns in the upper voices. Certain fragments attributed to 'Jean du Bois', apparently sketches of polyphonic compositions, in the Archives Départementales du Cher in Bourges, are almost certainly by the singer at the Ste Chapelle.

A 'Johannes de Bosco alias Peliçon' is cited among the canons of Nevers Cathedral in 1399; and papal documents (Di Bacco) show that he was a cleric of the diocese of Nevers as early as 1378, with a document of 1394 petitioning for the Nevers canonry and stating that he held a chaplaincy in the diocese of Auxerre. He is almost certainly the composer of the three-voice Gloria and Credo attributed to 'Peliso' (Pelison, Pellisson, Pellissonus) in the Apt Manuscript (*F-APT* 16bis) and other sources (ed. in CMM, xxix, 1962, and PMFC, xxiii). Tomasello has argued that this name is alluded to in the list of papal singers from 1396, but Günther has suggested that the reference is simply to Johannes de Bosco. In contrast to

the 'Bosquet' Glorias, the 'Pelison' pieces use major prolation, have only one texted voice and seem to come from an earlier generation. It is unclear whether they ought to be regarded as earlier pieces by the same composer or as the work of a different man. The Pelison compositions resemble those of Hasprois and Haucourt, with whom Johannes de Bosco is associated in the Avignon documents; the Bosquet pieces are more like those of Césaris, Fontaine, Guillaume Legrant and Paullet, who all served in the Ste Chapelle of Bourges from 1405–6.

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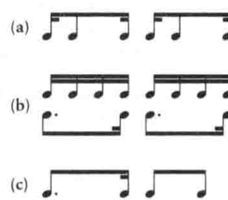
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URSULA GÜNTHER (with GILBERT REANEY)

Bossa nova. In Brazilian popular music, a movement that originated about 1958–9 and effected radical stylistic changes in the classical urban SAMBA. The word 'bossa', from Rio de Janeiro slang, means loosely 'special ability', 'shrewdness', 'astuteness' and the like. The term 'bossa-nova' first appeared in Antônio Carlos Jobim's song *Desafinado* (1959) whose melody with complex intervals (diminished 4ths, minor 6ths) and a rather tortuous shape was intended to suggest the idea of a singer with a certain vocal insecurity. Its melodic and harmonic complexity was justified by the song text as 'bossa nova'. The originators of the new style included Jobim himself as a composer and João Gilberto primarily as a singer and guitarist. Their first important recording was *Chega de Saudade* (March 1959). Although the samba figured prominently in their repertory it was not their exclusive genre.
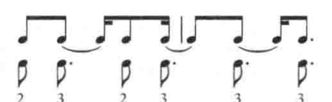
One of the features of the new style, affecting popular music in general, and the samba in particular, was a deliberate avoidance of the predominance of any single musical parameter. Before bossa nova the melody was generally strongly emphasized, to satisfy the basic requirement of an easily singable tune; bossa nova, however, integrates melody, harmony and rhythm. The performer has a vital role in this integration, but heavy emphasis on the singer's personality is altogether avoided. Strongly contrasting effects, loudness of voice, fermatas or scream-like high pitches are generally excluded from a proper bossa nova singing style; the singing should flow in a subdued tone almost like the normal spoken language. The characteristic nasal vocal production of bossa nova is a peculiar trait of the *cabaclo* folk tradition of north-eastern Brazil, but was rare in earlier urban music. As a soloist the interpreter no longer opposes the accompanying ensemble: they are reconciled. The guitar as an accompanying instrument is emphasized and, whether as a solo or accompanying instrument, may present a harmonic structure with two functions: one of traditional harmonic support, and the other a percussive function, stressing the rhythmic strokes chordally. Both functions are frequently integrated in the same chord entity, as shown in many performances of Baden Powell, Brazil's foremost guitarist in the 1960s. Certain harmonic formulae have almost become clichés since the advent of bossa nova, such as the shifting of major and minor modes in a tonic–dominant relationship (e.g. A♭ minor to D♭ major). The pattern of modulations is the opposite of those in jazz, which usually follow an ascending order in the circle of 5ths and have greater harmonic tension. Except for certain processes of chord formation (particularly altered chords) there is less jazz influence than some early critics believed. A trait traceable to jazz and perhaps related to bebop is the highly improvised style on an implied theme of some bossa nova instrumental pieces. The most remarkable innovation of bossa nova music is in its rhythmic structure, which affects the very foundation on which the samba was built. The rhythmic structure of the bossa nova samba possibly had its origin in both the folk and the classical samba formulae (ex.1). João Gilberto

Ex.1 Classical samba rhythms



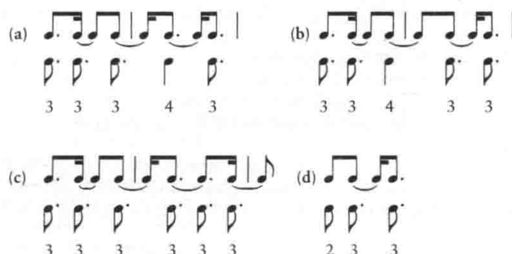
was mainly responsible for extracting and isolating those elements that constitute his famous guitar stroke, called in Portuguese 'violão gago' ('stammering guitar'; ex.2).

Ex.2 João Gilberto's characteristic bossa nova rendition of the samba rhythm.



Many variants of that basic rendering have developed, their common trait being the predominance of ternary divisions against the binary one which occurs only once (exx.3*a*, *b* and *d*) or not at all (ex.3*c*). These variants have been the point of departure for many ingenious drummers and guitarists towards a previously unknown rhythmic versatility. Bossa nova song texts are also innovatory, and are valued not only for their expressive content but also for the sonorous individuality of their words. Some affinity has been noticed between bossa nova texts and Brazilian concrete poetry. In several examples the lyrics seem to have been conceived together with the music, so close are the verbal rhythm and the melodic (cf Jobim's *Samba de uma nota só*, *Desafinado* and *A garota de Ipanema*).

Ex.3 Bossa nova rhythmic formulae



During the early to mid-1960s bossa nova became linked with a social protest movement. Musically the introduction of international pop styles, especially rock music from England and the USA, gave rise to a dynamic hybrid style which reached its peak with the group Tropicália.

See LATIN AMERICA, §IV, and BRAZIL, §II.

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GERARD BÉHAGUE

Bossard [Bossart, Bosshart]. Swiss family of organ builders. They were active especially in German-speaking Switzerland, but also in French-speaking Switzerland, Alsace and southern Germany, and were one of the most important organ-building families in the country in the 18th and early 19th centuries. Their heyday was undoubtedly the first two-thirds of the 18th century, in the time of their founder Josef Bossard (*b* Baar, 1665; *d* 1748) and of his son Viktor Ferdinand Bossard (1699–1772); the masterpiece which they constructed at the monastery of St Urban, Switzerland (1716–21), was never surpassed nor even equalled by any of their organ-building descendants. The Bossards are known to have built 62 new organs; 41 building contracts for these are in the Bossard family archives (now in the Zug town archives) and about a dozen instruments survive (in some instances only cases and fronts).

As a rule their organs comprise *Hauptwerk*, *Rückpositiv* and Pedal, with mechanical slider-chests and continuous casing. Their method of construction was based entirely on the south German Baroque ideas of the 18th century, but with some French and Italian influences. The treble stop Suavial 8′ (only from *c*′), which is located at the front of the case, is a typical feature and, like the Italian Voce umana, is tuned to vibrate against the Prinzipal 8′. The tierce stops and the reeds show French influence.

The Bossards did not adopt the innovations in European organ building which took place about the 1840s (such as the sliderless wind-chest and the abandonment of the *Rückpositiv*). Because of this, the last work of Franz Josef Remigius Bossard (1777–1853), in the Augustinerkirche, Zürich (1845), met with scathing criticism, the *Neujahrsblatt der Allgemeinen Musikgesellschaft Zürich* of 1860 describing it as 'furnished with devices which remind one of earlier times and which are a far cry from the achievements of recent years'.

Franz Josef Remigius's father, Karl Josef Maria (1736–95), the son of Viktor Ferdinand, was also an organ builder; Franz Josef's son, Franz Bossard (1804–68), was an assistant in the craft.

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FRIEDRICH JAKOB

Bossi [Bossi-Urbani, Vegezzi-Bossi, Balbiani-Vegezzi-Bossi, Brondino-Vegezzi-Bossi]. Italian family of organ builders. The founder of the firm, Antonio Bossi, was born in Mendrisio, Switzerland, and began organ building around 1550. The family later moved to Como in Italy, and in 1635 Gabriele Bossi (*b* 1604) established his workshop in Bergamo and in the same year built an organ for S Salvatore, Venice. His son, Giovanni Antonio Bossi, was responsible for the organ of Bergamo Cathedral between 1729 and 1738. His son, Angelo Bossi (1707–76) built organs in Lombardy whose children, Giuseppe (1738–1803) and Francesco (1742–1816), started independent firms. Giuseppe built a quarter-tone enharmonic organ at the Malmaritate, Milan (1780), and the organ at S Maria Maggiore, Bergamo. His son Carlo (*d* 1836) moved to Lodi and built organs in Lombardy, Piedmont, Emilia-Romagna and Switzerland. Carlo's two sons also worked independently: Felice Bossi settled in Piedmont, building the organ for Turin Cathedral (1874), while Adeodato Bossi (1805–91) remained in Bergamo, changing the family name to Bossi-Urbani. This branch of the family's activities was continued by Luigi Balicco and later Angelo Piccinelli.

Felice adopted Giacomo Vegezzi, re-naming the firm Vegezzi-Bossi. Giacomo's son Carlo Vegezzi-Bossi (i) (1858–1927) built organs in the Liceo Filarmonico, Bologna (1908, demolished 1931), and the church of S Carlos, Buenos Aires (1910), Argentina. On the marriage of Carlo's daughter Alessandra to Celestino Balbiani (1919), the firm Balbiani-Vegezzi-Bossi was formed. In 1865 Giacomo, who had lost his wife, married an organ builder, Annetta Vittino (1816–86), who was the daughter of Carlo Vittino, an organ builder in Centallo, near Cuneo. Their son, Francesco Vegezzi-Bossi (1870–1943) inherited the Vittino workshop in 1908 and the firm was continued by Francesco's son Carlo Vegezzi-Bossi (ii) (1900–77), grandson Francesco Vegezzi-Bossi (1937–84) and great-grandson Enrico Vegezzi-Bossi (*b* 1960). Enrico went into partnership with Bartolomeo Brondino (*b* 1961) under the name Brondino-Vegezzi-Bossi.

Carlo Vegezzi-Bossi (i) was a skilled pipe-voicer. His organs had a warm sonority and an enchanting late-Romantic, symphonic quality. The Bossi organs before him were built in the typical Lombardic style: majestic ripieno and a wealth of colourful 'da concerto' stops (reeds and flutes) throughout the range of the instrument.

UMBERTO PINESCHI

Bossi, Marco Enrico (*b* Salò, Lake Garda, 25 April 1861; *d* Atlantic Ocean, 20 Feb 1925). Italian composer, organist and pianist. Born into a family of organists, he studied with his father, Pietro Bossi (1834–96), then at the Liceo Musicale, Bologna (1871–3), and at the Milan Conservatory (1873–81), where his teachers included Ponchielli. In 1881 he was appointed organist at Como Cathedral, and in due course he won worldwide renown as one of the finest organists of the day. He moved to Naples in 1890 as teacher of harmony and the organ at the conservatory, later becoming director of the Licei Musicali in Venice (1895–1902) and Bologna (1902–11) and of the Liceo (Conservatorio from 1919) di S Cecilia, Rome

(1916–23). He died at sea while returning from New York.

Bossi's few completed operas had little success; but he won lasting respect, mainly in Italy, for his instrumental and choral compositions. Internationally he is remembered largely for his organ pieces, the best of which (e.g. the widely performed G minor Scherzo op.49 no.2) are still very effective. However, the *Canticum canticorum* was particularly highly praised in its time, in Germany as well as Italy. Today the work perhaps impresses more by sincerity and solid craftsmanship than originality, but the opening pages of *Il paradiso perduto* – a representation of chaos, with pulseless rhythms, bare 5ths and flattened 7ths – show that Bossi was capable of vivid poetic evocation, while *Giovanna d'Arco*, the most dramatic of his choral works, suggests that he had more sense of the theatre than his operas revealed. Among his orchestral pieces, a vigorous if slightly academic Organ Concerto and the elegant rather Wolf-Ferrari-like *Intermezzi goldoniani* have continued to be revived occasionally in Italy; and of the chamber compositions, the two violin sonatas have proved especially worthy of renewed attention: the profoundly expressive, subtle-textured slow movement of the second is one of Bossi's most inspired utterances.

With Martucci and Sgambati, Bossi led the revival of Italian non-operatic music at the turn of the century, and, like them, he turned to northern Europe for the main sources of his style: there are signs of the influences – not always fully assimilated – of Mendelssohn, Schumann, Liszt, Franck, Brahms and (in more adventurously chromatic pieces such as the *Konzertstück* op.130) Reger. In his last years he showed little sympathy with the radical young; but such new departures as the very refined chromaticism of the Five Pieces for piano op.137 (1914), or the ladders of perfect 4ths in *Santa Caterina da Siena*, reveal that he was not wholly unreceptive to the new sounds of the 20th century.

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2 others, unperf., 1 unfinished

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Chbr: Vn Sonata [no.1], op.82, 1893; Pf Trio [no.1], op.107, 1896; Vn Sonata [no.2], op.117, 1899; Pf Trio [no.2], op.123, 1901; Santa Caterina da Siena, op. posth., sketched for vn, pf, 1924, posth. realized by R. Bossi for composer's intended instrumentation of vn, hp, cel, str qt, org
Kbd: over 30 op. nos. for org, other org pieces, *c*30 op. nos. for pf, other pf pieces, pf duet music, hmn pieces
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JOHN C.G. WATERHOUSE

Bossi, (Rinaldo) Renzo (*b* Como, 9 April 1883; *d* Milan, 2 April 1965). Italian composer, son of Marco Enrico Bossi. After studying in Leipzig (1902–4) he became an opera conductor, later teaching composition in Parma, Milan and Venice. As a young man he associated himself with progressive trends: in 1911 he was a member of Bastianelli's short-lived pressure group known as the Lega dei Cinque or I 'Cinque Italiani' and in some works he rejected thematicism in favour of an instinctive, free-ranging succession of musical images. But his modernity seldom went beyond the free use of 9th and 11th chords, progressions derived from the whole-tone scale, frequent unrelated triads and 7ths, and occasional excursions into simple bitonality. At his best he used such resources with pungent wit, reinforced by vivid, kaleidoscopic instrumentation – the amusing *Pinocchio* is an outstanding example, as, to a lesser extent, is his most successful opera *Volpino il calderaio*. He was also capable of such errors of taste as the garishly pictorial *Le sagre d'Italia*, but the almost total neglect of his more ambitious works may be unfair. Though never staged, his opera *Nell'anno mille* has a striking subject: the widely held belief that the world was about to end in AD 1000.

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JOHN C.G. WATERHOUSE

Bossinensis, Franciscus (*b* ?Bosnia; *fl* 1510). Italian arranger and composer of lute music. His only known works are two collections of frottolas for voice and lute printed by Petrucci in 1509 and 1511. Altogether they contain 126 frottolas and 46 ricercares. The frottolas are transcriptions of four-voice models by Tromboncino, Cara, Pesenti, F. d'Ana, F. de Luprano, A. Capriola and others, of which all but 16 had already appeared in Petrucci's frottola publications. (Some of the others may have been taken from Petrucci's tenth book, now lost.) Bossinensis intabulated the tenor and bass parts for the lute, omitting the altus, and set the vocal line above the tablature in mensural notation. Lute tunings in D, E, G and A are implied by the relation between the tablature and the vocal notation. The Italian lute tablature is explained in the 'Regula per quelli che non sanno cantare' which appeared in all Petrucci's lute publications. The two books offer a broad selection of frottolas, incorporating many types from the simpler odes, *barzellette*, frottolas and *strambotti* to settings of *ottava rime* and Petrarch canzoni, but his method of transcription is for the most part mechanical, adding none of the improvisatory melodic decorations which are found in the vocal intabulations in Petrucci's earlier lutebooks. Bossinensis reproduced the parts faithfully, making modifications for some *musica ficta* and occasionally adding a note to a chord. By omitting the altus part, which often contributed little of linear interest, he underlined the essentially three-part texture of the genre. In the *strambotto Amiando e desiando* by the celebrated poet and improviser Cariteo, he for once departed from his usually strict intabulation, supplying a more idiomatic and florid lute part than the model in Petrucci's ninth book (the two versions are printed in Disertori, 1957). In both Bossinensis's books the frottolas are followed by a collection of unpretentious ricercares of his own which are associated with the various frottolas by a system of letter symbols, indicated on the title-page. The ricercares, which were probably played before (or after) their respective frottolas, are related to them by modality and not by any thematic content.

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JOAN WESS/R

Bossler, Heinrich Philipp Carl (*b* Darmstadt, 22 June 1744; *d* Gohlis, nr Leipzig, 9 Dec 1812). German music printer and publisher. Around 1769 he worked as a copper engraver and in 1779 invented a machine which simplified music engraving. He founded his publishing firm in Speyer in 1781; in 1785 another branch (Krämer & Bossler) was established in Darmstadt, where the company moved in 1792. By 1796 almost 300 titles had been published. Bossler settled in Gohlis, near Leipzig, in 1799. The publishing house, later directed by his son Friedrich Bossler, closed in 1828. Bossler's publications included works by south German composers and Beethoven's three *Kurfürstensonaten* WoO47 (1783), as well as the periodical *Musicalische Realzeitung* (1788–90). (H. Schneider: *Der Musikverleger Heinrich Philipp Bossler (1744–1812)*, Tutzing, 1985)

HANS-MARTIN PLESSKE

Bosso [Bossius], **Lucio** (*b* Lodi; *fl* 1600–10). Italian composer and organist. He was an organist at Lodi when his *Motectorum quinque vocum liber primus* (Venice, 1600) was published, a work known to Eitner but no longer extant (see *EitnerQ*). His other known works are the *Motectorum senis vocibus liber primus* (Venice, 1606) and the madrigal *Ardon le chiome d'oro*. The latter was included in Antonio Savetta's *Madrigali a cinque, a sette, et a otto voci* (Venice, 1610), a collection assembled in honour of the marriage of Lancilotto Corradi and Claudia Carminati and dated from Lodi on 20 June 1610.

□

Bossu, Adan le. *See* ADAM DE LA HALLE.

Bostel, Lucas von (*b* Hamburg, 11 Oct 1649; *d* Hamburg, 15 July 1716). German librettist. From 1670 he studied law at Heidelberg and Leiden and received a doctorate. In 1674 he undertook an educational tour of Europe lasting five years and on his return to Hamburg became

connected in some capacity with the newly founded opera. Approximately two years later his first libretto was performed, *Vespasianus* (Hamburg, 1681), with music by J.W. Franck, for whom he wrote another four texts: *Diocletianus* (Hamburg, 1682), *Attila* (Hamburg, 1682), *Der glückliche Gross-Verzier Cara Mustapha* (Hamburg, 1686) and *Der unglückliche Cara Mustapha* (Hamburg, 1686); he also provided texts for operas by Förtsch (*Der hochmütige, gestürzte und wiedererhobene Crösus*, Hamburg, 1684, and *Der unmöglichste Ding*, Hamburg, 1684), and by Strungk (*Theseus*, translated from a text by P. Quinault, Hamburg, 1683). In 1687 he became Syndicus to Hamburg, on whose behalf he took part in a number of diplomatic missions, including, in 1697, attendance at the conference that led to the Peace of Ryswick. In 1709 he was elected mayor of Hamburg.

Bostel was the most important poet in the early years of the Hamburg opera: his seven texts are superior in every way to the librettos of C. Richter, Elmenhorst and Förtsch. His *Cara Mustapha* is a landmark in the first decade of the Hamburg opera; in it Bostel realized an effective clear development of the plot through highly imaginative language. He had a preference for the alexandrines typical of 17th-century French poetry and employed dramatic nuances of language, especially in the frequent alterations of rhythm contributing to the dramatic climaxes of many scenes. His *Der hochmütige . . . Crösus* retained its popularity longer than almost any other libretto written during the first decades of the Hamburg opera: as well as the initial setting by Förtsch there are two different settings by Keiser (the second as late as 1730) and an adaptation for the Brunswick court opera with music by Schürmann.

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GEORGE J. BUELOW

Boston (i). American city, capital of Massachusetts. Settled in 1630, it is the principal city of the region of the six north-eastern states called New England. Distinguished by the breadth and intensity of its musical life, Boston has long been a leading centre for composition, performance, music citicism and music education, and an important seat of music publishing and instrument manufacture. Several politically independent municipalities, among them Cambridge and Wellesley, are here considered parts of 'Greater Boston'.

1. EARLY HISTORY. In 1620 separatists from the Church of England left the Netherlands and landed at what is now Plymouth, Massachusetts. They carried with them the psalter that Henry Ainsworth published in Amsterdam in 1612, which contained the psalms in English prose and verse, with the music of 39 tunes (borrowed from English, French and Dutch psalters). In 1630 a Puritan group established the Massachusetts Bay Colony at Boston and quickly organized a complex society that, within ten years, founded Harvard College and a book press. They too restricted their music to songs based on the psalms, preferring Sternhold and Hopkins (London, 1562) and music from Ravenscroft's psalter (1621).

A group of 30 clergy from the colony devised new rhymed, metrical translations of the psalms, resulting in the Bay Psalm Book of 1640, the first North American book in English. The first edition known to include music was the ninth (1698), but meanwhile this American book had also been printed in England and was in relatively wide use there. The 13 tunes in the 1698 edition are from John Playford's *A Breefe Introduction to the Skill of Musick*.

By the mid-1660s the psalm tunes originally learned by rote were performed on both sides of the Atlantic by 'lining out', a practice in which a precentor sang or declaimed a single line of text which the congregation then repeated in solo. After the turn of the century the feeling arose that lining out had outlived its usefulness and should be replaced by musically literate singing according to the rules of art music. New England clergy led the way toward reform through polemical tracts appearing in Boston from 1720. Singing schools were organized to teach it, and the appetite for music they created gave rise in turn to the 'first New England School' of American composers; chief among the Yankee tunesmiths of the later 18th century was William Billings.

2. CONCERT LIFE TO 1881. The earliest documented public concert in America took place in Boston on 30 December 1731, in 'Mr Pelham's Great Room'. Among the city's leading musicians in subsequent decades was the organist William Selby, who came from England in 1771 and directed a performance of Handel's 'Hallelujah' Chorus (accompanied by the 64th Regimental Band) two years later. A seminal figure was the German-born Gottlieb Graupner, who arrived in 1797 having served as oboist in Haydn's London orchestra. As conductor, publisher, and music and instrument dealer, Graupner was an entrepreneurial force. His Philo-Harmonic Society, begun in 1809 and lasting at least until 1824, resembled a club as much as a pioneering orchestra; its repertory included Haydn alongside many now forgotten composers. Graupner was also in 1815 a founding member of the Handel and Haydn Society, America's oldest enduring oratorio society. George K. Jackson, the first doctor of music to settle in America (in 1797), was another significant Boston proponent of Handel and the religious choral literature.

The centrality of sacred music, crowned by *Messiah*, was reinforced by Lowell Mason, Boston's leading music educator and a successful fashioner of hymns. Although Mason disdained the secular, the Boston Academy of Music (which he co-founded with George James Webb in 1833) formed an orchestra directed by Webb; it introduced Boston to seven Beethoven symphonies as well as to symphonies by Mozart and Mendelssohn. This group was succeeded, from 1839 to 1847, by a musicians' cooperative, the Boston Musical Fund Society.

The prevailing calibre of performance may be gleaned from an anecdote told by Thomas Ryan, an expert chamber musician who took part in a single abortive

rehearsal of Mendelssohn's *A Midsummer Night's Dream* overture as a member of the Musical Fund Society conducted by Webb; the work was abandoned as unplayable. An orchestra that specialized in Mendelssohn's overture was the Germania Musical Society, which first appeared in Boston in 1849 and later settled there before disbanding in 1854. This group of 25 youthful Germans not only set unprecedented performance standards throughout the USA, but dispersed influential musicians to individual American cities. In Boston the leading Germania alumnus was Carl Zerrahn, a conductor less progressive than New York's Carl Bergmann (also a former Germanian), but a constructive and inspirational force, disciplined and unflappable, as leader of the Handel and Haydn Society (1854–98).

A post-Germania landmark in orchestral performance was the 50th anniversary of the Handel and Haydn Society in 1865, for which an orchestra of 100, including former Germanians, was assembled under Zerrahn. In its wake, the Harvard Musical Association created for Zerrahn a semi-professional orchestra about half as large; begun in 1866 and discontinued in 1882, it was the primary local ensemble prior to the Boston SO. But Zerrahn's orchestra, however indispensable, was far from the polished group with which Theodore Thomas had begun to tour. An 1869 Boston visit by Thomas's orchestra was remembered by William Foster Apthorp for inflicting 'humiliating lessons in the matter of orchestral technique'. (But Thomas brought the Handel and Haydn Society to New York in 1873 when he needed an expert chorus for Handel, Beethoven and Mendelssohn.) A jolt of another kind, also in 1869, was the five-day National Peace Jubilee and Musical Festival, for which Patrick S. Gilmore assembled an orchestra of 1000 and 10,000 choristers. The programme for the opening concert listed (in the following order): a Lutheran chorale, the *Tannhäuser* overture (with a 'select orchestra of 600'), a Mozart Gloria, the Bach-Gounod *Ave Maria* (with 'the violin obbligato played by two hundred violinists'), *The Star-Spangled Banner* (with bells and cannon), an 'American hymn', the *William Tell* overture, 'Inflammatus' from Rossini's *Stabat mater*, the Coronation March from *Le prophète*, the Anvil Chorus from *Il trovatore* (with 100 anvils played by Boston firemen) and *My Country 'Tis of Thee* (with 'the audience requested to join in singing the last stanza'). A popular and financial success, attended by President Grant and other dignitaries, the festival spawned a less successful sequel in 1872.

A presiding influence on local musical growth, and a major factor in the evolution of musical high culture nationally, was the Transcendentalist and one-time Unitarian minister John Sullivan Dwight. Dwight considered great music 'religious' and called Beethoven 'sacred'. He campaigned to purify 'classical' music of such influences as Gilmore, Gottschalk and Stephen Foster. His principal vehicles were *Dwight's Journal of Music* (1852–81), the leading American periodical of its kind, and the Harvard Musical Association, on whose committee he served. The Association's programming philosophy – to be 'above all need of catering to low tastes', to promote 'only composers of unquestioned excellence, and . . . nothing vulgar, coarse, "sensational", but only such as outlives fashion' – embodied Dwight's severe conservatism; his enthusiasms stopped with Mendelssohn, Schumann and Chopin.

If the Handel and Haydn Society, which resisted Berlioz and Brahms, reinforced local purism, other important Boston influences, notably the Wagnerite conductor B.J. Lang and Thomas Ryan's Mendelssohn Quintette Club, welcomed the music of the moment. Dwight had served to refine taste and promote appreciation, but by the 1880s was a retarding force; compared to New York, Boston was slow to accept Berlioz, Brahms, Liszt and Wagner. In 1881 Dwight confessed: 'What challenges the world as new in music fails to stir us to the same depths of soul and feeling that the old masters did and doubtless always will. Startling as the new composers are, [they] do not bring us nearer heaven'. He added: 'We revenge ourselves with pointing to the unmistakeable fact, that in the concert-giving experience of to-day, at least in Boston, the prurient appetite for novelty . . . seems to have reached its first stage of satiety'. Apthorp, in a shrewd eulogy for Dwight, summed up: 'What he was, he was genuinely and thoroughly; fashion had no hold on him.'

3. The Boston SO to World War I. Boston's need for a more professionalized, cosmopolitan and focussed musical community resulted in 1881 in the formation of the Boston SO. This was the brainchild of Henry Lee Higginson, a financier whose lifelong passion was music. Resolving to give Boston a 'full-time and permanent' orchestra that would 'offer the best music at low prices', Higginson created an ensemble soon regarded as peerless in the USA and comparable to the best abroad. He paid all salaries and deficits, but conferred artistic control on his conductors. Some recent accounts of his philanthropy stress the Gilded Age plutocrat rather than the cultural democrat. It is true that Higginson forbade his musicians to form a union or to play popular music on days they rehearsed or performed (a Wednesday-to-Saturday prohibition sometimes wrongly characterized as full-time); that his own musical tastes were relatively conservative; that his orchestra was a Brahmin cultural stronghold. At the same time, he reserved 'rush seats' for non-subscribers and began 'popular concerts' – the future Boston Pops.

The Boston SO offered 20 concerts and 20 public rehearsals in its first season, 26 concerts and rehearsals a season later. The first conductor, George Henschel (1881–4), was replaced by an Austrian disciplinarian, Wilhelm Gericke, whom Higginson heard in Vienna, and it was Gericke who polished and refined Boston's orchestra (1884–9). His successor, Arthur Nikisch (1889–93), was a Romantic in outlook and temperament, and less interested in precision; his interpretative liberties in Beethoven's Fifth caused a furore. The orchestra moved to Symphony Hall, its current home, in 1900. Nikisch was replaced by Emil Paur (1893–8), after which Gericke returned (1898–1906).

Boston had by 1900 fostered a vigorous school of composers, to which the Boston SO was notably receptive. John Knowles Paine, whose professorship in music at Harvard University was unprecedented in the USA, was a father figure whose two symphonies (1875, 1879) pay homage to Beethoven and Schumann; but his late opera *Azara* (1883–98) is Wagnerian. Of Paine's progeny, G.W. Chadwick, whose music resonates with hymns, fiddle tunes and popular song, may be considered America's first significant nationalist composer; his works were played 78 times by the Boston SO between 1881 and 1924. Other 'Boston boys' (Chadwick's term) included Amy Beach, Arthur Foote and Horatio Parker. The most

progressive Boston composer was the German-born Charles Martin Loeffler, whose influences included the French symbolists. A true community, influential in its day, the pre-World War I Boston composers cannot be fairly described as 'classicists' or Germanic clones; their worth is still not recognized. At the same time, Boston's discomfort with Dvořák's 'New World' Symphony and 'American' String Quartet, rebuked by local critics and composers (1893–4) for absorbing 'barbaric' plantation songs and Amerindian chants, revealed a strain of élitist conservatism not evident in New York.

With the arrival of Carl Muck in 1906, the Boston SO obtained a world-class conductor who combined Gericke's efficiency with energy and power; his Boston recordings, the orchestra's first, document an interpretative personality more restrained than Nikisch's (as documented by the latter's recordings in Berlin). Muck was followed by Max Fiedler (1908–12), but thereafter returned, only to fall foul of anti-German war hysteria; interned as an enemy alien, he left the USA in 1918 vowing never to come back. The same year, Higginson relegated control of the orchestra to a group of nine citizens, incorporated as the Trustees of the Boston SO. Postwar Germanophobia insured that the orchestra would not have another German-born music director for decades to come; it also impugned the music of Chadwick and other German-trained local composers, whose works faded from the repertory.

4. Concert life after World War I. Muck's successors, Henri Rabaud (1918–19) and Pierre Monteux (1920–24), presided over a transitional period. In 1920 more than 30 players who wished to affiliate with the Boston Musicians' Protective Association, the local union of the American Federation of Musicians, went on strike and were replaced by musicians of Monteux's choice. (The Boston SO was the last important American orchestra to join the union, in 1942.) The glamorous Sergey Koussevitzky (1924–49) influentially championed the music of Copland and such other postwar Americans as Barber, Bernstein, Hanson, Harris, Piston and Schuman. It was under Koussevitzky that the orchestra took over the Berkshire Music Festival, acquired Tanglewood and in 1940 opened the Berkshire Music Center (renamed the Tanglewood Music Center in 1985; *see* Tanglewood). In the meantime, in 1929 Arthur Fiedler, a member of the orchestra since 1915, organized the Esplanade Concerts as free, outdoor programmes of symphonic and light music in the band shell on the banks of the Charles River. In 1930 Fiedler succeeded Alfredo Casella as conductor of the Boston Pops, a position he held until his death in 1979. In 1980 he was succeeded by John Williams, who in turn was followed by Keith Lockhart in 1995. For the Boston SO's 50th anniversary season (1930–31) Koussevitzky commissioned Stravinsky's Symphony of Psalms, Hindemith's *Konzertmusik* and works by Copland, E.B. Hill, Honegger, Prokofiev, Respighi and Roussel. Koussevitzky's successors were Charles Münch (1949–62), Erich Leinsdorf (1962–9), William Steinberg (1969–72) and Seiji Ozawa (from 1973).

5. Opera and musical theatre. Puritan traditions slowed the development of theatre in Boston, but an anti-theatre law of 1750 did not prevent 'readings' of English ballad and comic operas. Over 150 ballad operas had been performed in Boston before 1800. In the late 1820s the resident opera company of New Orleans performed its French repertory in Boston, but Italian opera was not patronized by the upper classes in Boston to the extent that it was in New York. Therefore no serious attempts to promote Italian opera in Boston occurred before 1847, when an Italian company based in Havana played the first of two seasons in the Howard Anthenaeum. Travelling companies continued to visit during the next two decades, and opera in English opened at the new Boston Theatre in 1860. The Strakosch and Mapleson touring companies and others played in Boston, and a week-long Wagner festival in 1877 presented three early works and *Die Walküre*. The American première of *HMS Pinafore* was given in Boston in 1878, and in 1883 the new Metropolitan Opera company of New York began its annual visits to Boston. The Boston Ideal Opera Company (the Bostonians) was highly successful throughout America between 1879 and 1905.

In 1895–6 a season of opera, mostly light, French works sung in English by young Americans, was presented at the Castle Square Theatre by C.E. French. Charles A. Ellis, manager of the Boston SO, also presented an opera season early in 1899, with the New York SO in the pit and Walter Damrosch as both a business partner and conductor. Wagner enthusiasm peaked in Boston in the 1890s: Damrosch brought Wagner to the Boston Theatre, and B.J. Lang presented a concert version of *Parsifal* in 1891.

Increased public demand finally spurred the musical élite to push for Boston's first permanent opera company. Henry Russell and the department-store magnate Eben D. Jordan, jr founded the city's first important resident company, the Boston Opera Company. Jordan invested more than $1 million in the new Boston Opera House and guaranteed the company's deficit for three years. The first season opened on 8 November 1909 with Ponchielli's *La Gioconda*, starring Lillian Nordica in the title role. In 1914 a costly spring season in Paris resulted in bankruptcy in 1915. During the next two seasons Max Rabinoff mounted the Boston Grand Opera Company, but thereafter there were only annual tours by the Chicago Opera between 1917 and 1932 and later the San Carlo Opera. The building was demolished in 1958.

There was no important local opera production again until Boris Goldovsky established the New England Opera Theatre in 1946. Goldovsky's former protégée Sarah Caldwell (with James Stagliano and Linda Cabot Black) formed a new company in 1958 first known as the Boston Opera Group and later as the Opera Company of Boston. It presented significant American and world premières.

In 1975 a number of the city's smaller companies joined to form the Boston Lyric Opera, initially to provide performance opportunities for resident singers. In 1991 the Boston Opera Theater was formed by Caldwell's associates, performing in the Colonial Theater, known for pre-Broadway trials of musicals. Peter Sellars and the conductor Craig Smith, working with locally based singers, rehearsed their bold, updated productions of Handel and Mozart in Boston.

6. Choruses. The earliest choral singing in Boston was the first settlers' congregational psalm singing, which continued through later times of controversy over the relative virtues of the old style and the cultivated new style promoted in the singing schools. Church and

community choirs were formed throughout New England from the 1750s. The work of George K. Jackson, who in 1812 organized a concert of Handel's music, was instrumental in broadening the musical repertory of Boston's churches.

The Handel and Haydn Society was formed for the purpose of 'cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers'. It gave its first concert on 25 December 1815 and served as the prototype for similar organizations in other cities. At Christmas 1818 the society gave its first performance of the complete *Messiah*; on 16 February 1819 *The Creation* followed. The first edition of *The Boston Handel and Haydn Society Collection of Church Music*, anonymously edited by Lowell Mason (president of the society 1827–32), was published in 1822. Christopher Hogwood has directed the society since 1986, completing the transformation of the organization into a professional chorus accompanied by a period-instrument orchestra, expanding the group's reputation through recordings and tours, and fostering collaborative projects with other art forms (including jazz).

Several English-style glee clubs were the ancestors of three long-lived choral societies: the Apollo Club of about 50 male voices, founded in 1871 and led by B.J. Lang; the Boylston Club, founded in 1873 as a male-voice group devoted to relatively light music and converted in 1877 into a chorus of mixed voices with a serious repertory; and the Cecilia Society, established in 1874 under Lang to perform with the orchestra of the Harvard Musical Association. In 1877 it separated from the association, and under Lang presented the Boston or American premières of 105 works. In 1889 it gave the first of more than 100 peformances with the Boston SO. Arthur Fiedler became its conductor in 1930, but the chorus declined after his departure until Donald Teeters assumed the conductorship in 1968.

The periods of greatest activity of these groups overlapped with current choral societies, many of which are affiliated with educational institutions. In 1912 A.T. Davison of the Harvard faculty took over direction of the glee club, and in 1913 he also took over the Radcliffe (College) Choral Society. In the late 1940s the Chorus Pro Musica was founded by Alfred Nash Patterson, and the New England Conservatory Chorus came under the direction of Lorna Cooke de Varon. The Tanglewood Festival Chorus was established in 1970 under John Oliver to perform with the Boston SO at Tanglewood and in Boston. Numerous other professional and amateur choral societies are currently active in Boston.

7. OTHER ENSEMBLES AND PERFORMERS.

(i) Smaller ensembles. In 1844 the Harvard Musical Association began a series of six annual chamber music concerts that continued for five years. The public performance of chamber music acquired an important place in musical life with the founding of the Mendelssohn Quintette Club in 1849 under the leadership of Thomas Ryan. The German pianist and composer Otto Dresel (1826–90), a pupil of Hiller and Mendelssohn, settled in Boston in 1852 and was much admired for his tireless efforts on behalf of J.S. Bach, Schumann and Robert Franz. In 1858 B.J. Lang, who had been a member of the Liszt circle in Europe, returned to Boston to start an active career that included conducting the world première of Tchaikovsky's First Piano Concerto (1875) at Music Hall, with Hans von Bülow as soloist. The Euterpe Society was founded in 1879 as a membership subscription scheme for the presentation of chamber concerts and recitals.

The stability and skills of the Boston SO provided a new kind of community artistic resource. Franz Kneisel, who became leader in 1885, founded the Kneisel Quartet, which made its reputation during its 20 years in Boston. The success of the Longy Club, established in 1900, developed a new taste for French wind music, which was later featured by the Boston Flute Players Club, founded in 1920 under the direction of Georges Laurent. In the late 19th century Boston led America in the popular Victorian custom of 'at homes', small-scale concerts in private residences.

The Boston Symphony Chamber Players were founded by the orchestra's management in 1964. A large variety of chamber organizations and series have prospered in the 20th century. The Pro Arte Chamber Orchestra, a professional cooperative founded in 1978, is one of the few musician-run groups in the USA. Concert series of broad general interest are presented under various auspices.

The 'early music movement' has a long history in Boston. Interest in 'original instruments' dates back to well before 1905, when Arnold Dolmetsch began to make them for the Chickering company. Ruth Charlotte Dana introduced Gregorian chant at Boston's Church of the Advent in the 1840s. On 22 January 1875 in Boston's Mechanics Hall, the first of 'Four Historical Concerts' was presented by George Osgood and F. Boscowitz, featuring Josquin's *Tu pauperum refugium*, madrigals by Le Jeune and Morley, J.S. Bach's Italian Concerto and other keyboard works by Bull, Byrd, Rameau and Kuhnau performed on a harpsichord provided by Chickering.

In 1938 a group of string players from the orchestra formed the Boston Society of Ancient Instruments under Alfred Zighera. Bodky's Collegium Musicum, founded in 1942 and succeeded by the Cambridge Society for Early Music, established standards of performance nearer to those achieved today, and eventually the Boston Camerata, founded in 1954 by Narcissa Williamson and directed from 1968 by Joel Cohen, became one of the country's best-known groups of this kind. Martin Pearlman's Boston Baroque, founded in 1973 as Banchetto Musicale, has acquired an international reputation. The Boston Museum Trio plays period instruments from the collections of the Museum of Fine Arts, and the Boston Early Music Festival and Exhibition, first held in 1981, has continued its highly successful biennial sessions presenting early music groups and instrument makers from Boston and around the world.

Influential contemporary music groups in Boston are Collage, founded in 1972 and drawing its players from the Boston SO; Boston Musica Viva (founded 1969), which gave the premières of 72 works written for the group in its first 20 years; Dinosaur Annex (founded 1975); and the Alea III (founded 1978).

(ii) Vernacular traditions. Popular entertainment music was an important feature of Boston musical life, although its influence has been played down. The popular English songwriter and entertainer Henry Russell lived in Boston for a while in the 1830s, and with the founding of Kendall's Boston Brass Band in 1835 a continuous

tradition of significant band activities was initiated. B.F. Keith's 'mother house of vaudeville' opened in 1894 in Boston's main entertainment district, Scollay Square (now Government Center). This mecca was in the Tin Pan Alley of Boston where Irving Berlin played in the basement of Woolworth's. Fred Allen, who started as a juggler in a Scollay Square vaudeville house, called the amusement mecca 'the hot foot applied to the high-button shoe'.

By 1915 many noted black musicians were active in area night clubs. In the 1920s the pianist Sid Reinherz contributed to the change in style from late rag to early stride, and Leo Reisman led a fine jazz-style big band in the Brunswick Hotel. Mal Hallett's popular band had a distinguished membership that in 1933 included Gene Krupa and Jack Teagarden. The bandleader Vaughan Monroe began his career as a singer with the Jack Marshard 'society orchestra' in 1936. Other similar groups were led by Meyer Davis, Eddy Duchin and Ruby Newman.

Distinguished individual jazz musicians from the area included Serge Chaloff, Bobby Hackett and Max Kaminsky. George Wein, who began his career as a jazz pianist after leaving Boston University, became internationally known as a jazz impresario. Joan Baez began her career as a folksinger at Boston University. Gunther Schuller's New England Ragtime Ensemble, with players from the New England Conservatory, was one of the principal participants in the rediscovery of ragtime music in the early 1970s. Joshua Rikfin, while a faculty member at Brandeis University, also arranged and produced recordings by Judy Collins, and, as a pianist, made some of the first recordings in the Scott Joplin revival. Boston continues to be a fertile ground for the development of rock music. The J. Geils Band (formed in 1967) and the band called Boston (1975) attained great popularity, and in the 1990s a new generation of musicians, producers and studio agents promoted numerous new groups, many of whom have been honoured at the SKC Boston Music Awards.

8. Theatres and concert halls. Early public performances of music were organized in private homes, coffee houses and religious meeting houses. A law of 1750, re-enacted in 1785, prohibited theatrical entertainments of all kinds, but it was commonly circumvented by billing such events as 'lectures' or 'readings'. In 1792 the New Exhibition Room was opened for 'lectures, moral and entertaining' with a 'gallery of portraits, songs, feats of tumbling, and ballet pantomine' but it was promptly closed in 1793.

Public demand brought swift change, and in 1793, the Boston Theatre, designed by Charles Bulfinch to be one of the grandest in the USA, was opened. It was often called the Federal Street Theatre, especially after the Haymarket Theatre opened in 1796, and spoken drama and ballad opera were popular on both stages. Graupner later had a concert room in the same building as his home and shop. His Philharmonic concerts took place in Pythian Hall and later the Pantheon. The Handel and Haydn Society's early performances were given in churches such as Stone Chapel and then Boylston Hall. From 1835 to 1843 the Boston Theatre, remodelled and renamed the Odeon, was the home of the Academy of Music.

In 1827 the Tremont Theatre was built. After a fire, it was reopened as the Baptist Tremont Temple, which survives as rebuilt in the 1870s after another fire. The Lion Theatre of 1836, built for 'dramatic and equestrian performances', taken over in 1839 by the Handel and Haydn Society and renamed the Melodeon, was the successor to the Odeon as Boston's leading concert hall.

In 1845 the Millerite Tabernacle was refitted as a theatre, the Howard Athenaeum, which in 1847 saw Boston's first important season of Italian opera. It was closed in 1953, after long years of service as the Old Howard, a famous burlesque house, and was destroyed by fire in 1961. In the 1840s the Chickering firm's showrooms were the site of such serious musical events as the Harvard Musical Association's chamber concerts, and by the 1850s there was a Chickering Hall. Minstrel shows played at the Adelphi (opened 1847) and the Lyceum (1848). The Harvard Musical Association raised a construction fund of $100,000 for a new hall, and on 20 November 1852 they opened the 2700-seat Music Hall, which provided a new rallying point for the city's musical life.

In 1854 the New Boston Theatre opened, and from 1860 various operas were produced there. The Continental Theatre opened in 1866 and prospered with a long run of the musical *The Black Crook*. In 1876 Harvard's Memorial Hall had appended to it the 1400-seat Sanders Theatre, which became the university's principal auditorium and was the site of the Boston SO's Cambridge concert series for about 80 years. In 1896 the little Steinert Hall was opened by the Steinert Piano Co.

In the spring of 1893 Henry Lee Higginson said that he would discontinue maintenance of the Boston SO unless the Music Hall, endangered by planned street and subway construction, could be replaced within little more than a year. The estimated cost of $400,000 was quickly subscribed and McKim, Mead & White designed the New Boston Music Hall, later named Symphony Hall. The collaboration of Wallace C. Sabine, then a young member of the Harvard physics department, made this the first scientifically designed auditorium.

Jordan Hall (cap. 1019), built in 1908 at the New England Conservatory, is well suited to solo recitals and performances by smaller groups. In 1909 the 2700-seat Boston Opera House opened, its acoustic design also by Sabine. A theatre-building boom occurred in Boston at the opening of the 20th century; in 25 years eight new playhouses and 16 movie theatres were constructed, with most theatres featuring live orchestras. The Metropolitan Theatre, opened in 1926 as a splendid vaudeville and movie palace and later used as an opera and ballet house (sometimes called the Music Hall or the Metropolitan Center), was closed in 1982. The Hatch Memorial Shell was built in 1940 for free outdoor concerts given on the Charles River Esplanade by Arthur Fiedler and members of the Boston SO. Massachusetts Institute of Technology opened its fine 1238-seat, general-purpose Kresge Auditorium in 1955.

9. Instruments. Before American independence almost all musical instruments used in Boston had been imported from England and later from the Continent; but by the mid-19th century Boston was exporting instruments to Europe and South America. Collections are owned by the Boston Public Library, the Boston SO, Boston University, Harvard University, the Museum of Fine Arts and the New England Conservatory.

The first organ in New England, probably the second in the Colonies, was installed in the home of Thomas

Brattle by 1711, and the first locally built organ was left unfinished by Edward Bromfield. A contemporary report of the period 1810–15 said that only six Boston churches then had organs. Among early organ builders were William Goodrich, the firms of Hayts, Babcock & Appleton and Hook & Hastings, and John Rowe. In 1854 a successful organ business was begun by Henry L. Mason and Emmons Hamlin, with financial backing from Lowell Mason and Oliver Ditson. Its products became well known in Europe, and its profits helped to finance the manufacture of the fine Mason & Hamlin pianos, begun in 1883, which eventually outweighed the reed-organ business in importance and resulted in its sale in 1911.

In 1855 a committee of citizens raised $10,000 to build an organ in the Music Hall. Ordered from the German firm of Walcker in Ludwigsburg, the organ was finally dedicated on 2 November 1863 by John Knowles Paine, B.J. Lang and others. It was the largest organ in North America and one of the three or four largest in the world. It had fallen into disrepair by the early 1880s, however, and was eventually removed.

A spinet built by John Harris in 1769 was probably the first keyboard string instrument made in the Colonies. Benjamin Crehore, originally a cabinet maker, was building harpsichords and string instruments by 1792, and by 1797 he had begun to make pianos. Jonas Chickering made his first piano in 1823 and took out several important patents during the 1840s. The prospering Chickering company opened its new factory in 1855 as the second largest building in the country, exceeded in size only by the US Capitol. In 1927 the company moved to East Rochester, New York, as part the American Piano Company. In addition to Mason & Hamlin, several other Boston makers produced good pianos for home and school use, most of them ultimately absorbed by the Aeolian Corporation. Boston continues to support makers of fine harpsichords and other early keyboard instruments. William Dowd and Frank Hubbard, who established a joint workshop in 1949, worked independently from 1958. The Eric Herz workshop began operations in 1954. Jeremy Adams, who worked with Dowd, became an independent maker, restorer and rebuilder in 1968.

A few early 17th-century settlers are believed to have brought viols to America. Within 50 years prosperous individuals were importing string instruments; Benjamin Crehore began to make them in Boston during the 18th century. George Gemunder, who trained in Paris under Vuillaume, and his brother August opened their shop in Boston in 1847, but moved to New York in 1851. The firm of J.B. Squier, established in 1886, was later remembered principally as a manufacturer of strings.

William Callender began to make wind instruments in 1796, and others continued the trade through the 19th century, though with little distinction until William S. Haynes started his flute company in 1900. Haynes and his foreman Verne Q. Powell were influential in establishing the silver flute in the USA. Powell started his own firm in 1926 and made Boston a leading centre of flute making; in 1961 he sold it to a group of his employees. Brannen Brothers, founded in 1977, was joined in 1978 by the English flute maker Albert K. Cooper. In 1901 Cundy-Bettoney started to build woodwind instruments that were destined for the educational market, and in 1925 the firm began to produce what were said to be the first metal clarinets.

Boston became a centre of brass-instrument manufacture after the establishment of Edward Kendall's Boston Brass Band in 1835. The firms of E.G. Wright and Graves & Co. combined about 1869 to form the Boston Musical Instrument Manufactory, known for its fine band instruments during the late 1880s. In 1884 Thompson and Odell founded the Standard Brass Instrument Co., which also made guitars and banjos; it was later taken over by the Vega company. George B. Stone started his business in percussion instruments in 1890. The Zildjian family's cymbal business, founded in Constantinople in 1623, moved to the Boston area in 1929.

10. Education and libraries.

(i) Education. Early settlers were concerned with musical education, and devotional singing is said to have had a place in the original curriculum at Harvard College, founded in 1636. The first published musical teaching material is the 'admonition to the reader', in the Bay Psalm Book of 1640, and the instructive introductions to 18th-century tune books extended this practice. By 1720 the traditional 'old way of singing' came under attack from those who favoured musically literate 'regular singing', and singing schools were established. A century of Yankee tunesmiths wrote and published the psalm settings and hymns that were their teaching pieces, but early 19th-century hymnodic reformers sought to replace earlier American psalmody with 'scientific' European models.

Lowell Mason studied the methods of Swiss educational theorist Pestalozzi and applied them to the children's music classes that he taught in churches and private schools. In the Boston Academy of Music he held teacher-training classes in addition to its concerts. In 1837 he introduced music to the curriculum in the Boston public schools at his own expense, and in the following year the Boston school board created the first programme of free, public-school instruction in music under his direction.

Harvard University, in Cambridge, was the first college in the USA, founded to train young men for the ministry. Its evolution into a secular university was slow, and music at first had a place there only in connection with religion. As early as 1808 there was interest enough in music among Harvard undergraduates for them to form the Pierian Sodality, whose members formed the basis of the Harvard Musical Association in 1837 (though the name was not assumed until 1840). It had no formal connection with the college but acted as a alumni advisory group, and in 1838 recommended that instruction in music be added to the curriculum. Its efforts had no effect, however, until 1862, when Harvard appointed John Knowles Paine to the post of college organist and instructor in music. In 1875 he became a full professor of music. During his long tenure (until his death in 1906), Paine taught many important composers and music historians during the height of the 'Second New England School' of composers. Walter Piston taught several generations of composers at Harvard until his retirement in 1960.

The Perkins Institute and Massachusetts School for the Blind (founded in 1832) added music to its programme in 1833, with Mason as teacher. Two new music schools opened in February 1867: the Boston Conservatory (founded under the direction of violinist and composer Julius Eichberg) and the New England Conservatory (founded by Eben Tourjée). The College of Music at Boston University was founded by Tourjée in 1872. In

1916 Georges Longy opened the school bearing his name, to offer instruction in solfege and theoretical subjects as taught in France. Schoenberg taught for one year at the Malkin Conservatory, which functioned from 1933 to 1954. The Berklee College of Music was founded by Lawrence Berk in 1945 to train professional musicians for work in jazz and other non-classical traditions. Among its graduates are Keith Jarrett, Quincy Jones and Branford Marsalis.

There are many other institutions of higher education in which music has an important place, including Brandies University (in nearby Waltham, founded in 1948 as the only non-religious Jewish-sponsored university in the USA), Massachusetts Institute of Technology, Northeastern University, Tufts University and Wellesley College.

There is a long-standing tradition of community music schools in the Boston area. The Elma Lewis School of Fine Arts is a highly valued institution in the black community, and earlier music schools were maintained by the city's Italian, Jewish and Lithuanian communities.

(ii) Libraries. The principal music libraries in Boston proper are the collection (begun in 1859) at the Boston Public Library, whose enormous archival value can hardly be assessed from the admirable published catalogues (of 1910 and 1972), and those at Boston University, the Harvard Musical Association, the Massachusetts Historical Society, the New England Conservatory of Music and the Boston Athenaeum. In Cambridge, Harvard's holdings are principally in the Houghton Library, the Isham Memorial Library and the Eda Kuhn Loeb Music Library. Wellesley College also has a fine music library. At some distance from the city but of great importance for their collections of Americana are the Essex Institute in Salem and the American Antiquarian Society in Worcester. A librarians' informal discussion group that first met in 1974 became a productive consortium of 16 institutions called Boston Area Music Libraries, which in 1983 issued the monumental publication *The Boston Composers Project.*

11. Writers on music. The first book-length work of general musical literature published in the USA was probably John Rowe Parker's *A Musical Biography or Sketches of the Lives and Writings of Eminent Musical Characters, Interspersed with an Epitome of Interesting Musical Matter* (Boston, 1824). His *The Euterpiad, or Musical Intelligencer* (1820–23) was the city's first musical periodical. *Dwight's Journal of Music* (1852–81) covered local, national and international musical issues. Dwight and other early 19th-century Boston-based writers promoted abstract instrumental music's elevation from mere entertainment to a vehicle of moral enrichment and led America in establishing high-art idealism and the classical canon.

The Ditson firm, which published *Dwight's Journal* from 1868 and then several lesser journals, also published important books. Near the end of the 19th century L.C. Page began to publish some handsome editions of books by the Elsons, Lahee and Rupert Hughes. From 1872 Boston's first woman journalist to write on musical issues, Sallie White, regularly reported in the *Boston Post.*

William Foster Apthorp, who began publishing musical criticism in the *Atlantic Monthly* in 1872, became the programme annotator for the Boston SO in 1892, an influential position in forming public opinion. His successors have included Philip Hale, John N. Burk, Michael Steinberg and Steven Ledbetter. Among the Boston newspaper critics were Olin Downes, H.T. Parker and Richard Dyer. Recent scholars at Harvard, Boston University, Wellesley College and Brandeis have made important contributions to music scholarship, while William Schwann began publishing his authoritative catalogues of recordings in 1949.

12. Printing and publishing. The first music known to have been printed and published in North America appeared in the ninth edition of the Bay Psalm Book (Boston, 1698), in which 13 tunes are printed from woodblocks. The next appeared in two instruction books, one by John Tufts (1721 or earlier), the other by Thomas Walter (also 1721), which was probably the first North American music printed from engraved metal plates. Two collections by Josiah Flagg (1764 and 1766) and at least part of William Billings's *The New-England Psalm-Singer* (1770) were engraved by Paul Revere. The first American set of type for printing music was cast in Boston by William (or possibly John) Norman, first used in the *Boston Magazine* in 1783.

Between 1798 and 1804 P.A. von Hagen (father and son) issued about 100 publications. Graupner was Boston's principal music publisher for about 25 years, beginning in 1802. The Handel and Haydn Society, which he helped form, paid him five cents per page, then a considerable sum, for the music of Haydn's *The Creation.* James Hewitt published in Boston from about 1812 to 1817. There were many other firms, and Ditson expanded and absorbed dozens before being absorbed itself by Theodore Presser in 1931.

In 1876 Arthur P. Schmidt founded a new firm that energetically published works by many American composers, including Beach, Bird, Chadwick, Foote, Hadley, MacDowell, Paine and others. The Schmidt catalogue is now owned by Summy-Birchard. Cundy-Bettoney, dating back to 1868 and specializing in wind music, is now part of Carl Fischer; the Wa-Wan Press, founded in 1901 by Arthur Farwell, was acquired by G. Schirmer in 1912. Specialist publishers include the firm of Robert King (established 1940), which was devoted to brass music until its expansion in 1982. Two remaining older firms are the Boston Music Company (founded 1885) and E.C. Schirmer (founded 1921), which is especially strong in choral music.

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LEONARD BURKAT/PAMELA FOX (1, 5–12), JOSEPH HOROWITZ (2–4)

Boston (ii) (Fr. *valse Boston*). A slow ballroom dance related to the waltz. It originated in the USA during the 1870s and quickly spread to England, but did not become popular on the Continent until after 1900. It was the first modern ballroom dance requiring the feet to be kept pointing straight forward rather than turned out and to be done mostly with the feet flat on the floor rather than on the toes. In its period of greatest international popularity the Boston was danced with the hands on the partners' hips, the man's feet outside the woman's, and using fewer swirling motions across the floor than the waltz. Unlike the waltz (with three steps to a bar) or the *valse à deux temps* (with two steps to a bar in a minim-crotchet rhythm), the Boston's steps were of equal duration, three in two bars, accompanied by a hemiola ostinato; the tempo was about 44 bars per minute. After World War I the Boston regained popularity, particularly in Germany as the 'English waltz' with sentimental melodies, and as a 'hesitation' waltz with frequent suppressions of beats or whole bars in the accompaniment. The Boston was used in several concert pieces, including Hindemith's *Suite 1922*, Schulhoff's *Esquisses de jazz* (1927) and Conrad Beck's *Zwei Tanzstücke* (1929).

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Boston Musical Instrument Manufactory. American firm of band instrument makers. It was formed in the late 1860s when a group of brass instrument makers working at 71 Sudbury Street, Boston, combined their skills and resources. The original group included George M. Graves, William E. Graves, E.G. Wright, Henry Esbach, Louis F. Hartman and William G. Reed. All were partners and workmen in the firms of E.G. Wright and Graves & Co. A case of musical instruments exhibited in September and October 1869 at the Massachusetts Charitable Mechanic Association fair won the new company a silver medal. It became a leading producer of band instruments, notably 'three star' cornets and trumpets during the late 1880s. The company made instruments for several of the leading band soloists as well as for hundreds of community bands across the country. It was reincorporated in 1913 as the Boston Musical Instrument Company and was sold to Cundy Bettoney in 1919. Instruments by this firm are found in most American collections, notably the John H. Elrod Memorial Collection, Germantown, Maryland; the Janssen Collection, Claremont, California; America's Shrine to Music Museum, University of South Dakota; and the Essig Collection, Warrensburg, Missouri.

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ROBERT E. ELIASON

Bostridge, Ian (Charles) (*b* London, 25 Dec 1964). English tenor. He read history and philosophy at both Oxford and Cambridge (and later published a work on witchcraft in the 18th century) before he embarked on singing studies with various teachers, at the Britten-Pears School at Aldeburgh, and finally with Fischer-Dieskau. Bostridge made his recital début at the Wigmore Hall in London in 1993, and his opera début at Covent Garden as the Fourth Jew in *Salome* (1995). He sang a much acclaimed Peter Quint with the Royal Opera at the Barbican Theatre in 1997, made his ENO début, as Tamino, in 1996, and returned to the Royal Opera as Vašek (*The Bartered Bride*) in 1998. He was also much praised for his Hylas in concert performances of *Les Troyens*, under Sir Colin Davis, in London (1993). In recital he has become a leading exponent of lieder (in particular *Die schöne Müllerin* and *Winterreise*) and of the songs of Britten, and is also a penetrating interpreter of the Evangelist in both

Bach Passions. His recordings include Sellem and Tom Rakewell in different sets of *The Rake's Progress*, *Die schöne Müllerin*, *Winterreise* (in a film made for television), *Dichterliebe* and Britten's *Serenade*. All disclose his peculiarly attractive, silvery tenor and his innate gift for pointing every facet of a text.

ALAN BLYTH

Bosworth. Firm of music publishers. The company was founded in 1889 in Leipzig by an Englishman, Arthur Edwin Bosworth (1858–1923), assisted initially by Thomas Chappell and Carl Kratochwill. The aim was to protect the copyrights of the Gilbert and Sullivan operas in Austria, since at that time there was no copyright agreement between Britain and Austria. Zeller's operetta *Der Vogelhändler* was published in 1891 and was the most successful individual work published by the firm. Bosworth opened branches in London (1892), Paris (1896), Zürich (1908) and Brussels (1914); the latter survived until 1955 and published works by Belgian composers such as Joseph and Léon Jongen, Vreuls and Absil. His most far-reaching achievement was founding a publishing house in Vienna (1902) and acquiring the Austrian music publishers Kratochwill and Chmél. By doing so he obtained important copyrights, including Lehár's *Gold und Silber* waltz. Bosworth's sons, Laurence Owen Bosworth (1886–1952) and Arthur Ferdinand Bosworth (1893–1959), succeeded him when he died. By World War II several more German and Austrian catalogues had been acquired, most importantly that of Roehr of Berlin. Meanwhile, in England, Bosworth's publications of Beringer's piano tutor, Ševčik's violin method and many of Moszkowski's works were having great success, and the British Empire rights to the Steingräber catalogue and the Catholic church music catalogue of Joseph Laudy & Co. were acquired. International success was achieved with the publication of Albert Ketèlbey's works. After the Leipzig premises were destroyed in the war, a new German firm was established in Cologne because of the difficulties in operating a business in the Russian sector of Germany. Since then the firm has published more choral and educational music. Curt Gräfe took over after the Bosworth brothers died and was followed by Fritz Hartmann between 1961 and 1968. Reimar Segebrecht became director in 1969. The Cologne, London and Vienna branches maintained independent publishing programmes until 1996 when the Vienna branch closed. In February 1998 Bosworth became part of the Music Sales group.

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ALAN POPE/R

Bote & Bock. German firm of music publishers. It was founded in Berlin on 1 February 1838 when Eduard Bote and Gustav Bock (*b* Berlin, 2 March 1813; *d* Berlin, 27 April 1863) purchased C.W. Froehlich & Co. The Berlin firms of Moritz Westphal and Thomas Brandenburg were acquired in 1840 and 1845 respectively. In 1847 Eduard Bote withdrew from the business. From 1863 to 1871 Bock's brother Emil Bock (*b* Berlin, 17 March 1816; *d* Berlin, 1 April 1871) directed the firm, followed by Gustav's son Hugo Bock (*b* Berlin, 25 July 1848; *d* Berlin, 12 March 1932), who acquired the publishing firm of Lauterbach & Kuhn in Leipzig in 1908. He was supported by his sons Gustav Bock (*b* Berlin, 17 July 1882; *d* Wiesbaden, 6 July 1953) from 1908 and Anton Bock (*b* Berlin, 7 Nov 1884; *d* Hildesheim, 28 Jan 1945) from 1911. The publishing house was completely destroyed in 1943, then under the direction of one of Hugo Bock's grandsons, Kurt Radecke (*b* Freiburg, 7 July 1901; *d* Berlin, 16 June 1966). The firm was a family limited partnership, and from 1966 was under the management of Dieter Langheld (*b* Darmstadt, 2 May 1911; *d* Berlin, 3 March 1998) and Kurt Radecke's son, Hans-Jürgen Radecke (*b* Berlin, 25 Aug 1932); in 1948 a subsidiary in Wiesbaden was established. In 1996 Bote & Bock was acquired by Boosey & Hawkes; the combined business now operates under the name of Boosey & Hawkes – Bote & Bock GmbH & Co.

Under Gustav Bock the publishing firm began by issuing light music and salon music of Berlin (e.g. Gustav Lange and August Conradi), as well as inexpensive new editions of works by classical composers. In the second half of the 19th century it became the leading firm in northern Germany for opera publication (e.g. Gounod's *Faust*, entitled *Margarethe*, Nicolai's *Die lustigen Weiber*, Meyerbeer's *L'Africaine* and operas by Flotow, Brüll, Mascagni, Kienzl and Smetana). It also acquired the rights to all Offenbach's operettas and Johann Strauss's *Waldmeister*. Through the purchase of Lauterbach & Kuhn much of Reger's work became the property of Bote & Bock. Besides further operas (e.g. d'Albert's *Die toten Augen* and *Tiefland* and Respighi's *La campana sommersa*) the firm also published important instrumental works by Liszt, Tchaikovsky, Anton Rubinstein, Dvořák, Paderewski, Mahler and Richard Strauss (*Symphonia domestica*).

After 1945 the firm continued to publish editions of early music (C.P.E. Bach, Caldara and Alessandro Scarlatti), but much of Boris Blacher's work was acquired and the firm now concentrates mainly on new music (Wagner-Régeny, Klebe, Gottfried von Einem, Paul Dessau, Kelterborn, Yun, Nabokov, M.C. Redel, Glanert, Oehring and F.M. Beyer).

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RUDOLF ELVERS

Boteler, Charlotte. *See* BUTLER, CHARLOTTE.

Botelero, Enrrique. *See* BUTLER, HENRY.

Bothy ballad [bothy song]. A type of folksong originating in, or concerned with life in, Scottish farm bothies (the living quarters of unmarried male farmhands during the 19th and early 20th centuries). Bothy workers themselves frequently classed any folksong as a bothy ballad. *See* SCOTLAND, §II, 5.

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Botkin, Vasily Petrovich (*b* Moscow, 27 Dec 1811/8 Jan 1812; *d* St Petersburg, 10/22 Oct 1869). Russian writer and critic. He is sometimes known under his pseudonym, Vasily Fortep'yanov. His brother Sergey Petrovich (1832–89) was a distinguished chemist and a pioneer in Russian medicine. Vasily was the oldest son of a family of tea merchants, and for some time directed the firm. However, when still in his 20s he wrote articles on music for journals and newspapers, including *Teleskop* and *Moskovskiy nablyudatel'*. As a widely travelled and cultured man he made substantial contributions throughout his life to important learned journals. He made a detailed study of aspects of Shakespeare's plays and also published papers on German and Russian literature. In December 1839 an article by him on Italian and German music ('Ital'yanskaya i germanskaya muzïka') appeared in *Otechestvennïye zapiski*, and in 1848 and 1849 he published an account of Italian opera in St Petersburg, *Sanktpeterburgskaya ital'yanskaya opera v techeniye dekabrya 1848 i yanvarya 1849*; both articles are included in *V.P. Botkin: Literaturnaya kritika, publitsistika, pis'ma*, ed. B.F. Yegorov (Moscow, 1984). Further articles on Italian opera appeared in the journal *Sovremennik*, 'Ital'yanskaya opera' (no.1, 1850) and 'Ital'yanskaya opera v Peterburge v 1849' (no.2, 1850). Botkin was actively associated with the Zapadniki, or Westernizers, the group of Russian writers and intellectuals which included Granovsky, Belinsky, Herzen, Stankevich and Botkin's close friend Turgenev, and which opposed the policies of Nicholas I, holding the view, in contradistinction to the Slavophiles, that Russia should attempt to absorb what it could from western European culture and should adopt progressive European ideas in all spheres of life. It followed that Botkin tended to concentrate his writings almost exclusively on the literature and music of the West. A three-volume collected edition of his works (*Stat'i o muzïke*) was published in St Petersburg (1890–93).

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GEOFFREY NORRIS

Botoler, Charlotte. *See* BUTLER, CHARLOTTE.

Botstein, Leon (*b* Zürich, 14 Dec 1946). American conductor and music historian. He moved to New York with his family in 1949 and subsequently attended the University of Chicago and Harvard University, studying the violin with Roman Totenberg and conducting with Richard Wernick and Harold Farberman. In 1975 he was appointed president of Bard College, where he holds the Leon Levy Professorship of the Humanities. Named music director of the American SO in 1992, Botstein has restored the ensemble to prominence through thematic concerts, performances of rare repertory and innovative educational programmes. He became music director of the American Russian Youth Orchestra in 1995, and has appeared extensively as a guest conductor in Europe, Asia and South America. In 1990 he founded the Bard Music Festival, which has presented pairs of weekends focussing on Brahms, Mendelssohn, Richard Strauss, Schumann, Dvořák, Bartók, Ives, Haydn and Tchaikovsky, with accompanying volumes of essays devoted to each composer. Sceptical of inherited performing traditions, Botstein is most at home in late 19th-century repertory, but is also firmly committed to the music of living composers. His recordings include such 19th-century rarities as Bruch's *Odysseus* and Joachim's Violin Concerto, as well as music by contemporary American composers. In 1992 he was appointed editor of *The Musical Quarterly*. Many of his writings place music in a larger cultural context, often revealing links with intellectual history as well as other arts such as painting and architecture.

WRITINGS

Judentum und Modernität: Essays zur Rolle der Juden in der deutschen und österreichischen Kultur 1848–1938 (Vienna, 1991)

Jefferson's Children: Education and the Promise of American Culture (New York, 1997)

ed.: *The Compleat Brahms* (New York, 1998)

RICHARD WILSON

Botstiber, Hugo (*b* Vienna, 21 April 1875; *d* Shrewsbury, 15 Jan 1942). Austrian writer on music and administrator. He studied at the Vienna Conservatory with Robert Fuchs and subsequently had private lessons from Zemlinsky. At the same time he attended Adler's musicology course at Vienna University and graduated with a dissertation on the organ and keyboard works of Pachelbel. In 1896 he was appointed assistant to Mandyczewski in the library of the Gesellschaft der Musikfreunde. Four years later he was made secretary of the newly founded Wiener Konzertverein in which post he contributed greatly to making its orchestra the second most important in Vienna and to encouraging its modern orientation. From 1904 to 1911 he was editor of the *Musikbuch aus Österreich*. In 1905 he became administrative director of the conservatory of the Gesellschaft der Musikfreunde. From 1913 to 1938 Botstiber was the general secretary of the Wiener Konzerthausgesellschaft, which took its name from its headquarters in the Konzerthaus. With his talent as an organizer he succeeded in raising the new institution to a level at which it was able to compete with the century-old Gesellschaft der Musikfreunde in promoting first-rate concerts. In 1938 he was forced by the political upheaval in Austria to emigrate to England. Besides his administrative work Botstiber was active as a writer on music.

WRITINGS

with F. Artaria: *Joseph Haydn und das Verlagshaus Artaria* (Vienna, 1909)

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MOSCO CARNER

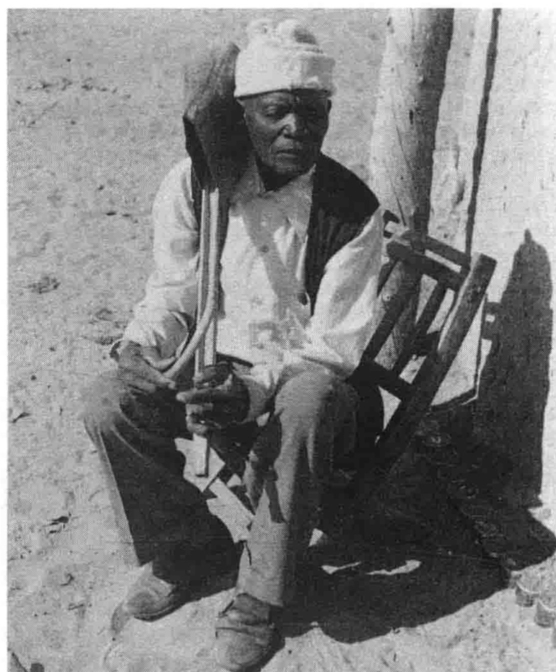
Botswana, Republic of. Country in southern Africa. It has an area of 581,730 km² and a population of 1·62 million (2000 estimate). Its main inhabitants are the Tswana who are related to the Sotho of Lesotho and the Pedi of South Africa. Other peoples in Botswana include the Kalanga peoples of the north, who are related to the Shona peoples of Zimbabwe and the Khoisan of the Kalahari desert, who were formerly called 'Bushmen' (and many of whom still prefer to be so-called) and later referred to as 'San', a term that is now considered by some to be even more derogatory. Variations in the terrain, climate and vegetation have tended to mould and modify the tribal styles of music-making to suit both the environment and the temperament of local peoples. Vegetation further restricts the construction of instruments to those types for which the raw materials can be found locally, so that drums are generally found in forest areas, flutes where there are reeds and unaccompanied choral singing in open grass plains. These types of music-making are all found in Botswana.

1. Tswana musical traditions. 2. Khoisan musical traditions.

1. Tswana musical traditions. Among the Tswana, *golletsa* is the term applied to the production of sound by playing an instrument with the hands or mouth. Varieties of musical bow are the most common instruments. The *kwadi* or *losiba* is the Tswana successor of the Gora, which was a stringed wind instrument of the Khoikhoi (Hottentots). Like the *lesiba* of Lesotho, this instrument consists of a shaft of hollow river reed about 1 metre long. A string made from sinew or wire is secured to a strip of quill attached to the stave at one end and to a small tuning peg at the other. The instrument is played mainly by males, both young and old, and is often carried by travellers and herdboys. The *sekokwane* is a bow of solid wood without an attached resonator: it is fitted with a wire string, traditionally of either sinew or hair from a cow's tail, which is struck with a reed. An empty milk sack of dried skin or a wooden vessel is used as a temporary resonator. Other musical bows include the *letlhaka*, made from a river reed, and the *lekope*. Both are played by women and employ harmonics that resonate within the player's mouth cavity. The *segankuru* (*segaba* in some districts) is made from a stout piece of wood, approximately 1 metre long, with a trough hollowed out of it nearly all the way along its uppermost surface (fig.1). It has a wire string attached to a tuning peg and is played with a very small bow strung with animal hair, nowadays often from the tail of a cow. A resinous tree gum is applied to the bow to help grip the string. The *segankuru* exists in various forms, and it normally uses a 5-litre can placed over the upper end as a resonator, but a version using the mouth as a resonator has also been observed.

The Tswana are famous for their stopped-flute ensembles (similar to those of the Khoikhoi). Approximately 13 *ditlhaka* (*dithlaka*) (flutes) make up the ensemble (fig.2). In the 1970s the flutes were preferably made of unjointed lengths of metal tubing. Each flute yields a single pitch, and they are played in hocket fashion. The *mothlabi*, the teacher and tuner of the ensemble, conducts the ensemble on ceremonial occasions. Only men play the flutes, dancing while they play; this activity is called *gobina ditlhaka* ('to dance to the flutes').

Women may beat drums, clap hands and occasionally utter *megolokwane* (ululations) to encourage the players. *Meropa* (plural of *moropa*) are single-headed conical



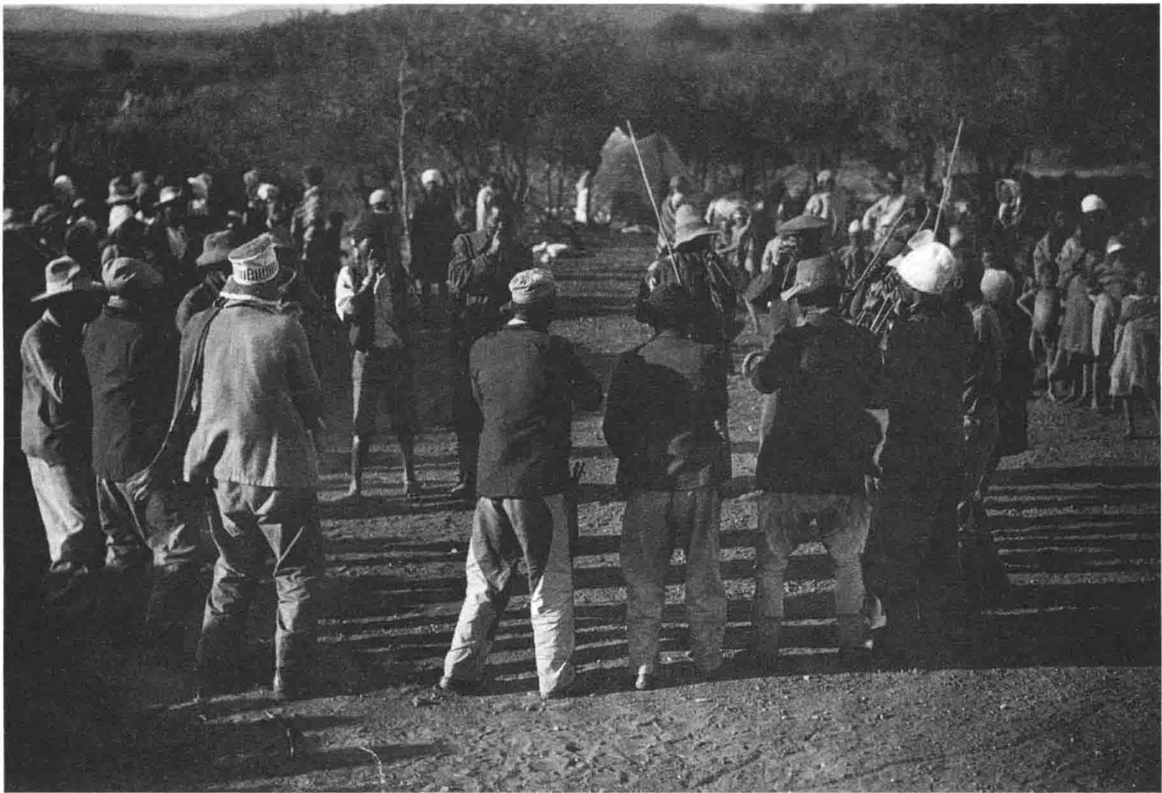
1. Montlebosigo playing the segankuru with a resonator made from a 5-litre can, Nata, northern Botswana, 1982

wooden drums with their heads pegged in position; women beat them with their hands on ceremonial occasions. *Matlho* (*mathlo*), dancing rattles made from cocoons filled with small stones or seeds and threaded on a thong, are wound round the ankles of the dancers. *Mapapata* (animal horns) are essentially ceremonial instruments and are used as signal trumpets, while *diburuburu* (bullroarers) are now merely children's toys. The *setinkane*, a lamellophone resembling the Shona *mbira*, was introduced into Botswana from countries further north. It normally resonates by resting on a small tin can or other hollow vessel.

Known collectively as *gobina*, singing and dancing are regarded as virtually synonymous. The songs are composed by ordinary people, as well as by professional songmakers, and deal with topical subjects. They include rain songs, circumcision songs and triumph songs known as *dikoma*. The social function of local songs is to amuse, praise and maintain group loyalties. Tswana vocal music is primarily pentatonic, whether or not it has instrumental accompaniment. Tswana is a tonal language, therefore the melodic line of the song is flexible, being largely controlled by the requirements of semantic tone.

Traditional Tswana praise-poetry is often called 'praise-singing'. This is misleading, since unlike the *pina* (song), the *leboko* (praise-poem) is not sung in the ordinary way. On important ceremonial occasions, the praise-poet displays his oratory by delivering his poetry in a high-pitched voice and with very rapid articulation. Thus the boundary between song and oral literature is blurred, and its study calls for cooperation between linguists and ethnomusicologists.

2. Khoisan musical traditions. The Khoisan speaking 'Bushmen' (or San) live in the Kalahari region of southern Africa, comprising most of Botswana, a large part of Namibia and extending into southern Angola and



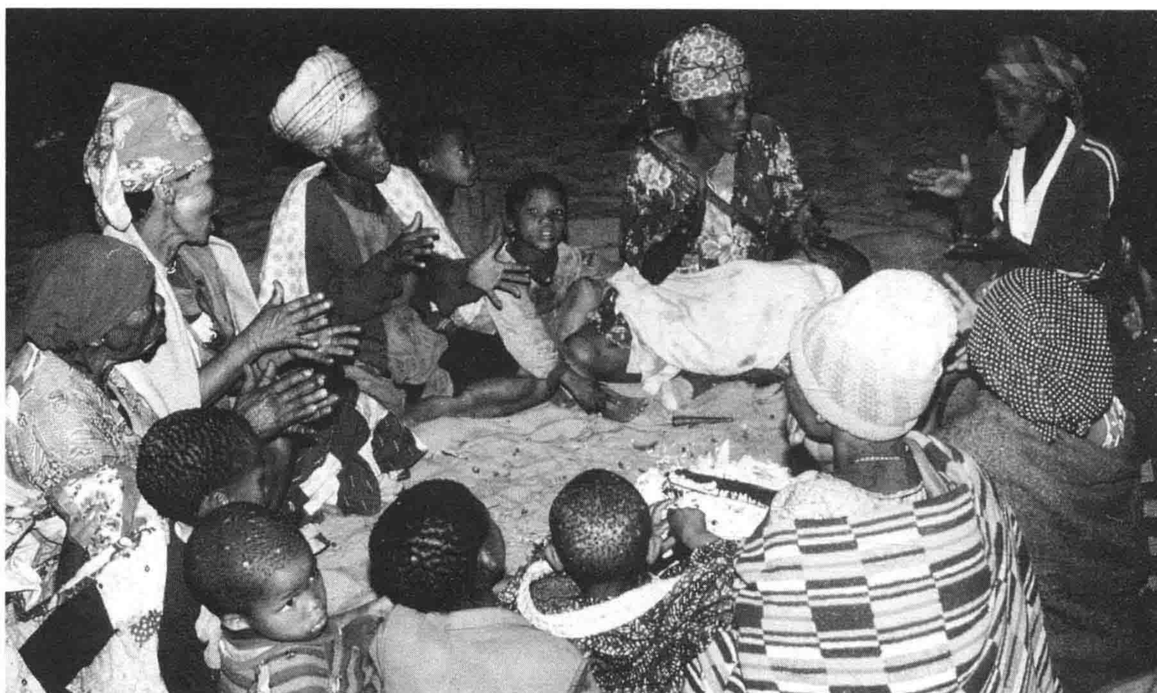
2. *Tswana stopped-flute (ditlhaka) ensemble*

northern areas of South Africa. It is estimated that there are more than 55,000 Khoisan speakers altogether, and possibly as many as 70,000. Their short stature and similarities in their life style have led people to compare their music to the Central African 'pygmies'. Until recently, they maintained their own culture as hunter-gatherers, living in small groups of 30–50 people related either directly or by marriage. The group existed without a leader, and close cooperation among its members was vital. They were nomadic when it was necessary to follow game, often travelling long distances and setting up temporary camps along the way. More recently, large areas of land have been fenced off for cattle grazing, preventing natural game migration. As a result, the Bushmen have been forced to settle and become farmers, a way of life that does not come easily to them.

The music of the Khoisan developed along different lines from that of the Tswana and other neighbouring peoples, with the exception of the Nama 'Hottentots' to whom they are closely related. However, there are many instruments and musical styles adopted by the Khoisan from these peoples, and the reverse is also true. Vocal music is most important, and it is a vital part of an event central to their lives, the Healing Dance, at which 50–70 people may be present (fig.3). On such occasions women sing, accompanied by their own clapping and the sound of leg rattles worn by men who dance in a circle around them. The singing is highly polyphonic, involving the use of head tones (yodel effects), wide intervals and interweaving of melodic lines. Here, as in their traditional existence, cooperation is necessary. Some of the dancers eventually achieve a state of trance, and in this condition, according to Khoisan beliefs, they are able to perform acts of healing by laying their hands on people to draw out the cause of suffering. The same songs are sung on quite different and more casual occasions, for instance as a lullaby or during work. Much of their instrumental music is also based on the healing song melodies.

The mouth bow (*g!oma* or *goma*, *n!ao* or *nao* etc.) has been used possibly for as long as the Khoisan have used bows as hunting weapons (*see* MUSICAL BOW). Wire is nearly always substituted for the gut string of the hunting bow, perhaps because it produces a more distinct tone. One end of the bow is held against the player's mouth, while tapping the string with a light stick. The two sounds produced are a low-pitched fundamental note from the string and a range of harmonics resonated within the player's mouth cavity. A common practice is to tie a piece of cord around the bow-stave and the string, dividing it into two slightly unequal sections, thus producing two fundamentals, and two sets of harmonics normally three semitones apart. They have a variety of instruments that use the bow as a basis; some of these use resonators other than the mouth, such as metal, wooden or plastic vessels.

Another instrument associated with the Khoisan over a long period of time is the *kwashi* (*//kwashi*) or *joma* (*zhoma*), a pluriarc. The resonator originally consisted of a hollowed-out log, perhaps 40 cm long, with four or more bow-like extensions protruding from holes in one end. Gut strings ran between the ends of these extensions and the far end of the log, and were plucked with the thumbs and fingers. In contemporary Botswana, the wooden body is replaced by a 5-litre can and the strings



3. Khoisan Healing Dance, Ghanzi district, western Botswana, 1994

are wire. The instrument is normally used to accompany solo songs about a variety of everyday matters.

The lamellophone became popular among the Khoisan in the 1950s, when it was introduced via greater contact with the Tswana and other neighbouring peoples. The Khoisan *dongo* is frequently used to imitate Healing Songs. It can be used either as a solo instrument or to accompany one or two voices. Other instruments adopted in a similar way are the *segankuru* and drums similar to those found in the north of the country. Guitars are increasingly common and are played in the style of popular music common throughout southern Africa, as well as used to play traditional melodies.

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'Tsisi ka Noomga'/Songs for Healing, KCD 004

FELICIA M. MUNDELL/JOHN BREARLEY

Bott. German family of musicians.

(1) **Anton Bott** (*b* Gross-Steinheim, nr Mainz, 24 Dec 1795; *d* Kassel, 19 Dec 1869). He was the younger brother of Johann Joseph Bott, a musician in the Darmstadt Kapelle who wrote many dances and variations, mostly for guitar. Anton trained as a military musician and became a friend of Spohr, through him obtaining a position as oboist in a regimental band at Kassel. He was also an unpaid violinist in the Kassel Kapelle. From 1854 he supported himself solely as a music teacher. Among his compositions are *6 caprices pour le violon seul d'après la manière de jouer de Paganini* (Leipzig, 1834).

(2) **Katharina Louise Bott** (*b* Darmstadt, 1824; *d* after 1881). Pianist, niece of (1) Anton Bott and daughter of Johann Joseph Bott. She studied with her father and made her first public appearance in Darmstadt at the age of nine. She performed in the Netherlands (1835), London (1838) and later in New York, where she eventually settled and was still teaching the piano in 1881; she also composed some piano pieces.

(3) **Jean Joseph Bott** (*b* Kassel, 9 March 1826; *d* New York, 28 April 1895). Violinist, pianist, conductor and composer, son of (1) Anton Bott. He received his first music lessons from his father, then (1840–42) studied the violin and composition with Spohr and theory with Moritz Hauptmann. His first public performance as a violinist and pianist at the age of ten was followed by four tours between 1838 and 1846. At 15, through Spohr's influence, he received (for four years) the first stipend given by the Frankfurt Mozartstiftung. In 1846 he joined the orchestra of the Kassel Kapelle, becoming leader in 1849 and second Kapellmeister to Spohr in 1852. He left Kassel in summer 1856, and in autumn 1857 became Kapellmeister at Meiningen. He greatly improved the orchestra, which had both Spohr and Liszt as occasional guest conductors, and in 1861 organized the first music festival there. In 1865 he took a similar position in Hanover, where he stayed for 12 years until he was forced to retire after falling off the podium in a state of intoxication while conducting Liszt's oratorio *Die heilige Elisabeth* in the presence of the composer (who quickly came to the rescue by completing the performance). From then on he lived in Magdeburg as director of the newly founded conservatory and continued his concert career. In 1885 he settled in New York, where he became director of the Long Beach Badekapelle and a private teacher. His compositions owe much to his mentor Spohr, whose favourite pupil he was. Indeed Spohr went so far as to describe Bott as 'perhaps another Mozart', but this promise was never fulfilled.

Other musicians in the family, all children of (1) Anton Bott, were Jacob, violinist in the Kassel Kapelle, who composed some dances and variations for piano; Marie Louise, music teacher in Kassel and, after Jean Joseph's death, in New York; and perhaps Nikolaus, a timpanist in Kassel.

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Inst: 2 syms., 1850, 1870, lost; 4 ovs., 1843–51, 2 in *Km*; 3 vn concs.; 2 vn concertinos; numerous pubd pieces, vn, pf/orch; numerous pubd études, dances, salon pieces, pf

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SERGIO MARTINOTTI/CHRISTOPHER FIFIELD

Bott, Catherine (*b* Leamington Spa, 11 Sept 1952). English soprano. After studying at the GSM with Arthur Reckless she spent several years as a member of Swingle II. In 1980 she began to appear regularly in the New London Consort, and subsequently worked with other British period-instrument ensembles in Europe, Latin America and the USSR. She has established herself as a leading virtuoso in 17th-century music, from Caccini and Monteverdi to Blow and Purcell, of whose mad songs she is a noted exponent. Her recordings, which include Salome in Stradella's *San Giovanni Battista*, Handel arias and Fauré's Requiem, reveal her acute dramatic perception and distinctive sensuality. As Purcell's Dido, which she recorded with Christopher Hogwood in 1994, Bott exhibits a brooding nobility which has won many plaudits.

JONATHAN FREEMAN-ATTWOOD

Bottaccio, Paolo (*fl* 1609–15). Italian composer. According to the title-pages of his publications of 1609 he was *maestro di cappella* of Como Cathedral. His small surviving output shows that he was versatile within the limits of a provincial post; he published vesper psalm settings for double choir (a fairly conventional sort of liturgical music for this period) and madrigals in the usual five parts as well as some double-choir ones; his two motets in the volume edited by Francesco Lucino (Milan, 1617[2]) are in an up-to-date concertato manner. His canzonas show that he belonged to a flourishing school of composers of instrumental ensemble music based in Milan and headed by G.P. Cima. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

WORKS

I sospiri con altri madrigali a 5 et 8 voci ... libro primo (Venice, 1609)
Il primo libro delle canzoni da suonare a 4 e 8 voci (Venice, 1609)
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4 works in 1617[2]; 1 mass in 1623[1]; 21 compositions in the Pelplin Tablature, Culm Diocesan Seminary Library

JEROME ROCHE

Bottarelli [Botarelli], **Giovanni Gualberto** (*fl* 1762–79). Italian librettist. He was house poet at the King's Theatre in London in the 1760s and 70s and author or adapter of more than 25 opera texts. A poet of the same name wrote librettos set by Graun at Berlin in the early 1740s, but whether this is the same person is doubtful. The London Bottarelli was chiefly employed in piecing together pasticcios based on frequently revived works of Goldoni, Calzabigi, Petrosellini, Pizzi and others. He also provided new librettos for J.C. Bach, including *Orione* (1763), *Zanaida* (1763), and probably *Carattaco* (1767) and *La clemenza di Scipione* (1778), as well as *Leucippo e Zenocrita* (1764) for Mattia Vento. Among Bottarelli's more important adaptations are *Orfeo ed Euridice* (1770), based on Gluck with additional music by Bach, and a reworking of Galuppi's *Li tre amanti ridicoli* as *Il filosofo di campagna* (1768). His wife was a singer, and his son F. Bottarelli also worked at the King's Theatre as translator.

CURTIS PRICE

Bottazzari, Giovanni (*b* probably Mantua; *fl* 1663). Italian composer and guitarist. One published collection of his music for guitar survives: *Sonate nuove per la chittarra spagnola* (Venice, 1663/*R*; 1 ed. in Hudson). In the preface he stated that he was giving no pedagogical details because he was not a teacher and because his book is not for beginners. The music is quite complex, using the *battute* and *pizzicate* styles found in the works of Foscarini, Corbetta and Granata and advanced techniques such as *campanelas* and imitation. In addition to the standard allemandes, courantes and sarabandes, the book contains four preludes, three passacaglias, three toccatas and two

gigues, all grouped by key into suites. Bottazzari seems to have been particularly concerned with exploring new sonorities on the guitar: the first eight suites use bar chords for their tonic, and the other suites are written with six different scordatura tunings (including two unique to this book).

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GARY R. BOYE

Bottazzi, Bernardino (*b* Ferrara; *fl* 1614). Italian composer, theorist and organist. He was an Observant Franciscan friar and is known only by the first book of his *Choro et organo … in cui con facil modo s'apprende in poco tempo un sicuro methodo per sonar su l'organo messe, antifone, & hinni sopra ogni maniera di canto fermo* (Venice, 1614). It is a didactic work dealing with the liturgical duties of the choirmaster and organist. Under 18 headings Bottazzi set out the principal rules of counterpoint and provided guidance that would enable the organist to respond in the correct mode and with good counterpoint to the plainchant of the choir. The intabulations of the organ responses are printed. The volume includes several organ works by Bottazzi: three masses, two Credo settings, hymns for the whole year, Marian antiphons and a *ricercare cromatico*. Although clearly didactic in character, they are not lacking in a liveliness and musicality characteristic of the Ferrara organ school: the ricercare is a notably poetic and well-constructed piece and the hymns, which are among the last examples of the genre, are also interesting. Bottazzi was a minor representative of the Ferrara organ school, but his book is of particular interest for the light it sheds on the traditions, forms, and manner of performance of Italian organ music based on plainchant in the late 16th and early 17th centuries.

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ADRIANO CAVICCHI

Bottée de Toulmon, Auguste (*b* Paris, 15 May 1797; *d* Paris, 22 March 1850). French music historian and librarian. He studied at the Ecole Polytechnique, thereafter receiving a degree in law. However, being of independent means, he was able to devote himself to music. An amateur cellist, he received compositional and theoretical training in music from Desvignes, Cherubini and Reicha, as a result of which he composed several pieces (none of which was published), including two string quartets, a Passion, a ballet, several masses, and an *opéra comique* performed *c*1820 at the Hôtel Lambert. Fétis claimed the credit for turning Bottée towards 'l'archéologie musicale' in 1827; however, Choron and Perne were also influential.

In 1826 Bottée travelled to Italy, Germany and Austria, meeting Kiesewetter in Vienna; thereafter they maintained lifelong correspondence. In 1831 he began unsalaried work as librarian at the Paris Conservatoire, restoring order after Fétis's departure; he remained in the post until 1848, when he suffered a mental breakdown. During his tenure he expanded the library's holdings of 15th- and 16th-century repertory with his own copies (in over 90 volumes) of manuscripts held in the libraries of Munich and Vienna. Determined to acquire copies of hitherto inaccessible manuscripts in the Cappella Sistina for Paris, he pressed the bibliophile Fortunato Santini to work on his behalf: however, his political naivety combined with Santini's lack of specialist knowledge ensured that Baini's archive remained closed to both men. Cherubini respected Bottée's work, lobbying for two years to secure him membership of the Légion d'Honneur, which he was granted in 1838.

As a member of the Société Royale des Antiquaires and the Comités Historiques de l'Instruction Publique, Bottée regularly presented academic papers and gained governmental support for major projects, such as the publication of *L'homme armé* and *De Beata Virgine* masses spanning three centuries, and a multi-volume collection of unpublished documents relating to the history of French music from 1200 to 1700. However, like other large-scale projects (he tried several models for a general history of music and nearly finished a history of post-Gregorian music in Europe), these remained incomplete. His published output is slim: a few short pamphlets of uneven quality. More important historiographically are the numerous boxes of private notes and drafts conserved at the Bibliothèque Nationale, Paris, which reveal a questioning intellect, though not a first-class historian.

WRITINGS

De la chanson en France au Moyen-Age (Paris, 1836)
L'art musical depuis l'ère chrétienne jusqu'à nos jours (Paris, 1836)
Instruments de musique en usage au Moyen-Age (Paris, 1838)
Des Puys de Palinods au Moyen Age, en général, et des Puys de musique en particulier (Paris, 1838)
Collection de documents inédits sur l'histoire de la France (Paris, 1839)
Observations sur les moyens de restaurer la musique religieuse dans les églises de Paris (Paris, 1841)

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DBF (M. Vilpelle)
L.F. Bourquelot and C. Louandre: 'Bottée de Toulmon, A.', *La littérature française contemporaine* (Paris, 1842–57/*R*), ii, 365
A.J.H. Vincent: 'Notice sur la vie et les travaux de M.A. Bottée de Toulmon', *Annuaire de la Société nationale des antiquaires de France* (1851), 70–84; pubd separately (Paris, 1851)

KATHARINE ELLIS

Bottegari, Cosimo (*b* Florence, 27 Sept 1554; *d* Florence, 31 March 1620). Italian lutenist and composer. He was in Munich at the court of Duke Albrecht V of Bavaria by 1573, when he was appointed a gentleman of the chamber (*gentiluomo della camera*). He edited an anthology of works by Munich court composers, *Il secondo libro de madrigali a cinque voci de floridi virtuosi del Serenissimo Ducca di Baviera* (RISM 1575[11]), himself contributing two madrigals (ed. in DTB, new ser., iv/7, 1981). Bottegari was a favourite of the duke and not above courtly intrigue; in particular he entered into a competitive rivalry with the Kapellmeister, Lassus. An engraving inscribed 'Cosomus Bottegarius Tenor' (in *I-Bc*) shows him wearing the gold necklace given to him by Duke Albrecht in 1573 (reproduced in Kirkendale, plate VIII).

Bottegari visited Florence several times between 1576 and 1578, probably on diplomatic missions, and in 1579, following the death of Duke Albrecht, he returned permanently to Florence, marrying shortly afterwards. With the succession of Ferdinand de' Medici in 1588 he entered the court rolls, not as a salaried performer but as a gentleman of independent means; he was a member of

the order of St Stephen and pursued various commercial enterprises. In 1595 he sent a musical 'capriccio' on the Este coat of arms to Duke Alfonso II in Ferrara. He later named Duke Cesare d'Este as his executor, bequeathing to him his books, including his manuscript lutebook (*I-MOe*, Mus. C 311; ed. in WE, viii, 1965). The manuscript is decorated on the frontispiece with the coat of arms of the dukes of Bavaria. Dates scattered through the volume suggest that it was in use from 1573 until after 1600. It contains 127 works for voice and lute and a few dances and fantasias for lute solo. About 40 of the compositions are by Bottegari, including madrigals, motets and miscellaneous strophic works, along with a number of devotional works in Latin and Italian. Motets by Pietro Vinci, Wert and Lassus appear, along with arrangements by Bottegari for voice and lute of madrigals by Rore, Lassus, Vincenzo Ruffo, Striggio (i), Palestrina, Malvezzi, Fabrizio Dentice and Nola, and villanellas and canzonettas by Vecchi, Primavera, Conversi and Giovanni Ferretti. The manuscript is the principal (often unique) source of the surviving works of Ippolito Tromboncino, a Venetian singer and lutenist active about 1550. The most recent repertory includes two stanzas of Caccini's *Fere selvaggie* (from *Il rapimento di Cefalo*, Florence 1600, and printed in *Le nuove musiche* in 1601/2).

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C. MacClintock: 'A Court Musician's Songbook: Modena MS C 311', *JAMS*, ix (1956), 177–92
H.M. Brown: 'The Geography of Florentine Monody: Caccini at Home and Abroad', *EMc*, ix (1981), 147–68
D. Nutter: 'Ippolito Tromboncino, cantore al liuto', *I Tatti Studies*, iii (1989), 127–74
W. Kirkendale: *The Court Musicians in Florence during the Principate of the Medici* (Florence, 1993), 251–5
R.K. Falconstein: *The Late Sixteenth-Century Repertory of Florentine Lute Songs* (diss., SUNY, Buffalo, 1997), 153–226

DAVID NUTTER

Bottesini, Giovanni (*b* Crema, 22 Dec 1821; *d* Parma, 7 July 1889). Italian double bass player, conductor and composer. His father Pietro, a clarinettist and composer, taught him the rudiments of music at a very early age. Before he was 11 he had sung in choirs, played the timpani with the Teatro Sociale in Crema and neighbouring towns, and had studied the violin with Carlo Cogliati, a friend of his father and one of the town's leading players. In 1835 his father applied to the Milan Conservatory, where the only remaining scholarships were for bassoon and double bass. Within a few weeks young Bottesini had learnt enough about the double bass to satisfy the governors, and on 1 November he began to study at the Conservatory with Luigi Rossi (to whom he dedicated his early *Tre grande duetti per contrabbasso*). His professors for harmony, counterpoint and composition were P. Ray, Nicola Vaccai and Francesco Basili.

So rapid was his progress that in 1839 he left the conservatory with a prize of 300 francs for solo playing. He put the money towards a fine instrument by Carlo Giuseppe Testore which he is reputed to have found lying in a puppet theatre under a heap of rubbish. He preferred his instrument to have three strings, which he tuned a tone higher than was usual; his bow was of the so-called French style commonly used in England today. His highly successful concert début at the Teatro Comunale, Crema, in 1840 led to many engagements in Italy and in Vienna. He was appointed principal bass at the Teatro S Benedetto, Venice, where he met Verdi, whose *I due Foscari* was being performed there. This was the beginning of a lifelong friendship.

Bottesini was successful also in other directions. In 1846, together with his colleague Arditi, he went to Havana, as principal bass at the Teatro de Tacón. There he conducted the première of his first opera, *Cristoforo Colombo*. Concert tours and engagements followed, taking him to New Orleans, New York, London and all over Europe. His début in London on 26 June 1849 at Ella's Musical Union astounded the audience. He played some solos and took the cello part in a quintet by Onslow. He was nicknamed the 'Paganini of the double bass', and contemporary writings bear witness to his extraordinary agility, purity of tone, intonation and exquisite phrasing: 'How he bewildered us by playing all sorts of melodies in flute-like harmonics, as though he had a hundred nightingales caged in his double-bass!'. The following year he was made an honorary member of the Philharmonic Society of New York. He went to Mexico in 1853, St Petersburg in 1856 and then again to Paris where he directed the Italian Opera (1855 and 1857). He became musical director of the Real Teatro Bellini, Palermo, from 1861 to 1863 and held similar appointments in Spain (Barcelona and Madrid) and in Portugal.

Bottesini soon devoted an increasingly large part of his life to composing and conducting. From 1862 to 1865 he subscribed to the Società del Quartetto di Firenze; his D major String Quartet was published in a miniature score and performed at the Concorso Basevi in 1862. In 1870 his opera *Vinciguerra* ran for 40 performances in Paris and in January of the following year his comic opera *Alì Babà* was presented at the Lyceum Theatre, London,



Giovanni Bottesini: photograph by William Friese-Greene, c1880

where he was musical director for the season. On 24 December 1871 he was in Cairo to direct the first performance of *Aida*, which was being given at the Teatro Kediviale in honour of the opening of the Suez Canal. 1879 saw the production of his opera *Ero e Leandro* (libretto by Arrigo Boito, who had intended it for his own use). Critics who thought *Ero e Leandro* a 'charming work' were less impressed by *La regina di Nepal* which followed at Turin in 1880. The opera, they said, did not meet 'with anything like an enthusiastic reception'. It was not so much the music as the libretto that caused disappointment. The last of his many visits to England was in 1887, when his *Garden of Olivet* was given at the Norwich Festival. On 20 January 1889, after a proposal by Verdi, he was nominated director of the Parma Conservatory, where he died barely six months later.

Remarkable though Bottesini was as a musical director, it is for his contribution to the technique of the double bass that he is best remembered. He extended the range of the instrument beyond its recognized compass, and even today his many double bass compositions are seldom performed on account of their great difficulty.

WORKS
MSS mainly in I-PAc

OPERAS
only vocal scores published

Cristoforo Colombo (R. de Palma), Havana, Teatro Tacón, 31 Jan 1848
L'assedio di Firenze (4, F. Manetta, C. Corchi), Paris, Italien, 21 Feb 1856 (Milan, 1860)
Il diavolo della notte (4, L. Scalchi), Milan, S Radegonda, 18 Dec 1858 (Milan, 1859)
Marion Delorme (A. Ghislanzoni, after V. Hugo), Palermo, Bellini, 10 Jan 1862
Vinciguerra il bandito (1, E. Hugot and P. Renard), Monte Carlo, Casino, 22 Feb 1870 (Paris, 1870)
Alì Babà (comic op, 4, E. Taddei), London, Lyceum, 18 Jan 1871 (London, 1871)
Ero e Leandro (3, A. Boito), Turin, Regio, 11 Jan 1879 (Milan, 1879)
Cedar, completed Naples, 2 Oct 1880
La regina di Nepal (B. Tommassi), Turin, Regio, 26 Dec 1880
Also Azeale (or La figlia dell Angelo); Graziella; La torre di Babele

SACRED

Messa da Requiem, Turin, Regio, 1880
The Garden of Olivet (or Gethsemane) (J. Bennett), Norwich Festival, 12 Oct 1887, vs (London, 1887)
Najadi ed Angeli, 3vv, orch

ORCHESTRAL

Marcia funebre, 1878
L'alba sul Bosforo, ov., Naples, 18 March 1881
Contrabass Polka (London, 1887)
Margherita, ov.
Preghiera, 1874; Notti arabe: Il Nilo, Il deserto, Rêverie, 1880; Promenade des ombres, 1881; Also Capriccio, 1889; Sinfonia caratteristica

DOUBLE BASS

Concerto, f♯, db, pf (London, 1892)
Capriccio bravura, db, pf (Vienna, 1950)
Concerto no.2, b, db, pf (Vienna, 1950); also as Concertino, C, db, str qt, *I-PAc*
Concerto di bravura, db, pf (Vienna, 1950)
Grande allegro di concerto, db, pf, op.posth. (Vienna, 1956)
Gran duo concertante, vn, db, pf/orch (Paris, 1880); also as Concerto, 2 db, *Mc*, and Gran duo, cl, db, pf acc.
Also Concerto per contrabasso nell'opera Beatrice di Tenda, db, pf; Concerto, 2 db; Capriccio, 2 db; Fantasia, 2 db; Introduction and Variations (Le carnival de Venise), db, pf/orch; Fantasia (Cerrito), db, pf; Fantasia (Lucia di Lammermoor), db, pf/orch; Fantasia (I puritani), db, pf/orch; Fantasia (La sonnambula de Bellini), db, orch/pf; Passione amorose, 2 db, pf [from Concerto di bravura]; Tre grandi duetti, 2 db; Tutto il mondo serra, S, db, pf; Bolero, db, pf/orch; Variazioni: Nel cor più non mi sento (Paisiello), db, pf/orch; many short works, db, pf/orch

MISCELLANEOUS

Gran quintetto, 2 vn, va, vc, db (Milan, 1850)
11 str qts; several str qnts; many songs, 1v, pf; 3 polkas, pf; misc. arrs.

THEORETICAL WORKS

Metodo completo per contrabbasso (Milan, n.d.; Fr. trans., 1869; Eng. trans., 1880)

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DBI (S. Pironti)
C. Lisei: 'Giovanni Bottesini', *GMM*, xli (1886), 122, 140
F. Warnecke: *Ad Infinitum: der Kontrabass* (Hamburg, 1909), 36–42
A. Carniti: *In memoria di Giovanni Bottesini* (Crema, 1921/*R*)
A. de Angelis: *Giovanni Bottesini: il Paganini del contrabbasso* (Rome,1922)
A. Planyavsky: *Geschichte des Kontrabasses* (Tutzing, 1970, enlarged 2/1987 with H. Seifert), 271ff
T. Martin: 'In Search of Bottesini', *International Society of Bassists*, x/1 (1983), 6–12; x/2 (1984), 6–24; xi/2 (1985), 25–39
L. Inzaghi and others: *Giovanni Bottesini: virtuoso del contrabbasso e compositore* (Milan, 1989), 191ff

RODNEY SLATFORD

Bottini [née Motroni Andreozzi], **Marianna** (*b* Lucca, 7 Nov 1802; *d* Lucca, 25 Jan 1858). Italian composer and harp teacher. Her parents were the nobleman Sebastiano Motroni Andreozzi and his wife Eleonora Flekestein. She studied the piano and counterpoint with Domenico Quilici. In 1820 she was admitted to the Accademia Filarmonica in Bologna as 'Maestra compositrice onoraria' on account of a *Stabat mater* and a *Messa da Requiem* written in 1819 in memory of her mother. In 1823 she married Lorenzo Bottini, a marquis and prominent figure in Luccan political life. Most of her output dates from her early years, from the ages of 13 to 20. It includes arias, duets, *romanze* and other pieces composed for the refined salons of the Luccan nobility, and contrapuntal sacred works. She was the only woman to provide compositions for the traditional Luccan festival in honour of St Cecilia in 1822, 1825, 1828, 1832, 1834 and 1840.

WORKS
all unpublished; MSS in I-Li

Op: Elena e Gerardo (2), 1822, unperf.
Cants.: In sacri cantici, 3vv, wind insts, bc, 1819; Briseide (C. Moscheni), 3vv, chorus, orch, 1820; Cantiamo, cantiamo, 5vv, orch
Other vocal: Motet, 1v, orch, 1818; Qui tollis, 1v, chorus, orch, 1818; Messa da requiem, 4vv, orch, 1819; Motet, 1v, orch, 1819; Quoniam, 1v, orch, 1819; Qui tollis, 1v, orch, 1819; Stabat mater, 3vv, 1819; TeD, 3vv, 1819; Stabat mater, 3vv, 1820; Mass, 4vv, orch, 1822; Motet, 1v, orch, 1822; Mag, 4vv, orch, after 1823; Miserere, 3vv, bc, 1824; Crucifixus, 2vv, bc; Dixit dominus, 5vv, orch; Domine ad adjuvandum, 4vv, orch; other works for v/vv and insts, incl. 3 arias, 1 duet, 2 notturni, 4 romanze, 2 canzonette
Orch: Cl Conc.; Pf Conc.; 2 syms.; 1 ov.
Other inst: Qt, cl, hn, pf, hp; Trio, vn, bn, pf; Duet, pf, hp; Il mulinaro (ballo); other works for pf, hp and other insts, incl. 10 contradanze inglesi, 9 monferrine, 39 quadrilles, 15 sets of variations, 18 waltzes; 26 other works, incl. studies

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FétisBS; SchmidlD
L. Nerici: *Storia della musica in Lucca* (Lucca, 1880), 323–4, 355–71
D. Sansone: *Il 'Fondo Bottini'dell'Istituto Boccherini di Lucca* (thesis, U. of Pisa, 1989–90)
M.S. La Pusata: *Marianna Bottini (1802–1858), compositrice lucchese: biografia e catalogo tematico delle sue musiche* (thesis, U. of Pisa, 1989–90)

M.S. La Pusata: 'Una compositrice lucchese da scoprire: la Marchesa Marianna M.A. Bottini', *I tesori della musica lucchese*, ed. M.P. Fazzi (Lucca, 1990), 49–56
D. Sansone: 'La biblioteca di Marianna Bottini', ibid., 57–69

MARIA SABRINA LA PUSATA

Botto (Vallarino), Carlos (*b* Viña del Mar, 4 Nov 1923). Chilean composer. He studied the piano and composition at the National Conservatory of the University of Chile in Santiago and then with Dallapiccola in New York. From 1952 he taught the piano and theory at the National Conservatory, whose director he eventually became. He was appointed a composition teacher at the Catholic University (1969). Several of his works have won important prizes, including numerous awards at festivals of Chilean music. In 1996 he was awarded a National Arts Prize.

Botto shows a preference for chamber music, including solo piano. His compositional style is personal and eclectic, avoiding the extremes of the avant garde and sustained by a solid compositional technique. His piano music shows a high degree of idiomatic writing for the instrument combined with a strong sense of expression. Most of his compositions have been performed and appear regularly in concert programmes.

WORKS
(*selective list*)

VOCAL

Choral: 3 canciones (J. Guzmán Cruchaga), op.20, 1965–6; Canciones (anon., A. Machado, C. Botto, Guzmán Cruchaga, E. de la Cerda), op.32, children's chorus, 1979

Solo vocal: 7 cantos al amor y la muerte (Chinese poems), op.8, T, str qt, 1956; 4 cantares quechuas, op.11, 1v, pf, 1959; Poemas de amor y soledad (J. Joyce), op.12, S, pf, 1959–62; Academias del jardin (P. de Medina), op.16, S, pf, 1962; Raquel (R. Blaustein), op.34, Bar, fl, ob, hp, 1984; Tiempo (G. Mistral), op.43, A, cl, vc, pf, 1993–4

INSTRUMENTAL

Orch: Divertimento, op.7, str, 1955

Chbr: Str Qt, op.5, 1951–3; Tonada, op.35, fl, gui, 1984; 3 caracteres, op.53, str qt, 1996

Pf: 10 preludios, op.3, 1952; Sonatina, op.9, 1958; 3 caprichos, op.10, 1959; 3 piezas íntimas, op.13, 1952–9; Partita, op.22, 1967; Scherzo, op.31, 1978; Partita no.2, op.36, 1984–5; Sonatina pastoral, op.38 no.1, 1986; Homenaje a Liszt, op.38 no.2, 1986; Scherzo no.2, op.40, 1992; Sonata, op.42, 1992; Evocación, op.45, 2 pf, 1994; 8 prelustudios, op.47, 1995; Sonata no.2, op.49, 1996; Humorada, op.54, pf 4 hands, 1997; Estampa sureña, op.55, 1997; Partitas, op.22 and 36

Other solo inst: 6 miniaturas, op.19, hpd, 1956–65; Fantasía, op.25, gui, 1974; 9 bagatelas, op.26, rec, 1974; Capricho, op.29, cl, 1974; Fantasía no.2 sobre el nombre de Bach, op.37, gui, 1985; Soliloquio, op.48, cl, 1995; 3 preludios, op.52, gui, 1996

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I. Grandela del Río: 'Carlos Botto Vallarino: compositor y maestro', *RMC*, no.157 (1982), 65
I. Grandela del Río: 'Carlos Botto Vallarino: Premio Nacional de Arte en Música, 1996', *RMC*, no.187 (1997), 11–26 [incl. catalogue]

INÉS GRANDELA

Bottrigari, Ercole (*b* Bologna, 24 Aug 1531; *d* Sant'Alberto, nr Bologna, 30 Sept 1612). Italian scholar, mathematician, architect, music theorist, composer and poet. The illegitimate son of Giovanni Battista Bottrigari, a wealthy Bolognese aristocrat, and Cornelia (alias Caterina) de' Chiari of Brescia, he was legitimized on 16 August 1538 and then raised in his father's house at Sant'Alberto, near Bologna. On 7 March 1542 Bottrigari was selected by the Bolognese senate as one of a group of 12 young aristocrats deputed to welcome the new Cardinal Legate, Gasparo Contarini, to the city. Evidently Bottrigari distinguished himself in the recitation of poetry and orations on this occasion; he was duly rewarded by Contarini who invested him with the titles of Knight of the Holy See and Lateran during a solemn pontifical mass in Bologna Cathedral on 9 April 1542. As a young man he studied classical languages with Francesco Lucchino of Trent, perspective and architecture with Giacomo Ranuzzi and mathematical sciences with Nicolo Simo, professor of astronomy at Bologna University. Bottrigari also studied music with Bartolomeo Spontone with whom he remained in close contact for many years; their friendship is acknowledged by Spontone in the dedications to both his *Il primo libro di madrigali a quattro voci* (Venice, 1558), and *Libro terzo de madrigali a cinque voci* (Venice, 1583). In 1546 Bottrigari, supported by his father, established a private press in the centre of Bologna, probably modelled on the 'Tipografia bocchiana' loosely connected to the Accademia Hermatena. Just nine editions are known to have been printed there, all quite short and in small formats; their extreme scarcity probably reflects short press-runs.

In May or June 1551 Bottrigari began his political career when he was elected a member of the Consiglio degli Anziani in Bologna, and at the end of that same year he married a wealthy Bolognese, Lucrezia Usberti (*d* 1591). In 1576, as a result of a legal dispute over his wife's inheritance, Bottrigari fled to Ferrara where he remained for the next 11 years. During this time, as can be seen from his most important music treatise, *Il Desiderio, overo de' concerti di varii strumenti musicali*, he became acquainted with the rich musical life at the court of Alfonso II d'Este, and also came to know a number of poets and intellectuals including Tasso who addressed three sonnets to him. Following his return to Bologna, some time after 12 October 1586, Bottrigari



Ercole Bottrigari: engraving from 'Il Melone' (Ferrara, 1602)

moved to the family house at Sant'Alberto. There he established himself as a private scholar, surrounded by his books and manuscripts and in contact with like-minded scholars (including Zarlino) in other parts of Italy. During these years he became an intimate friend of the Bolognese musician and scholar Annibale Melone who eventually moved into Bottrigari's house where he acted as an amanuensis and was able to consult Bottrigari's writings and translations of ancient theory, which were still unpublished. The first edition of *Il desiderio* was published under the pseudonym Alemanno Benelli (an anagram of Anniballe Meloni) in an attempt to strengthen Melone's application for the post of *maestro di cappella* at S Petronio in Bologna; it was only after Melone's death (in April 1598), that the treatise was finally published under Bottrigari's name.

Bottrigari was essentially a humanist in the mould of Glarean, Mei and Zarlino; like them his interest in music was just one consequence of a consuming interest in the classical past, an interest characterized by his fondness for the dialogue form in his treatises, and by his preoccupation with Greek mathematics, astronomy and music theory. Bottrigari's first publication about music, *Il Patricio* (1593), takes issue with Francesco Patrizi's explanation of the Aristoxenian division of the tetrachord. In the following year *Il Desiderio* appeared. Cast, like *Il Patricio*, in the form of a dialogue, it is rich in information about contemporary musical instruments and paints a vivid portrait of musical life at the Estense court in Ferrara during the last decades of the 16th century. *Il Melone, discorso armonico . . . et il Melone secondo* is concerned with speculative theory and includes a long account of the Greek genera and the first published transcription of a Greek musical text. It also attacks Gandolfo Sigonio's *Discorso sopra i madrigali* and takes up the cause of modern composers and theorists, in particular Nicola Vicentino. One important work which remained in manuscript, the *Mascara, overo della fabbrica de' teatri* (1598), is a detailed discussion of the history and physical structure of theatres, and a valuable source of information about Renaissance practice. Bottrigari's surviving papers and manuscripts remain in Bologna, divided between *I-Bu* (MS 326) and *I-Bc* (MSS B43–B46). A small group of books from his library (in *I-Bc*) include his copies of Vicentino and Zarlino, with autograph marginal glosses and annotations; these show a familiarity with the writings of ancient authors including Boethius, Ptolemy and Euclid.

Although he had played a wide range of instruments since the age of 11, Bottrigari never considered himself to be a practical musician or composer in any significant way. One of his three madrigals for five voices, 'Come il candido pie per l'erba fresca' was, according to the *Trimerone*, plagiarized by Philippe de Monte in his madrigal 'Amor, che sol i cor leggiadri invesca', published in 1582. A four-voice madrigal, 'Il canter novo' (which appears in *Il Melone*) experiments with chromatic writing. Bottrigari's poems are scattered throughout various printed and manuscript collections of the time; he also wrote a comedy, *Il mercatante*, and introduced, together with Bartolomeo Spontone's son Ciro, the 11-syllable line into Italian poetry (see *Il Bottrigaro*).

WRITINGS

ON MUSIC

Il Patricio, overo de tetracordi armonici (Bologna, 1593/*R*1969 in BMB, section 2, xxvii)

Il desiderio, overo de' concerti di varii strumenti musicali: dialogo di Allemanno Benelli (Venice, 1594/*R*1969 in BMB, section 2, xxviii, 2/1599/*R*1924 with preface by K. Meyer, 3/1601; Eng. trans., MSD, ix, 1962)

Il Melone: discorso armonico . . . e il Melone secondo: considerationi musicali (Ferrara, 1602/*R*)

OTHER WRITINGS

Trattato della descrittione della sfera celeste in piano di Cl. Tolomeo, trans. E. Bottrigari (Bologna, 1572/*R*)

Tyberiadis, D. Bartoli . . . tractatus de fluminibus, ed. E. Bottrigari (Bologna, 1576/*R*)

Opere di Orantio Fineo . . . Et gli specchi, trans. E. Bottrigari (Venice, 1587)

C. Spontone: *Il Bottrigaro, overo del nuovo verso enneasillabo* (Verona, 1580); incl. poems by Bottrigari

La mascara, overo della fabbrica de' teatri et dello apparato delle scene tragisatiricomiche, 1598; *Trimerone de fondamenti armonici*, 1599; *Lettera di Federico Verdicelli*, 1602; *Aletelogia di Leonardo Gallucio*, 1604; *Enimma di Pitagora*, 1609; translations of many classical authors, incl. Boethius: *De musica*: all *I-Bc*

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IAIN FENLON

Botzen. Danish family of organ builders. Johan Petersen Botzen (*c*1641–1719) and his younger brother, Peter Petersen Botzen (*c*1661–1711), were sons of the organ builder Peter Karstensen Botz. They were also organists, the latter in the church of Our Lady, Copenhagen, where the brothers built a marvellous instrument during the years 1686–90. Between 1696 and 1699 they built another big instrument in the church of Our Saviour, Copenhagen. The sumptuous Baroque façade of this instrument survives; its gold-decorated front pipes (restored in 1965) offer a rare example of the sound of a 17th-century Danish organ. The family is discussed in N. Friis: *Orgelbygning i Danmark* (Copenhagen, 1949, 2/1971).

OLE OLESEN

Bouasse, Henri (Pierre Maxime) (*b* Paris, 16 Nov 1866; *d* Toulouse, 15 Nov 1953). French physicist and acoustician. He studied physics at the Sorbonne (1883) and at the Ecole Normale Supérieure (1885–8). After teaching at the Collège de France and the Lycée at Agen, in 1892

Bouasse joined the staff of the University of Toulouse and obtained his doctorate in mathematics. In 1897 he gained the degree of doctorate in physical sciences and was appointed to the physics chair at Toulouse, where he remained for the rest of his academic career. Retiring in 1937, he continued to work in his laboratory until two years before his death. His research interests ranged widely and he made many discoveries of great importance to musical acoustics. In particular, his studies of woodwind and brass instruments provided the essential foundation for the modern understanding of how sound is generated in these instruments. Bouasse's work has been unjustly neglected outside France, partly because he published little in conventional journals. Instead, he wove his own theories and experiments into a 45-volume library of textbooks on classical physics, the *Bibliothèque scientifique de l'ingénieur et du physicien*, which includes seven volumes on acoustics. The last of these, published posthumously in 1962, contains a personal memoir of Bouasse by G.F. Herrenden Harker.

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Cordes et membranes (Paris, 1926/*R*)
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Critique et réfutation des theories exposées dans tuyaux et résonateurs (Paris, 1948/*R*)
Compléments de dynamique des fluides et d'acoustique (Paris, 1962)

MURRAY CAMPBELL

Boubers, Jean-Louis de. *See* DE BOUBERS, JEAN-LOUIS.

Boubert (*fl c*1460). Franco-Flemish composer. He is known only from an added ascription in the Nivelle de la Chaussée chansonnier (*F-Pn* Rés.Vmc57) above the three-voice rondeau *L'omme enragé* (also in *Dm* 517; ed. in Perkins, 200–01). He was castigated by Tinctoris (CSM, xxii/2a, 1978, p.49) for using the sign of major prolation to signify augmentation, which must refer to a lost work, probably a mass. The composer may have been Jean Boubert, succentor of St Donatian, Bruges, from 1452 to 1461; about 1461 a Hans Boubay, perhaps the same man, joined the chapel of Frederick III, King of the Romans. Alternatively, he may have been Johannes Bouvart of Maastricht (a nephew of Constans Breuwe), who joined the Burgundian court chapel in 1454 as a *sommelier*, becoming a *clerc* in 1465. *L'omme enragé* is most remarkable for illustrating its text, describing someone who has lost his mind, by tonal means: while the chanson generally demonstrates the 'Lydian' mode on F, it ends with a cadence on A.

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JEFFREY DEAN

Boublil, Alain. French lyricist. *See under* SCHÖNBERG, CLAUDE-MICHEL.

Boucan. *See* CORDIER, JACQUES.

Bouchard, Linda (*b* Val-d'Or, PQ, 21 May 1957). French-Canadian composer andconductor. She studied composition with Henry Brant at Bennington College, Vermont (BA 1979), and pursued graduate studies at the Manhattan School (MMus 1982). During the period 1985–90 she was the assistant conductor of the Children's Free Opera, New York, as well as the conductor of several new music ensembles, including Essential Music, the New Music Consort, New York New Music Ensemble and her own group, Abandon. Upon her return to Canada she was appointed composer-in-residence for the National Arts Centre Orchestra, Ottawa (1992–5). She has taught regularly at the Banff Centre for the Arts.

Bouchard's primary compositional interests are timbre, structure and spatialization. The specific position of the performers is of the utmost importance in large-scale works such as *Triskelion* (1982), *Revelling of Men* (1983) and *Oracles* (1996). Experimentations with form and the use of a wide variety of contrasting materials led her to the development of 'flexible structures', compositional plans that produce a kind of aleatory music. Works such as *Pourtinade* (1983), *Muskoday* (1988) and *Ressac* (1991) use 'flexible structures' by leaving the specific order in which sections are played up to the performers or the conductor.

WORKS

STAGE

Triskelion (op), 1982

INSTRUMENTAL

Orch: Essay 1, pf, perc, hp, str, 1979 [withdrawn]; Docile Demon, E♭ tpt, perc, str, 1986 [withdrawn]; Fanorev, hpd, perc, str, 1986; Elan, pf, perc, hp, str, 1990; Marche, 2 a sax, 2 t sax, perc, timp, str, 1990 [withdrawn]; Ressac, pf, perc, str, 1991; Ire, 2 ens, 1992; Exquisite Fires, perc, str, 1993; Vertige, perc, str, 1994; Eternity, perc, str, 1995
Large chbr ens: Quican, fl ens, 1978 [withdrawn]; Of a Star Unfolding, 8 perc, prep pf, 1979 [withdrawn]; Rocking Glances, fl, ob, vn, va, vc, gui, mand, perc, 1979 [withdrawn]; Before the Cityset, ob, hn, 8 va, perc, 1981 [withdrawn]; Revelling of Men, 6 trbn, str qnt, 1983; Second Revelling, 6 trbn, 3 perc, 1984; Frisson 'La vie', fl, va, str ens, 1992; Compressions, 2 hn, 3 tpt, 3 trbn, pf, perc, hp, str qt, 1996; Oracles, 3 str qt, 1996
Small chbr ens: Aspect d'un couloir, str trio/2 str, 1979 [withdrawn]; Chaudière à traction, fl, pf, 1979 [withdrawn]; Ma lune maligne, fl, va, hp, perc, 1981; Stormy Light, str qt, 1981; Viennese Divertimento, ob, va, vc, pf, perc, 1982; Circus Faces, fl, va, vc, 1983; Pourtinade, va, perc, 1983; Tossing Diamonds, brass qnt, tuba, 1983; Web-Trap, fl, bn, va, db, 1983; 5 Grins, fl, ob, vc, hpd, 1984; Icy Cruise, pic, tpt, va, vc, bn, hp, 1984; Propos III, 3 tpt, 1984; Propos IV, tpt qt, 1984; Forest, fl, cl, vc, pf, perc, 1985; Propos II, 2 tpt, 1985; Pulsing Flight, 2/4 pf, 2 taped pf, 1985; Rictus en miroir, fl, ob, vc, pf, perc, 1985; Possible Nudity, va, vc, bn, hp, perc, 1987, rev. va, vc, pf, 1988; Transi-blanc, fl, tpt, trbn, va, pf, perc, 1987, rev. fl, tpt, va, bn, hp, perc, 1987; Delicate Contract, fl, tpt, va, vc, bn, hp, perc, 1988; Muskoday, fl + a fl, va, vc, bn, hp, perc, 1988; Propos nouveaux, tpt, va, vc, bn, 1988; Amuser le temps, fl, ob, cl, vn, vc, db, pf, 1989; Le scandale, vn, va, vc, db, hp, perc, 1989; Swift Silver, hpd, cel, hmn, 1989; Lung ta, str qt, 1992; Réciproque, vn, vc, pf, 1994; 7 couleurs, fl, cl, vn, vc, pf, perc, 1994; Traces, str qt, 1996
Solo inst: Glances, vc, 1980 [withdrawn]; Propos, tpt, 1983; Tokpela, perc, 1988

VOCAL

Tout ça as thought (G. Beaudet), S, fl, vn, vc, pf, 1977 [withdrawn]; L'homme qui change (Beaudet), Bar, vc, bn, 1978 [withdrawn]; Anticipation of Priscilla (L. Bouchard), S, fl, vn, va, vc, pf, perc, 1980 [withdrawn]; Cherchell, nar, fl, vn, va, pf, 1982; Minotaurus, nar, fl + a fl, (s sax, va, vc, bn, hp)/(ob, bn, pf), perc, 1988; Black Burned Wood, S, vn + va, pf, perc, 1990; Mr Link, nar, pf, perc, timp, hp, str, 1993; Ocamow, Bar, gui, vc, perc, 1993; Risky, S, pf, db, 1993; Songs for an Acrobat, Bar, perc, str, 1995; Pilgrims' Cant, S, B, SATB, hpd, perc, 2 hp, str

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SOPHIE GALAISE

Bouché (Fr.). A term used in horn music to specify hand-stopping; it affects the tone of the instrument and the pitch. It is sometimes denoted by '+', and it is counter-manded by 'ouvert' or 'o'. *See* HORN, §3(ii).

Bouche fermée (Fr.). Wordless singing with the mouth closed. *See* BOCCA CHIUSA.

Boucher, Alexandre-Jean (*b* Paris, 11 April 1778; *d* Paris, 29 Dec 1861). French violinist and composer. His father was a musician in Louis XV's Mousquetaires Gris. As a child Alexandre-Jean performed in salons and was presented at court, and is said to have performed a concerto by Giornovichi at the Concert Spirituel. He studied with Subrin de Sainte-Marie, Gaviniès and Guillaume Navoigille, and attended Mme de Mortaigne's Lycée des Arts. During the Revolution Boucher took part in the storming of the Bastille, and in February 1790 he joined the Garde Nationale. He played in the orchestra of the Théâtre du Palais (1792), and subsequently in that of the Théâtre Feydeau.

Compromised by the events of 13 Vendémiaire (5 October 1795), Boucher went to Spain, where he was presented to Charles IV, played in the royal orchestra, and was advised by Boccherini. Returning to Paris, he performed for private music societies, where opinion was divided on his talents, and gave his first public concert at the Théâtre Olympique on 22 March 1804. In 1806 he married the harpist Céleste Gallyot, with whom he toured. On 4 April 1806 he performed at Angelica Catalani's first concert in Paris, where his mannerisms and banter caused Spohr to write, 'Boucher was an exceptional violinist, but also a great charlatan'. In 1808 or 1811 he was in Marseilles, and in 1813 in Berne; in 1814 he performed in London with Bernhard Romberg. He was in Paris during the Hundred Days, when his physical resemblance to Napoleon caused some misunderstandings.

Criticized for his performance of a Viotti concerto on 5 December 1816 at the Théâtre des Italiens, Boucher replied: 'I consecrated the adagio to the stricter sort of connoisseurs, but in the cadenzas I wished to show that the passage of ten years has not yet extinguished the ardour I possessed at twenty-five, and I knew in advance that this decision was bound to bring down on me accusations that I was incorrigible'.

Between 1819 and 1825 Boucher and his wife toured Belgium, Austria (in 1822, meeting the young Liszt and Beethoven, who dedicated the seven-bar *Kleines Stück* WoO34 for two violins to him), Germany (where he met Mendelssohn and performed with Weber) and Russia. In the 1840s he played in the string quartets of Charles Javault and Antoine Bessems; according to the Baron de Trémont, Boucher overloaded quartets with 'disfiguring ornamentation'.

Boucher retired to Orléans in 1858. His final concert in Paris was at the Salle Pleyel on 3 May 1859. His works (some manuscripts in *F-Pc*) include two violin concertos ('Mon caprice en mi', 1810; 'L'Orage', *c*1844), a Grand duo concertant for two violins (1839) and a *Serment napoléonien* (1853).

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HERVÉ AUDÉON

Boucherie, Jean-Joseph (*d* Brussels, 4 May 1776). Flemish bookseller and music printer. He was the principal music seller in Brussels from 1745 to 1770. As the official printer for the Théâtre de la Monnaie he printed librettos for *opéras-comiques* and *comédies mêlées d'ariettes* performed there by composers such as Duni, Monsigny and Philidor, some with a musical supplement. His publications were covered at first by a privilege of impression and sale (1757–66) which applied only to works that had not yet been staged at Brussels, and then by another which allowed Boucherie to print and sell all theatre works. Under this later privilege, he forged Parisian editions (such as *Toinon et Toinette* by Gossec, with the false address 'Paris, Veuve Duchesne') and was involved in the production of two engraved editions of the works of C.-J. van Helmont. Boucherie was the Brussels distributor for Benoit Andrez of Liège, as well as of a large number of essentially Parisian editions of instrumental music, opera librettos and music journals.

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MARIE CORNAZ

Boucheron, Raimondo (*b* Turin, 15 March 1800; *d* Milan, 28 Feb 1876). Italian composer and theorist. As a composer he was largely self-taught, his musical interest having been discouraged by his father who died in 1817. After a period in Turin, where he was befriended by Bernardo Ottani, he became a music teacher in Milan and in 1822 went to Voghera as music director and conductor at the Teatro Civico (according to his pupil Edoardo Perelli he was also *maestro di cappella* at the church there). In 1829 he became *maestro di cappella* at Vigevano Cathedral and in 1842 applied for the same post, then vacant, at Milan Cathedral. He received the Milan appointment only in 1847, after having in 1844 become *maestro* at Casale Monferrato Cathedral, and remained there until his death.

Boucheron composed two operas (*Ettore Fieramosca* and *Le nozze al castello*) and some farces, none of them

performed. Three of his songs and an organ fantasia were published by Ricordi, and four symphonies are in the Milan Cathedral archives. His *Inno per le cinque giornate*, to a text by Pasquale Contini, was well known during the period of the struggle against Austria. His main output was church music, a large amount of which in all genres is in the cathedral archives of Voghera and, especially, Milan. In this music Boucheron held to a Classical ideal, avoiding the two extremes of the Palestrina style and the 19th-century operatic. He was generally considered a skilled composer (in 1869 he was invited to contribute to the abortive Requiem organized by Verdi in memory of Rossini), but he was also criticized for a lack of inspiration and originality. Pougin, in the supplement to Fétis, described his music as being of 'une banalité désespérante'. Fétis himself was slightly kinder to his treatise on aesthetics, *Filosofia della musica o estetica applicata a quest'arte* (Milan, 1842, 2/1875): 'Although the author ... has neither the profound insight nor the wide knowledge necessary for such a work, one finds in it perceptions that are not without justness'. This work attempts to reassert the concept of the imitation of nature as the basis of music, starting from the premise that 'all the other arts [except architecture] draw their power and importance from the analogy that they have with the phenomena of life'. Boucheron also published a harmony treatise, *La scienza dell'armonia spiegata dai rapporti dell'arte coll'umana natura* (Milan, 1856), some *Esercizi d'armonia* (Milan, 1871) and solfeggios. At his death he was at work on a counterpoint treatise. He was a member of the academies of Bologna, Rome and Florence.

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DENNIS LIBBY/EMANUELE SENICI

Boucon, Anne Jeanne (*b* Paris, 1708; *d* Paris, 4 Feb 1780). French harpsichordist, wife of JEAN-JOSEPH CASSANÉA DE MONDONVILLE.

Boucourechliev, André (*b* Sofia, 28 July 1925; *d* Paris, 13 Nov 1997). French composer and musicologist of Bulgarian birth. In 1946 he entered the Sofia Conservatory to study the piano with P. Pelischek. A French Government bursary enabled him to move to Paris in 1949, where he studied at the Ecole Normale de Musique with Reine Gianoli (piano) and Georges Dandelot (harmony); he also took private lessons in counterpoint with Andrée Vaurabourg-Honegger. After obtaining his concert diploma in 1951, he taught the piano for eight years at the Ecole Normale de Musique. While pursuing a career as a pianist, he attended the Darmstadt summer courses, and started to compose in 1954, though most of these early works have been withdrawn. Boucourechliev's first work to attract attention was *Musique à trois* (1957), played, as was his Piano Sonata (1959), at one of the Domaine Musical concerts. He then worked with Berio and Maderna at the Studio di Fonologia Musicale in Milan (1957–8), where he composed *Texte I*, a 5-minute work featuring elements of spontaneous performer choice involving pitch and dynamics, and rhythmic aperiodicity. The slightly shorter *Texte II*, composed at the GRM studio in Paris in 1959, introduces an aleatory element in that the two tapes start independently of each other.

During a 6-month spell in the USA (1963–4), Boucourechliev became acquainted with the work of American avant-garde figures such as Robert Rauschenberg, Merce Cunningham, Cage and Earle Brown. Wary of Cage's use of chance, he found greater affinity with the open forms of Brown's works (cf. *Available forms*, 1962) in which chance is rejected in favour of choice. Boucourechliev saw especially the link between serialism and what Umberto Eco in *Opera aperta* calls the 'poetics of indeterminacy', serialism being a particular, determinate case in an indeterminate universe.

These ideas of openness, and the opportunities they afford for performers and (to an extent) audiences to participate in the form-building process, came to fruition in the now classic *Archipels* (1967–71), a series of five works which established the composer's reputation. The scores consist of large sheets, on which the musical structures constituting the work are laid out like an archipelago on a naval chart. The performer navigates freely from one 'island' to another, each being 'open' in that certain elements of it are determined only at the moment of performance. In later works, Boucourechliev developed this idea replacing 'islands' with 'seamarks' (*Amers*, 1972–3, in which the elements are laid out in the form of a compass rose), or with 'constellations' and 'satellites', as in *Six Etudes d'après Piranèse* (1975) and *Orion I* (1979).

Most of Boucourechliev's works since 1977 incorporate 'archipelagos' into an otherwise fully notated structure. *Ombres* (1970) is an especially powerful homage to Beethoven which incorporates fragments of the latter's string quartets, and in the extraordinary *Miroir II* (1990) Boucourechliev shows he has no fear of the simplest of intervals and of relatively straightforward counterpoint. The erstwhile pianist comes to the fore in the tempestuous fireworks of the Piano Concerto or the joyous exuberance of *Orion III*, while the works that include the soprano voice reveal Boucourechliev's particularly intense lyricism (*Lit de neige*, 1984; *Le miroir*, 1987) and his fine sense of dramatic tension, as in *Grodek* (1963, rev. 1969) and the opera *Le nom d'Oedipe* (1977).

Boucourechliev's activity as a thinker and writer has always gone hand in hand with his practice as a composer. He contributed music criticism and many articles to such journals as the *Nouvelle revue française*, *Réforme* and *Preuves*, the most significant of which have been collected in *Dire la musique* (1995). He also published important studies of Beethoven, Schumann, Stravinsky and Chopin, as well as a fundamental text on musical language, *Le langage musical* (1993). His teaching activities included a period as assistant to Olivier Messiaen at the Paris Conservatoire (1974–6), and seven years teaching musicology at the University of Aix-en-Provence (1977–84). He was subsequently guest professor at the Ecole Normale Supérieure in Paris for seminars on contemporary music

(1986–7). He was a producer for Radio France and the author of television programmes. His awards included the Grand Prix Musical de la Ville de Paris (1976) and the Grand Prix National de la Musique (1984). He was also made Commandeur des Artes et des Lettres and, in 1994, was admitted to the Légion d'Honneur.

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JEREMY DRAKE

Bouffons, Les (Fr.: 'comedians'). 15th- and 16th-century costumed dancers who performed the MORESCA or MATACHIN. *See also* QUERELLE DES BOUFFONS.

Bouffons, Querelle des. *See* QUERELLE DES BOUFFONS.

Boughton, Rutland (*b* Aylesbury, 23 Jan 1878; *d* London, 25 Jan 1960). English composer and writer. He was educated at Aylesbury Grammar School (although musically self-taught) and apprenticed in 1892 to a London concert agency. His early compositions, while immature and derivative, drew sympathetic interest, and a fund was raised to pay for a brief period of study under Stanford and Walford Davies at the RCM. He endured great poverty after he left, but gradually he made his way as a composer. He married in 1903. In 1905 Granville Bantock offered him a teaching post at the Midland Institute School of Music, Birmingham, where he remained until 1911, working as a singing teacher, conductor and composer of choral and orchestral music. Socialism, of the William Morris variety, and the principles of Wagnerian music drama now combined to play a crucial part in his development. Together with the poet Reginald Buckley he declared his aims in a booklet entitled *Music Drama of the Future* (1911). He left Birmingham in the same year, driven out by the gossip surrounding his relationship with the artist Christina Walshe. After a further period of hack-work in London, Boughton and his two collaborators (Buckley and Walshe) announced plans for a festival, to take place at Glastonbury in 1913. His aims were to create a commune of artists, living and working together; to compose music drama along Wagnerian lines, but with a specifically English choral bias (he coined the term 'choral drama'); and to centre his work on a cycle of Arthurian dramas, of which the first, *The Birth of Arthur*, had already been written.

Gossip again confounded his plans, but in 1914 he was able to mount the first Glastonbury Festival. It had as its main event the first performance of *The Immortal Hour*. The practical difficulties of financing and operating a series of festivals soon modified Boughton's schemes. Wagnerian grandeur gave way to something much simpler, practical and individual (folksong being the purifying musical influence). The Glastonbury Assembly Rooms did duty as a theatre, with a grand piano for orchestra. Friends and pupils, local and imported, amateur and professional, did everything else. Miraculously the venture prospered, and, save for a brief interruption during Boughton's military service, festivals were given several times each year until 1926. The festivals included some 350 staged performances (including productions of six full-scale operas by Boughton himself and the revival of relatively unknown works by Gluck, Purcell, Blow, Matthew Locke and others), together with more than 100 chamber concerts. From 1920 the Glastonbury Players made regular tours, and in 1924 the Glastonbury Festival Players introduced Laurence Housman and his cycle of *Little Plays of St Francis*. The entire venture was concluded in July 1927, partly as a result of Boughton's extramarital adventures (he was now married to his third and last wife) and partly because he had involved the company in active political support of the 1926 General Strike. However, by this time he was famous. Barry Jackson staged *The Immortal Hour* at his Birmingham Repertory Theatre in 1921, and in London in the following year. The work received 216 consecutive performances, a revival of 160 performances in 1923, and further successful revivals in 1926 and 1932. In 1924 *Alkestis* was produced at Covent Garden.

With the collapse of plans at Glastonbury, Boughton moved to a small farm in Gloucestershire. Two more festivals were held – at Stroud (1934) and at Bath (1935) – but their success was limited. Boughton retired from public activities and spent his time in farming, writing and composing, eventually completing the Arthurian cycle in 1945. He remained politically active, as a member of the Communist Party (1926–9, 1945–56), and often incorporated his ideas in books on music (*Bach*, 1930; *The Reality of Music*, 1934) and the many articles he contributed to *The Sackbut*. He was granted a civil list pension in 1937.

Only Boughton's early music can be called Wagnerian. From *The Immortal Hour* onwards he married a strong vein of simple melody, much influenced by folksong, to a quasi-symphonic orchestral style and a bold use of the

chorus, derived partly from oratorio and partly from the operas of Gluck. Though his musical ideas are striking and apt, they tend to resist effective symphonic development and so those works that are simpler in style (*Bethlehem*, for example) are more successful. Nevertheless, his capacity to develop his ideas grew and in *The Queen of Cornwall* came near to mastery. Boughton's harmonic vocabulary, like his melodic style, remained conservative. The harmony is particularly simple in *Alkestis*, which was intended partly as a protest against the merely fashionable use of dissonance. His handling of the orchestra is at all times imaginative and shows a practical concern for an effect. In this respect the published vocal scores of his operas reveal little. *Bethlehem* and *The Immortal Hour*, however, are available in full score. Though his elaborate use of the chorus can sometimes impede the dramatic flow, it can also lend his operas an uncommon degree of dignity.

Boughton's operatic shortcomings are most apparent where he wrote his own texts (as in the Arthurian cycle). Passages of effective theatre are nullified by passages that are irredeemably static, and made to appear all the more inadequate by painful lapses of literary taste. The Arthurian cycle has never been performed as a whole. Composed between 1908 and 1945 it is not surprising that it fails to hang together as a unity. The largely irrelevant central episode, *The Lily Maid*, stands out as a moving story clothed in exceptionally fine music. Paradoxically, for all his political didacticism, it was only when Boughton was concerned with a human drama with which he could identify personally that his considerable, and highly individual, operatic skills sprang to life.

The formation of the Rutland Boughton Music Trust (1977) has led to a series of recordings on Hyperion, including *The Immortal Hour*, *Bethlehem*, the *Third Symphony*, Oboe Concerto no.1, Flute Concerto, Concerto for String Orchestra and string quartets nos.1 and 2. These have radically changed for the better the received image of his music and relative importance.

WORKS
(*selective list*)

STAGE

first performed at Glastonbury, Assembly Rooms, unless otherwise stated

Eolf (op, 3, Boughton), 1901–3, unorchd, unperf.
The Chapel in Lyonesse (dramatic scene, Boughton, after W. Morris), 1904; Aug 1914 [later used in Galahad]
The Birth of Arthur [Uther and Igraine] (choral drama, 2, R. Buckley and Boughton), 1908–9; 16 Aug 1920 [no.1 of the Arthurian cycle]
The Immortal Hour (music drama, 2, after F. Macleod), 1912–13; 26 Aug 1914, vs (London, 1920)
Bethlehem (choral drama, 2, Boughton, after Coventry Nativity Play and trad. carols), 1915; Street, Crispin Hall, 28 Dec 1915, vs (London, 1920)
The Round Table (music drama, prol., 3, Buckley and Boughton), 1915–16; 14 Aug 1916 [no.2 of the Arthurian cycle]
Agincourt (dramatic scene, after W. Shakespeare: *Henry V*), 1918; 26 Aug 1924 (London, 1926)
The Moon Maiden (choral dance, 1, after Jap. nō play, trans. M. Stopes), 1918; 23 April 1919 (London, 1926)
Alkestis (music drama, 2, Boughton, after G. Murray's trans. of Euripides), 1920–22; 26 Aug 1922 (London, 1923)
The Seraphic Vision (dramatic scene, L. Housman), 20 Aug 1924
The Queen of Cornwall (music drama, 2, Boughton, after T. Hardy), 1923–4; 21 Aug 1924 (London, 1926)
The Ever Young (music drama, 5 scenes, Boughton), 1928–9; Bath, Pavilion, 9 Sept 1935
The Lily Maid (music drama, 3, Boughton), 1933–4; Stroud, Church Room, 10 Sept 1934 [no.3 of the Arthurian cycle]
Galahad (music drama, 4 scenes, Boughton), 1943–4; unperf. [no.4 of the Arthurian cycle, scene ii consists of The Chapel in Lyonesse]
Avalon (music drama, 2, Boughton), 1944–5; unperf. [no.5 of the Arthurian cycle]
2 ballets; incidental music for 16 Little Plays of St Francis (L. Housman)

ORCHESTRAL

Sym. no.1 'Oliver Cromwell', 1904; Sym. no.2 'Deirdre', 1927; Conc., c, ob, str, 1936; Conc., g, ob, str, 1936; Conc., fl, str, 1937; Conc., str orch, 1937; Sym. no.3, b, 1937; Conc., tpt, str, 1943; Reunion Variations, 1945
Also 4 sym. poems, 4 ovs.

CHAMBER AND INSTRUMENTAL

Celtic Prelude, vn, vc, pf, 1917; Sonata, vn, pf, 1921; Str Qt no.1, A, 1923; Str Qt no.2, F, 1923; Trio, fl, ob, pf, 1925; Ob Qt no.1, 1930; Str Trio, 1944; Ob Qt no.2, 1945; Pf Trio, 1948; Sonata, vc, pf, 1948

CHORAL

The Skeleton in Armour (H. Longfellow), chorus, orch, 1898; The Invincible Armada (Bulwer-Lytton, after F. von Schiller), chorus, orch, 1901; Midnight (E. Carpenter), chorus, orch, 1907; The City (H.B. Binns), SATB, 1909
6 Spiritual Songs, SATB, 1910; 6 Celtic Choruses, SATB, 1914
The Cloud (P.B. Shelley), SSA, pf, 1923; Pioneers (W. Whitman), 4vv, orch, 1925; Child of Earth (Binns), 4vv, unacc., 1927
Also 8 large-scale works for chorus, orch; *c*30 partsongs

SONGS

4 Songs (E. Carpenter), 1v, pf, 1907; 5 Celtic Songs (Macleod), 1v, str/ pf, 1910; Songs of Womanhood (C. Walshe), 1v, pf, 1911; 3 Songs (Carpenter), 1v, pf, 1914; Symbol Songs (M. Richardson), 1v, str/pf, 1920
Also 5 song cycles, 66 other songs
MSS in *GB-Lbl*, *Lcml*

Principal publishers: Curwen, Joseph Williams, Stainer & Bell, Novello

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MICHAEL HURD

Bouhy, Jacques(-Joseph-André) (*b* Pepinster, 18 June 1848; *d* Paris, 29 Jan 1929). Belgian baritone and singing teacher. He studied at the Conservatoire Royal in Liège and in Paris, where he made his début at the Opéra in

1871 as Méphistophélès in *Faust*. At the Opéra-Comique, where he was first heard as Mozart's Figaro (1872), he created the title role of Massenet's *Don César de Bazan* the same year, sang Hoël in *Le pardon de Ploërmel* (1874) and Escamillo at the première of *Carmen* (3 March 1875). At the Théâtre-Lyrique he took part in Massé's *Paul et Virginie* (1876) and Salvayre's *Le bravo* (1877), both first performances. Returning to the Opéra (1878–9), he sang Alphonse (*La favorite*), Thomas' Hamlet and Don Giovanni. In 1880 at St Petersburg he sang Méphistophélès in Gounod's *Faust* and the title role in Boito's *Mefistofele*, and in 1882 he appeared at Covent Garden in *Faust* and *Carmen*. After some years in the USA, where he founded and directed the National Conservatory of Music in New York, he returned to Paris to sing the High Priest in the first staged performance there of Saint-Saëns's *Samson et Dalila* (Eden-Théâtre, 1890). From 1904 to 1907 he was again in the USA, and later he taught singing in Paris. His voice was praised by Massenet early in the singer's career, and his rendering of the Toreador's Song always evoked the warmest applause, even at the first, unsuccessful, performance of *Carmen*.

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ELIZABETH FORBES

Bouilly, Jean-Nicolas (*b* La Coudraye, nr Tours, 23/24 Jan 1763; *d* Paris, 25 April 1842). French librettist. He was born shortly after his father's death, but was lovingly raised by his mother and his stepfather, a lawyer and professor of natural philosophy. Though aware of the boy's talent for writing, the stepfather recommended law and Bouilly was duly presented at the bar of the Paris Parlément in 1787. The outbreak of the Revolution caused him to return to Tours, where he practised law and began to write theatre pieces. His first libretto, *Pierre le Grand*, found favour with the administration of the Opéra-Comique and with Mme Dugazon, a leading singer, who helped persuade Grétry to set it. Though the work had a successful première, its royalist sentiments later caused its banishment from the stage. Bouilly became engaged to Grétry's daughter, Antoinette, but she died of tuberculosis before the wedding could take place.

At the period of the Terror, Bouilly returned to Tours, where he became head of the Military Commission. In the course of his duties he was involved in the supposedly true incidents that formed the bases of his best-known librettos, *Léonore, ou L'amour conjugal* (set by Gaveaux, later transformed into Beethoven's Fidelio) and *Les deux journées* (Cherubini). In 1795 he returned to Paris, where he worked for the Committee of Public Instruction but left after three years to devote himself to writing. He began to branch out from *opéra comique*, producing several plays and vaudevilles (most successful was *Fanchon la vielleuse*, 1801, a collaboration with Joseph Pain). Two collections of moral tales for children were often reprinted, and his memoirs, *Mes récapitulations*, provide an interesting if idealized picture of his life and times.

Sedaine recognized in Bouilly a kindred spirit and referred to the younger man as his successor. Indeed *Pierre le Grand*, Bouilly's first libretto, is already marked by the kind of dramatic truth and realism that made Sedaine the leading 18th-century French librettist. The cast presents a cross-section of society, characterized not only by their actions and costumes but also by their manners of speaking. Bouilly's writing is always clear in its moral purpose and sentimental enough to have earned him the title *poète lachrymal*. Pierre teaches that a king need not have riches to be happy, while *Léonore* is a tale of virtue rewarded and *Les deux journées*a picture of the simple goodness of working people. Bouilly could also produce delightful comedy, as *Une folie* demonstrates, and his qualities were sought out by leading composers. Though his manner of *sensibilité*went out of style by the second decade of the 19th century, he was nevertheless respected as a skilled writer and a sure dramatic craftsman.

WORKS

Pierre le Grand (oc), Grétry, 1790; *La famille américaine* (oc), Dalayrac, 1796; *Le jeune Henri* (oc), Méhul, 1797; *La mort de Turenne* (pièce historique, with J. V. A. Cuvellier), G. J. Navoigille, 1797; *Léonore, ou L'amour conjugal* (fait historique), Gaveaux, 1798 (It., Paer, 1804; It. Mayr, 1805; Ger., Beethoven, 1805, as Fidelio, rev. 1806, 1814); *Les deux journées, ou Le porteur d'eau* (comédie lyrique), Cherubini, 1800 (It., Mayr, 1801); Teniers (comédie, with M. J. Pain), 1800 (A.-P. M. G. Peellaert, 1826); *Zoé ou La pauvre petite* (comédie), Plantade, 1800; *La haine aux femmes* (vaudeville, with Pain), J. D. Doche and others, 1800; *Une folie* (comédie), Méhul, 1802 (Du Puy, 1806)

Fanchon la vielleuse (vaudeville, with Pain), Doche and others, 1803; *Héléna* (oc), Méhul, 1803; *Le désastre de Lisbonne* (drame), L. A. Piccinni, 1804; *L'intrigue aux fenêtres* (opéra-bouffe, with L. E. F. C. M. Dupaty), Isouard, 1805; *Cimarosa* (oc), Isouard, 1808; *Françoise de Foix* (oc, with Dupaty), Berton, 1809; *La belle au bois dormant* (féerie, with T. M. Dumersan), Doche, 1811; *Le séjour militaire* (oc, with Dupaty), Auber, 1813; *Les jeux floraux*, P. L. F. Aimon, 1818; *Valentine de Milan* (drame lyrique), Méhul, completed Daussoigne, 1822; *Jenny la bouquetière* (with Pain), Kreubé and Pradher, 1823; *Agnes Sorel* (comédie, with Dupaty), Peellaert, 1823; *Les deux nuits* (oc, with E. Scribe), Boieldieu, 1829

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D. Charlton: *Grétry and the Growth of Opéra-Comique* (Cambridge, 1986)

KARIN PENDLE (text), K. M. KNITTEL (work-list)

Bouissou, Sylvie (*b* Noisy-le-Sec, Seine-St-Denis, 8 July 1956). French musicologist. She received her musical training at the Versailles Conservatory (1974–81) and then at the Paris Conservatoire (1980–86), where she studied analysis, the history of music, and musicology. Concurrently, she studied music, and later musicology, with Jean Mongrédien at the University of Paris IV, gaining the doctorate in 1986 with a thesis on Rameau's *Les Boréades*. From 1985 to 1987 she held an Académie de France research scholarship at the Villa Medici, Rome, and in 1987 was appointed to teach at Tours University. In 1988 she became a researcher at the CNRS and in 1996 director of the Institut de Recherche sur le Patrimoine Musical en France.

Bouissou's chief area of research is French Baroque opera, particularly the works of Rameau. Her role in French musicology, however, goes further by virtue of two major enterprises she has undertaken. In 1991 she founded the Société Jean-Philippe Rameau, whose main aim is to publish Rameau's *Opera omnia* (work began on the projected 38 volumes in 1996), and in 1993 she initiated plans for *Musica gallica*, a collection of critical

Lili Boulanger



editions of French musical heritage, becoming its director in the same year. The originality of this series is that it brings together a number of public institutions and private patrons, thus playing a fundamental role in music publishing of a scholarly nature in France.

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JEAN GRIBENSKI

Boukoliasmos [boukolika] (Gk., from *boukolikos*: 'pertaining to keepers of cattle'). *See* PASTORAL, §2.

Boul, John [Jan]. *See* BULL, JOHN.

Boulanger, (Marie-Juliette Olga) Lili (*b* Paris, 21 Aug 1893; *d* Mézy, 15 March 1918). French composer. She grew up in a musical household, with both parents (Raïssa Mischetzky and Ernest Boulanger) and her sister Nadia trained or active as composers and performers. Her immense talent was recognized at the age of two, and she received a musical education from early childhood on. In 1895 she fell ill with bronchial pneumonia, after which her immune system was severely weakened. For the rest of her life she was almost constantly ill, with either passing infections or outbreaks of the chronic condition of intestinal tuberculosis which led to her death in 1918. Her frail health conditioned her life, through the need of constant care, and her musical career, as she had to rely on private composition and instrumental tuition rather than a full musical education at the Conservatoire. In December 1909, after her sister gave up her attempts to win the Prix de Rome, she decided to compete for the prize (her father Ernest Boulanger had won it in 1835). She prepared for the competition studying privately with Georges Caussade and, from January 1912, with Paul Vidal when she entered his composition class at the Conservatoire. After an unsuccessful first attempt in the 1912 competition, she won the Prix de Rome in 1913 with the cantata *Faust et Hélène*. Her success made the international headlines, as she was the first woman to win the prize for music. As a result, she was able to sign a contract with Ricordi that offered her an annual income in return for the right of first refusal on publication of her compositions.

Boulanger's first sojourn in the Villa Medici in Rome was cut short by the outbreak of World War I. In Rome she finished several compositions, including the song cycle *Clairières dans le ciel*. On her return to Paris she founded the Comité Franco-Américain du Conservatoire National, an organization which offered material and moral support to musicians fighting in the war. In 1916 she again spent several months in Rome, working on her five-act opera *La princesse Maleine*, the *Vieille prière bouddhique* and

her large-scale settings of Psalms cxxix and cxxx. She had to return home because of a rapid deterioration in her health. In the final two years of her life she concentrated her energies on trying to finish compositions begun earlier, in particular *La princesse Maleine*. In February and March 1918 she dictated to her sister her last composition, *Pie Jesu* for soprano, string quartet, harp and organ. She was buried in Montmartre cemetery.

Boulanger's choice and setting of texts shows her concern with social and political issues of her time. The outbreak of World War I is reflected in her choice of *La princesse Maleine* (a fairy tale with war as its central theme) and in the texts of her choral compositions: Psalms xxiv, cxxix and cxxx, and the prayer for peace, *Vieille prière bouddhique* (the eclectic mix reflects her fervent but open-minded Catholicism). Her text-setting followed earlier models of clear prosody as developed by Massenet, Fauré and Debussy. But whereas here and in terms of musical form she relied on such models, her quest for harmonic and instrumental colour encouraged innovative experiments, which are also reflected in her sketches. In her final works, in particular the *Pie Jesu*, Boulanger began to explore polytonality. Her imaginative use of orchestral colours, as at the beginning of her setting of Psalm 129 with its dissonant organ rumble from which the melodic line emerges, was later to influence composers such as Honegger in his *Jeanne d'Arc au bûcher* (1934–5).

WORKS

STAGE

La princesse Maleine (op, 5, M. Maeterlinck and T. Ricordi), 1911–18, unfinished

VOCAL

Choral: Ps cxxix 'Ils m'ont assez opprimé', Bar, male chorus, orch, 1910–16; Ps cxxx 'Du fond de l'abîme', A, T, chorus, org, orch, 1910–17; Les sirènes (C. Grandmougin), Mez, chorus, pf, 1911; Sous bois (P. Gille), chorus, orch, 1911; Soleils de Septembre, chorus, pf, 1911–12, inc.; Renouveau (A. Silvestre), chorus, 4 solo vv, pf/orch, 1911–13; Hymne au soleil (C. Delavigne), A, chorus, pf/orch, 1912; Le soir, chorus, pf/orch, 1912; Soir d'été, chorus, pf, 1912, inc.; La source (C. Leconte de Lisle), chorus, orch, 1912; La tempête (Pendant la tempête) (T. Gautier), chorus, pf, 1912; Pour les funérailles d'un soldat (A. de Musset), Bar, chorus, orch, 1912–13; Soir sur la plaine (A. Samain), S, T, chorus, orch, 1913; Vieille prière bouddhique (Buddhist prayer from *Visuddhimagga*, trans. S. Karpelès), T, chorus, orch, 1914–17; Ps xxiv 'La terre appartient à l'Eternel', T, chorus, org, orch, 1916

Other vocal: Maïa (cant., F. Beisser), S, T, B, pf, 1911; Reflets (M. Maeterlinck), 1v, pf/orch, 1911; Frédégonde (cant., C. Morel), S, T, B, pf, 1911–12, inc.; Attente (Maeterlinck), 1v, pf, 1912; Le retour (G. Delaquys), 1v, pf, 1912 [orig. version: La nef légère, chorus, pf, 1912]; 2 vocal fugues, 4vv: 1912, 1913; Faust et Hélène (cant., E. Adenis, after J.W. von Goethe), Mez, T, Bar, orch, 1913; Clairières dans le ciel (F. Jammes), cycle of 13 songs, T, pf, 1913–14 [nos. 1, 5–7, 10–13 orchd, 1915–16]; Dans l'immense tristesse (B. Galéron de Calone), 1v, pf, 1916; Pie Jesu, S, str qt, hp, org, 1918

INSTRUMENTAL

Valse, E, pf, 1905–6, inc.; Nocturne, fl/vn, pf/orch, 1911 [orig. Pièce courte]; Prélude, B, pf, 1911; Prélude, D♭, pf, 1911; Morceau de piano: thème et variations, pf, 1911–14; Cortège, (vn/fl, pf)/pf, 1914; D'un jardin clair, pf, 1914; D'un vieux jardin, pf, 1914; D'un matin de printemps, (vn/fl, pf)/orch, 1917–18; D'un soir triste, (str trio/vc, pf)/orch, 1917–18

LOST OR DESTROYED WORKS

La lettre de mort (E. Manuel), 1v, pf, 1906; Pss cxxxi, cxxxvii, solo vv, orch, 1907; Ave Maria, 1v, org, 1908; Apocalypse, solo vv, chorus, orch, 1909, inc.; 1 Corinthians xiii, chorus, orch, 1909; 5 études, pf, 1909; Pss i, cxix, chorus, orch, 1909; 3 études, pf, 1911; 2 études, pf 4 hands, 1912; Sonate, vn, pf, 1912–16; Alyssa (cant.), S, T, B, orch, 1913; Pièce, vc, pf, 1914; Pièce, ob, pf, 1914; Pièce, tpt, small orch, 1915; Poème symphonique, orch, 1915–16, inc.; Marche funèbre, small orch, 1916; Marche gaie, small orch, 1916; Sicilienne, small orch, 1916; Les pauvres (E. Verhaeren), 1v, pf, inc.; Ps cxxvi, chorus, orch, incl.

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ANNEGRET FAUSER (work-list with ROBERT ORLEDGE)

Boulanger, (Juliette) Nadia (*b* Paris, 16 Sept 1887; *d* Paris, 22 Oct 1979). French teacher, conductor and composer, sister of Lili Boulanger. Her father, Ernest Boulanger (1815–1900), was a composer (winner of the Prix de Rome in 1836) and singing teacher at the Paris Conservatoire; her mother, of Russian origin, had been one of his students. Nadia Boulanger entered the Paris Conservatoire at the age of ten, studying harmony with Paul Vidal and composition with Widor and Fauré; she also studied the organ privately with Vierne and Guilmant. She first came to public attention in 1908, when she wrote an instrumental fugue in a preliminary round for the Prix de Rome, rather than the vocal fugue required, resulting in a scandal. She progressed to the final round, however, and was placed second with her cantata *La sirène*.

Boulanger was promoted as a concert pianist and organist by the virtuoso pianist Raoul Pugno; from 1904 until his death in 1914, they often appeared on the same platform. They also collaborated as composers on a song cycle, *Les heures claires* (1909), and a four-act opera, *La ville morte*, to a libretto by D'Annunzio. A complete vocal score of the opera and the orchestration of Acts 1 and 3 survive, and the work was to have been staged in 1914, though due to Pugno's death and the events leading up to World War I, it was never performed. Boulanger's works

as a solo composer include over 30 songs, chamber music and a *Fantaisie variée* (1912) for piano and orchestra, written for Pugno. Her musical language is often highly chromatic (though always tonally based), and Debussy's influence is apparent in her fondness for modally-inflected melodic lines and parallel chordal progressions.

Boulanger stopped composing in the early 1920s. She was greatly affected by the premature death of her sister Lili, whom she considered to be more gifted than herself, and throughout her life, Boulanger assiduously promoted her sister's music. It is likely that her lack of confidence in her own ability as a creative artist and her self-critical attitude (the *Fantaisie variée* bears signs of extensive revision and is not performable in its present state) led her to concentrate on teaching. Nadia Boulanger is remembered as one of the foremost composition teachers of the 20th century and one of the first professional female conductors. She taught privately from the age of 16 until shortly before her death; her first pupils included her sister, who studied fugue with her in the summer of 1911.

Boulanger's first official post was as a teacher of piano and piano accompaniment at the Conservatoire Femina-Musica in Paris (1907). Later she was one of the first staff members of the Ecole Normale de Musique, where she taught harmony, counterpoint, music history, analysis, organ and composition (1920–39), and keyboard harmony (from 1957). She was a founder member of the American Conservatory at Fontainebleau in 1921, becoming its director in 1948. She was also professor of piano accompaniment at the Paris Conservatoire (1946–57). She was renowned as a charismatic lecturer and penetrating analyst.

Boulanger was also an important figure in American musical life in the 20th century. She toured the country as an organist in 1925, giving the première of Copland's



Nadia Boulanger

Symphony for organ and orchestra, and lived there during World War II, conducting the Boston SO, Philadelphia Orchestra and New York PO and teaching at Wellesley College, Radcliffe College and the Juilliard School. After the war, she often returned to the United States for lecture tours. Her American students at Fontainebleau, or at her Wednesday afternoon classes in her Paris home, included Bernstein, Carter, Copland, Harris and Virgil Thomson. Although Boulanger made her conducting début in 1912, directing her own music, it was not until 1934 that she made her first public appearance as a conductor in Paris. In 1936 she became the first woman to conduct the LPO. She often promoted the music of her sister and pupils, and had a particular fondness for Stravinsky's works, conducting the première of his *Dumbarton Oaks* in Washington (1938). In 1936, she founded a vocal ensemble (featuring both professional and amateur performers) whose repertory ranged from 16th-century French music to works by contemporary composers. They recorded madrigals by Monteverdi in 1937 with Boulanger at the piano, a disc which was the most comprehensive survey of his music then on record. Their other recordings included Brahms's *Liebeslieder* waltzes, accompanied by Boulanger and one of her young protégés, Dinu Lipatti.

Boulanger was named *maître de chapelle* to Prince Pierre of Monaco (an honorary post) in the late 1940s, remaining in this post during Prince Rainier's reign; she was also president of the Prince Pierre composition competition, and frequently appeared as an adjudicator for international piano competitions. Despite increasing deafness and failing sight, she continued working almost until the end of her life. Among many honours and decorations, Boulanger received honorary doctorates from Oxford and Harvard, and an honorary fellowship of the Royal College of Music, she was a member of the American Academy of Arts and Sciences and a Grand Officier de la Légion d'Honneur, and she was presented with the Order of St Charles of Monaco and the Order of the Crown of Belgium.

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(selective list)

Vocal: Allons voir sur le lac d'argent (A. Silvestre), 2vv, pf, 1905; Ecoutez la chanson bien douce (P. Verlaine), 1v, orch, 1905; Les sirènes (C. Grandmougin), female chorus, orch, 1905; A l'aube (Silvestre), chorus, orch, 1906; A l'hirondelle (A. Sully Prudhomme), chorus, orch, 1908; La sirène (E. Adenis/Desveaux), 3vv, orch, 1908; Dnégouchka (G. Delaquys), 3vv/orch, 1909

Over 30 songs for 1v, pf, incl.: Extase (V. Hugo), 1901; Désepérance (P. Verlaine), 1902; Cantique de soeur Béatrice (M. Maeterlinck), 1909; Une douceur splendide et sombre (A. Samain), 1909; Larme solitaire (H. Heine), 1909; Une aube affaiblie (Verlaine), 1909; Prière (Bataille), 1909; Soir d'hiver (N. Boulanger), 1915; Au bord de la nuit, Chanson, Le couteau, Doute, L'échange (C. Mauclair), 1922; J'ai frappé (R. de Marquein), 1922

Chbr and solo inst: 3 pièces, org, 1911, arr. vc, pf; 3 pièces, pf, 1914; Pièce sur des airs populaires flamands, org, 1917; Vers la vie nouvelle, pf, 1917

Orch: Allegro, 1905; Fantaisie variée, pf, orch, 1912

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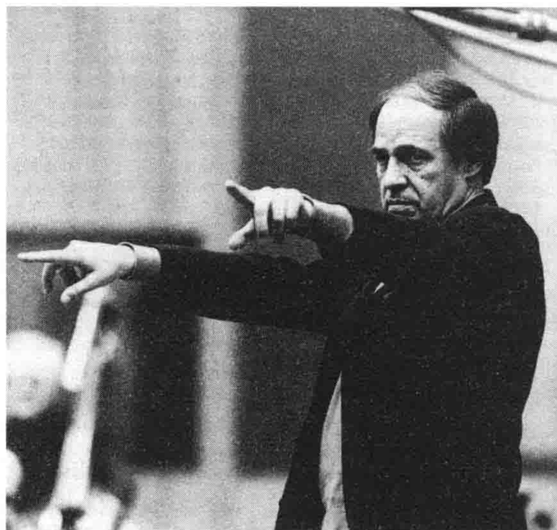
CAROLINE POTTER

Boulez, Pierre (*b* Montbrison, Loire, 26 March 1925). French composer and conductor. Resolute imagination, force of will and ruthless combativeness secured him, as a young man, a position at the head of the Parisian musical avant garde. His predecessors, in his view, had not been radical enough; music awaited a combination of serialism with the rhythmic irregularity opened up by Stravinsky and Messiaen. This call for a renewed modernism was widely heard and widely followed during the 1950s, but its appeal gradually weakened thereafter, and in the same measure his creativity waned. He began to be more active as a conductor, at first specializing in 20th-century music, but then, in the 1970s, covering a large and general repertory. Towards the end of that decade he turned his attention to an electro-acoustic music studio built for him in Paris, where he hoped to resume the effort to create a new musical language on a rational basis. After a brief hiatus, though, conducting became again his principal means of expressing his independence and clarity of vision.

1. Compositional career. 2. Conducting. 3. Compositional style.

1. COMPOSITIONAL CAREER. As a boy Boulez divided his attention between music and mathematics. He sang in the choir of his Catholic school at St Etienne, he enjoyed playing the piano; but his early aptitude for mathematics marked him out – at least in the eyes of his father, a steel industrialist – for a career in engineering. On leaving school in 1941, he spent a year attending a course in higher mathematics at Lyons with a view to gaining admission to the Ecole Polytechnique in Paris. During that year he made what progress he could with music, cultivating his proficiency as a pianist and acquiring a grounding in theory.

It was the latter which stood him in good stead when he moved to Paris in 1942 and, against his father's wishes, opted for the Paris Conservatoire rather than the Ecole Polytechnique; he had failed the pianists' entrance examination. After three years he took a *premier prix* in harmony, having attended Messiaen's famous harmony class. Along with some of his contemporaries in Messiaen's class, he took exception to the hidebound curriculum of the Conservatoire and looked beyond its walls for instruction in counterpoint. This he studied privately with Andrée Vaurabourg, the wife of Arthur Honegger.



1. Pierre Boulez, 1979

It was in Messiaen's class that Boulez, respected as well as encouraged by his teacher, first gave proof of exceptional abilities as a music analyst. Quick to detect genuine originality of craftsmanship, he equally quickly lost patience with music whose renown rested on anything less substantial. He viewed composition as a form of aesthetic research and demanded that it be conducted on stringently scientific (that is, logical) lines; in this light, the cult of personal stylistic development – a hangover from Romanticism – counted for nothing. Infected by a common zeal, Boulez and a number of his fellow pupils demonstrated their protest vocally at performances of works whose modernity they considered a facile and arbitrary disguise; not even the personal reputation of Stravinsky was sacrosanct, and many a lesser one was mercilessly deflated.

His own aesthetic researches at the time had led him to 'a very clear awareness of the necessity for atonality'. When Schoenberg's pupil Leibowitz began to introduce dodecaphonic music to the French public, Boulez readily applied to him for instruction in serial techniques. Within a year his earliest published compositions (*Notations*, the Flute Sonatina, the First Piano Sonata, *Le visage nuptial*) had taken shape; his inventive energies had taken the route suggested by Schoenberg's Wind Quintet op.26 (which he had heard in 1945) and by the later works of Webern. Again, Boulez was subsequently to write: 'Any musician who has not felt ... the necessity of the dodecaphonic language is OF NO USE ('Eventuellement ...', 1952, in Boulez, 1966)

On the recommendation of Honegger, Boulez was appointed musical director of the new Compagnie Renaud-Barrault in 1946. He thus laid the solid foundations of his career as a conductor with performances of theatre music, including specially composed scores by Auric, Poulenc and Honegger himself. (Roger Desormière, from whom he received guidance, could be considered his one 'teacher' of conducting.) Boulez was in charge of Milhaud's music for Claudel's *Christophe Colomb* when the company's production of the play was recorded on disc, and in 1955, the penultimate year of his association with the company, Boulez himself wrote the incidental music for their production of the *Oresteia* at the Bordeaux Festival.

The first works that made Boulez's reputation as a composer were those that came after his début pieces: the Second Piano Sonata and *Le soleil des eaux*. The latter, first given as a cantata in Paris in July 1950, grew out of some incidental music Boulez wrote for a radio production of Char's work of the same name, broadcast in April 1948. The music of the original version, reworked, became 'Complainte du lézard amoureux', and Boulez added to this a second movement, 'La sorgue'. The scoring of the cantata, both impressionistically delicate and violent, has a hallucinatory clarity which accords well with Boulez's surrealist intentions.

In contrast with the one-movement Sonatina and the two-movement First Sonata, Boulez's Second Sonata is a monumental work in four movements. Avowedly modelled on Beethoven, its movements follow a sufficiently Classical pattern for the many facets of Boulez's style to be systematically deployed. The work's reputation grew less from relatively obscure early performances by Yvette Grimaud and Yvonne Loriod than from circulation of the score, which was published in 1950. This composition, more than any other, first spread Boulez's fame abroad: its first performance in Darmstadt (by Loriod in 1952) was one of the most eagerly awaited musical events of the postwar years, and through the advocacy of Tudor it reached the ears of the American avant garde.

Immediately afterwards came the *Livre pour quatuor*, which foreshadows much of the later development of Boulez's musical thinking. The work is in the form of a collection of movements, and it is left to the later development of Boulez's musical thinking. The work is in the form of a collection of movements, and it is left to the performers to select which will be given at any one performance. Thus the *Livre* anticipates those works of the late 1950s in which the performer is allowed to choose his own path through the music. Its immediate significance, however, was as a pointer towards the technique of 'total serialization'. Stimulated by the last works of Webern and by Messiaen's *Quatre études de rythme* (1949–50), Boulez sought to develop a technique whereby the principles of serialism could be made to govern the timbre, duration and intensity of each sound, as well as its pitch. Some of the movements of the *Livre pour quatuor* may be considered as first sketches towards such a technique.

By 1951 Boulez had arrived at a stage where he could commit his first essays in the new technique to paper – and to magnetic tape. The resources of the studio for *musique concrète* run by Schaeffer under the auspices of French radio enabled Boulez to compose two *Etudes* in which the precise organization of timbres, durations and intensities could remain immune from the hazards of human performance. These hazards proved to be a real stumbling-block in *Polyphonie X* for 18 soloists (1950–51), which was composed for and performed at the 1951 Donaueschingen Festival. The last, and most successful, of Boulez's essays in total serialization was *Structures I* for two pianos (1951–2). Organization of timbres was here replaced by that of 'modes of attack', and the treatment of durations in particular became more flexible in the last two of the work's three sections. The first section was performed at a Paris concert in 1952 by Messiaen and the composer.

At the same time Boulez completed a first revision of his early cantata, *Le visage nuptial*. Originally written for two vocal soloists and a chamber ensemble, the work was reorchestrated for very much larger forces including a women's chorus. Densely orchestrated and richly polyphonic, the work reaches towards lyrical paroxysm and its style shares certain features with both Messiaen and the Expressionism of Berg. In two of its five movements (each a setting of a poem by Char) Boulez freely used quarter-tones (though he expunged these from his revision of 1986–9). It was not until December 1957 that the five-movement version was given its first performance, under the composer's direction, in Cologne.

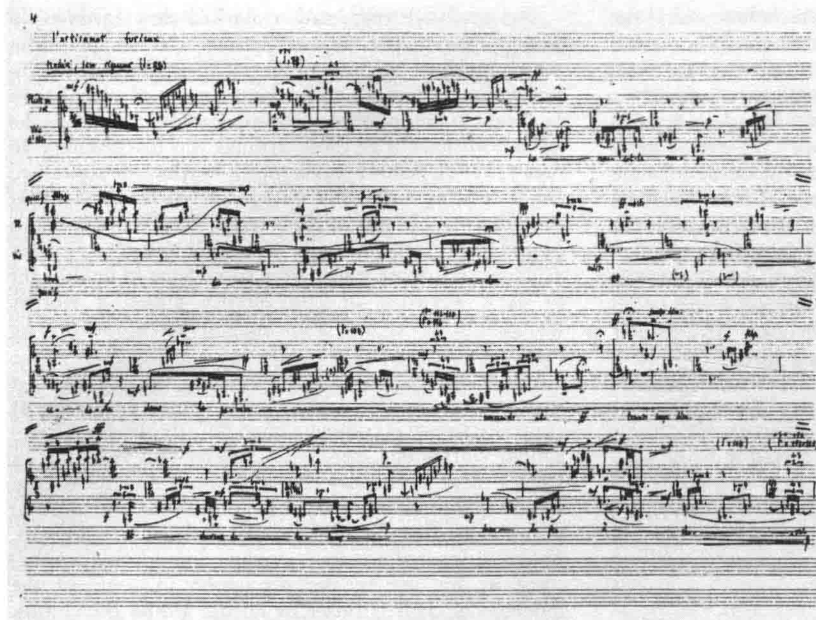
The next five years saw a marked slowing down in Boulez's production as a composer. It was a period in which much of his musical thinking found expression in articles on technique and aesthetics, many of which are to be found in the collection *Relevés d'apprenti*. Perhaps the most notorious of all these writings was his 'obituary' in *Score* (1952) 'Schönberg est mort', in which he continued his protest against what he considered the inadequate working-out of musical discoveries. But this was also a period during which Boulez won wide and even popular acclaim for a work which very soon came to be thought of as a keystone of 20th-century music, a worthy companion to *The Rite of Spring* and *Pierrot Lunaire*: *Le marteau sans maître* (1953–5).

Unlike Boulez's earlier settings of Char's poetry, *Le marteau sans maître* is scored for a small ensemble; its contralto soloist is complemented only by alto flute, xylorimba, vibraphone, percussion, guitar and viola (fig.2). Char's three poems are embedded in a nine-movement structure of interlacing settings and related instrumental movements. Recalling the cellular style of late Webern, Boulez cultivated a certain rhythmic monotony, emphasized by his use of the percussion in some of the movements. This is offset by abrupt tempo transitions, passages of broadly improvisatory melodic style, and – not least of all – the fascination of exotic instrumental colouring, underlining the basically static conception of the work.

In 1954, supported by the Compagnie Renaud-Barrault and by the patronage of Suzanne Tézenas, Boulez was able to found the Domaine Musical series of concerts. New works were given carefully prepared performances in programmes which included only those works of the past thought to be of special relevance to contemporary music. These 'composers's concerts' found an enthusiastic following in Paris, and set a pattern which has since been widely and successfully imitated. The Domaine Musical gave European premières of works by Stravinsky, Messiaen and many younger composers of different nationalities. Its concerts became a regular feature of Parisian musical life, and in 1967 Boulez was succeeded as musical director by Amy.

Following the success of *Le marteau sans maître*, Boulez began to be in considerable demand as a teacher of composition. He taught at Darmstadt annually from 1954–6 and four times again between 1960 and 1965; he was also professor of composition at the Basle Musik-Akademie (1960–63), a visiting lecturer at Harvard University (1963) and an active private teacher. It was at Darmstadt that he gave the series of lectures which were to become *Penser la musique aujourd'hui*. The book outlines in systematic fashion the developments of serial technique which followed Boulez's preoccupation with total serialization; in particular, it relates to the group of works (the Third Piano Sonata, *Poésie pour pouvoir*, *Doubles*, *Structures II*, *Pli selon pli*) he composed between 1957 and 1962.

By now the broadening of his serial techniques had led Boulez to an interest in the possibilities of open form. At one level, individual works were increasingly to be seen as parts of a greater whole, a 'work in progress', to be taken up again and reworked as the larger entity came to assume its own shape. The two *Improvisations sur Mallarmé* for soprano and percussion ensemble (1957) in this way became parts of *Pli selon pli* (1957–62), which



2. Autograph manuscript of the opening of 'L'artisanat furieux' from the 1954 version of Boulez's 'Le marteau sans maître'

then underwent intermittent change during a period of 30 years; an early version of its opening section, *Don*, gave rise to *Eclat* (1965), another continuing project; and *Doubles*, commissioned by the Lamoureux Orchestra for performance in 1958, was later expanded as *Figures–Doubles–Prismes* (1963), which is also in principle unfinished. But more far-reaching was the freedom Boulez now tended to give the performer. There are, for example, passages in *Improvisation sur Mallarmé II* that are marked 'senza tempo', leaving the soloist and conductor free to judge durations for themselves.

In the Third Sonata the performer has considerably more freedom of choice. Within certain limits, the order of the work's five movements may be freely selected; within movements themselves, the performer is offered a number of alternative routes, and must choose which passages to perform and which to omit. However, the composer's planned scheme of options represents a much firmer control over the work's identity than is to be found in such aleatory music as Stockhausen's *Klavierstück XI*. Only two of the sonata's movements have so far been published, the remainder having been withdrawn into the category of 'work in progress'. Completed works of the period include *Poésie pour pouvoir* for orchestra and tape, and *Structures II* for two pianos. The former, based on a text by Michaux, continues the spatial exploitation of orchestral sound which Stockhausen inaugurated with his *Gruppen*. *Structures II* (1956–61) complemented the studies in serialism of 1951–2 with examples of a more developed and freer serial technique.

The extent of Boulez's new freedom is perhaps most amply demonstrated in *Pli selon pli*, a work for soprano and large orchestra in five movements, sub-titled 'portrait de Mallarmé'. Extended passages in which the registers of notes remain fixed make for a new simplicity of style, particularly in the vocal writing of the three *Improvisations* which form the work's central core. The density of instrumental textures varies from the use of the full orchestra in the outer movements to the delicate chamber ensemble which accompanies the second *Improvisation*. The frequently ornate vocal style of the work does not preclude a somewhat expressionistic treatment of Mallarmé's text, but Boulez's real homage to the poet lies deeper, in the formal correspondences between his music and Mallarmé's poetic syntax.

Eclat for 15 instruments (1965) heralded a group of compositions in which Boulez turned his attention to variously constituted chamber ensembles of moderate size. This work, featuring an important solo piano part among the nine non-sustaining instruments of its original version, finally grew into *Eclat/Multiples* for orchestra. In *cummings ist der Dichter* for 16 solo voices and 24 instruments (1970, rev. 1986), Boulez invented a new type of chamber cantata; more concise than *Pli selon pli*, the work is another portrait of a poet, and is again built around a central 'improvisatory' section in which sustained notes alternate with violent vocal ejaculations.

The possibilities of open forms continued to exercise his imagination. In *Domaines*, for clarinet alone or with 21 instruments (1961–8), as in *Poésie pour pouvoir* and *Figures–Doubles–Prismes*, Boulez emphasized the role of spatial location in the distribution of the ensemble; the solo clarinettist moves among the work's six instrumental groups. The freedom given to the performers in determining the work's form is allotted alternately to the soloist and to the ensemble, under the leadership of the conductor. The original plan (1971) for '. . . *explosante-fixe* . . .' sets out a wide range of possible forms for selection by the players involved, whose number and instruments Boulez does not prescribe. He returned in 1968 to his 'work in progress' then of longest standing, the *Livre pour quatuor* he had embarked on 20 years previously; he prepared a new version (*Livre pour cordes*) for full string orchestra of two of its movements which, in a further revision in 1988, were to become one.

The recomposition of older pieces became a major part of Boulez's creative life. *Le soleil des eaux* had already been revised in 1965; a version of *Notations* for enormous orchestra was begun in 1978; and in the 1980s several works were rethought, from *Le visage nuptial* through *Pli*

selon pli to *cummings ist der Dichter*. Boulez – who has spoken also of amending *Polyphonie X*, *Poésie pour pouvoir* and *Domaines*, and has started at least the last of these tasks – felt that his growing experience allowed him to improve or extend what he had written in his twenties and thirties, but he was also committed to an aesthetics of proliferation, to a belief that, within the centreless universe of serialism, musical ideas held limitless potential for development. Hence the difficulty, too, of bringing pieces to a conclusion: major works that seem destined to remain unfinished include the Third Piano Sonata, *Figures–Doubles–Prismes*, *Eclat/Multiples*, '. . . *explosante-fixe* . . .' and *Répons*, of which the last was designed to exploit the possibilities of digital sound manipulation that were being developed at Boulez's research facility, the Institut de Recherche et Coordination Acoustique-/Musique, which started to come into operation towards the end of the 1970s.

Proliferation is important also to the textures and forms of Boulez's later works, most of which are based either on the '. . . *explosante-fixe* . . .' kit (a group including the orchestral *Rituel*, which is unusual for this composer in its monumental conception, in having been instantly completed and in having resisted change) or on a sequence of harmonies derived from a musical spelling of Paul Sacher's surname (*Messagesquisse, Répons*, the *Dérive* series).

More ambiguous is Boulez's commitment to the electronic medium. His hopes for IRCAM, expressed in manifestos, were that it would be a meeting-place for scientists, composers and performers, a laboratory in which the musical adventure of the 20th century could at last be continued – not the sophisticated electro-acoustic music studio it quickly became. If, nevertheless, he took advantage of what he had, and created *Répons* partly to show off IRCAM's digital machinery for storing and transforming sounds in live performance, the electronic aspect here is perhaps less central than the opposition that had generated *Eclat/Multiples*, between tuned percussion (six soloists, amplified and altered) and a chamber orchestra of wind and strings (untransformed). *Dialogue de l'ombre double* (1982–5), a recomposition of *Domaines*, shows a far more integrated use of electronic voice-change, applied to a solo clarinet, and the development of '...*explosante-fixe*...' into a concerto for MIDI flute (1991–3) does the same, within music characteristically caught between thrill and desperation. But the works of this period that show most inventiveness and control in terms of timbre are the extensions for large orchestra of the piano *Notations* (1945), from which Boulez had come to date his career as a composer.

2. Conducting. Boulez's conducting career began with the Domaine Musical concerts, where he conducted many new works by young composers as well as his own *Le marteau sans maître*. In 1957, at the invitation of Scherchen, he conducted the first performance of *Le visage nuptial* in Cologne; during the next year, he not only conducted the première of *Doubles* in Paris, but participated with Rosbaud and the Grosses Orchester der SWF in the first performance of *Poésie pour pouvoir*. He was again invited to conduct the same orchestra when an early version of *Pli selon pli* was introduced in Cologne in 1960; meanwhile, he had become a guest conductor with the orchestra, and had taken up residence in Baden-Baden, partly as a gesture of revolt against French musical conservatism. (The German spa town remained his principal home for 20 years, until he returned to Paris to take charge of IRCAM and assume a position at the Collège de France.) Although always primarily concerned with the performance of 20th-century music, and notably that of Debussy, Stravinsky, Webern and Messiaen, he extended his repertory during this time to include a number of earlier works (by Haydn, Beethoven, Schubert and others) with which he felt a special affinity.

After some years of alienation from the official musical world in Paris, Boulez returned there triumphantly in 1963 to conduct the first Paris Opéra production of *Wozzeck*. Very quickly he came to be in demand for a wide variety of occasions in many different countries. In 1964 he conducted a special concert performance of *Hippolyte et Aricie* for the Rameau bicentenary celebrations in Paris, in 1965 he was at the Edinburgh Festival to conduct *Pli selon pli* and in 1966 he was entrusted with *Parsifal* at the Bayreuth Festival. In 1967 he became a guest conductor with the Cleveland Orchestra, with whom he made a number of recordings, and four years later he was appointed principal conductor of both the BBC SO and the New York PO. He relinquished these posts in 1974 and 1977 respectively. In 1976 he conducted the *Ring* at Bayreuth, in Patrice Chéreau's controversial production, and in 1979 at the Paris Opéra he had charge of the first production of Berg's *Lulu* in complete form. After this he reduced his conducting commitments drastically, but by the 1990s he was performing and recording frequently again, mostly in his favourite 20th-century repertory, but with some new acquisitions (Bruckner, Strauss).

Boulez's performances are primarily noted for their analytical clarity of sound: every note, even in complex scores, makes its point as a contribution to the whole. This proved an invaluable feature of Boulez's pioneering performances of new music, even though at first they were often hampered by some aridity in orchestral sonority. Given superior orchestras, the freshness of his approach gave particularly successful results in his performances of Debussy's scores, presenting a stark contrast with a long-standing tradition of impressionist cloudiness. A certain deliberacy of forward propulsion, admirably suited to many of the modern scores he performs (*The Rite of Spring*, for instance), can at other times impede the flow or overload the beat: the sensitivity of his musical ear is widely and justly renowned; the suppleness of his 'muscle' is less likely to claim such regard. He brings a composer's insight to the shaping of structure and form, and imagination to his interpretation of a work's aesthetic. This insight and imagination is also displayed in his verbal introductions to many of the works he performs, for he has continued, both in the concert hall and through the mass media, to be a most active propagandist and spokesman for the music of the 20th century.

3. Compositional style. Boulez's famous phrase about 'organized delirium' ('Son et verbe', 1958, in *Relevés d'apprenti*, 1966) is a most useful starting-point for examining his style and aesthetics. 'Delirium' situates the music's essential poetics: it points to the post-Expressionist colouring of individualist subjectivism in which the humanism of Boulez's music has its deepest roots; and it directs the listener's attention to the unique inflections of the composer's voice. 'Organization', on the other hand, speaks of the effort to exteriorize expression in universal

Ex.1

terms: it indicates the nature of the Platonic model to which Boulez relates his work, and instructs one to seek out the logic in its workings. Composers of Boulez's generation have commonly seen the inseparability of style and logic as a criterion of musical excellence; and it is within such terms as theirs that critical analysis of Boulez's music has most often been conducted.

With rare exceptions (notably in the Third Piano Sonata), Boulez's music displays its firmest foundations in linear, melodic thinking. In adopting and imaginatively developing the principles of Schoenbergian serialism in his organization of pitches, Boulez rapidly evolved a melodic manner of wide-ranging flexibility. The freedom with which he uses every possible tempered melodic interval is restrained only by a recurrent tendency of these intervals to fall into 'characteristic' aggregations, somewhat in the manner of Webern. This gives rise to melodic 'cells', which can be used in an overtly thematic manner, as in the early sonatas and in the Sonatina, whose form is modelled on that of Schoenberg's *Kammersymphonie* op.9, and from which the following examples are taken. Ex.1 shows a principal theme of the work and some of its later appearances. The figure *x*, taken from a characteristic opening flourish (ex.2), is later used, together with its

Ex.2

inversion (*x′*), retrograde (*x″*) and retrograde inversion (*x‴*) forms, as the basis of an extended development section (ex.3). The use of repeated notes in this example anticipates their appearance in the first movement of the Second Piano Sonata, where they help to articulate the motivic content.

In the works with orchestra of the late 1940s, instrumental overlapping tends to create a more obvious continuity of melodic line and there is correspondingly less emphasis on chiselled melodic-rhythmic cells. Even in those works of 1951–2 where Boulez was applying a technique of total serialization, there is not the marked discontinuity of horizontal line which characterizes the 'point' (isolated note) composition of Stockhausen's contemporary works (e.g. *Punkte* for orchestra). Melodic passages are given to individual instruments in *Polyphonie X*; indeed, in the first piece of *Structures I*, the use of constant dynamic levels and modes of attack does much to emphasize the continuous conception of each polyphonic strand. (The wide leaps in register between notes do not affect this fundamental continuity: they had been part of Boulez's melodic thinking for the piano since the time of the First Piano Sonata, as that work's second movement clearly shows.)

The broader serial thinking of subsequent years produced a distinctly more improvisatory melodic style – sometimes highly embellished, sometimes circling round a central note or group of notes. As an example of this, the writing for solo clarinet in *Domaines* is interesting – often a single note is decorated in a manner suggesting, in Boulez's own phrase, 'a polyphony which remains latent' (*Boulez on Music Today*, p.137). The opening of *Improvisation sur Mallarmé I* (ex.4) demonstrates the effect of a fixed 'constellation' of registers in melodic writing of this kind. Another, more incidental, feature of certain works of this period is the use of preponderant intervals, usually by means of a careful shaping of the registral scheme in an appropriate way; thus, much of *Le marteau sans maître* shows a preponderance of minor 3rds (see ex.5), and *Improvisation sur Mallarmé II* is likewise marked by major 9ths.

Ex.3

Ex.4

Pas trop lent (58 ⁄♩ ⁄ 66)

très souple

SOPRANO

Le vier-ge, le vi - va - ce et le bel au-jourd'hui

Va - t'il nous dé - chi - rer a - vec un coup d'aile i-vre

Ce lac dur ou - bli - é que han - te sous le - gi - vre

etc

The fixing in register of a field of pitches over a comparatively long stretch of music is a rather sporadic phenomenon in Boulez, though he continues to resort to this technique in '. . . *explosante-fixe* . . .'. The static, decorative effect to which it gives rise is particularly evident in certain passages of Boulez's writing for the piano (in *Structures II* and *Eclat*, for instance); and in *Don*, the opening section of *Pli selon pli*, it notably draws the attention from the pitch structure to details of instrumental timbre. By contrast, Boulez went to the other extreme in his early works. Here he consistently avoided fixity of register by maintaining a steady flow of transpositions, even in the slower passages of orchestral writing occurring in *Le visage nuptial* and *Le soleil des eaux*. Sometimes, indeed, the flow is so fast as blatantly to contravene the Schoenbergian guiding principle of octave avoidance (see exx.1*d* and 3).

Boulez's polyphonic thinking, unlike Webern's, is allied to a harmonic style of some density which has its roots not only in Schoenberg but in Messiaen too. This is evident in Boulez's richly sounding vertical aggregates and instrumental voicing, in his cluster effects, in his treatment of the extreme registers of the piano, and in his occasional use of organum-like parallel chord movement (see ex.1*d*; more complex examples are to be found in later works such as *Eclat*). Less obvious, although no less effective than parallel homophonic movement, are those passages dominated by preponderant harmonic intervals. The third movement of the Second Piano Sonata is haunted by major 2nds; and the character of *Le marteau sans maître* owes much to the deployment, both melodically and harmonically, of 3rds and 6ths (ex.5).

This example demonstrates one of the methods most commonly used by the serialists in their attempts to bring about a fusion between horizontal and vertical pitch structures. The melodic line in ex.5*a* contains a full range of intervals, yet for the most part it is developed from the sort of chordal spacing suggested in ex.5*b*, which is exclusively occupied with the minor 3rd and its inversion. (In the transcription of this example, certain details are omitted, notably the part for percussion.) It should be noted, however, that this type of fusion leaves the typical melodic and harmonic textures unaltered. The harmonic writing here is obstinately in four parts; and only the slight hint of 'latent polyphony' in the vocal line shows Boulez moving towards the textural fusion which marks the Third Piano Sonata.

The procedures Boulez came to use in order to produce suitably mobile pitch structures from serial premises are described in *Penser la musique aujourd'hui*. In the example he gives there, a melodic series is broken up into polyphonic segments (one- to three-part writing), each of which is thickened by 'multiplication' – that is, by transposing the same interval or chord onto each of its notes. (For example, if the segment F–G–B is multiplied by the interval C–E♭, the result is F(–A♭)–G(–B♭)–B(–D), i.e. F–G–A♭–B–B♭–D.) It is this technique of multiplication that represents the true 'diagonal' between melody and harmony. It is possible that Boulez had been consciously seeking this path from the very start; rapid flourishes using equal durational values (e.g. ex.2) frequently appear in the early works and may have been conceived, if naively so, as a fusion between vertical and horizontal writing. But it is only the later technique that represents a truly serial approach to textural density, offering a solution which had eluded Boulez at the time of his research into the possibilities of total serialization.

A way into the serialization of rhythm came from the arithmetical series of durational values in Messiaen's *Mode de valeurs et d'intensités*. Boulez favoured the same approach (see *Structures Ia*), and his subsequent conception of musical time owes much to it. However, the 'global' organization of time and the performance of rhythms within time require greater differentiation than the exclusive use of such durational series offers. In *Structures Ib*, Boulez introduced regular subdivisions of the larger temporal units, and soon (see 'Eventuellement . . .', 1952) he was finding ways of incorporating a flexibility of rhythmical movement commensurate with that of his early works.

Ex.5

(a) Third movt

Modéré sans rigueur (♩ = 52)

La rou - lot - te rou - ge au bord du clou etc

(b) Second movt

Plus rapide, irrégulier et heurté (♩ = 120, ♪. = 80)

XYLORIMBA

VIOLA (con sord.)

etc

These works were firmly founded on a form of cellular rhythmic motivicism which derived from the practice of Messiaen. Small rhythmic groups could be varied and developed by using simple procedures of permutation, augmentation, diminution, extension and elision; in this way, a very small number of rhythmic ideas could engender enough rhythmic forms to sustain an extended composition. There are some simple examples of this in the Sonatina. The values marked *x′* in ex.1*b* are a regular diminution of the first three notes of ex.1*a*; and the first four values of ex.1*b* appear in a reversed form in ex.3 (*x* and *x′*; retrograde in *x″* and *x‴*). As a means of articulating the thematic content of sonata forms, the technique has many advantages, and it corresponds admirably to the use of recurrent pitch aggregates.

A similar correspondence can be found in nonthematic music, where passages of varying rhythmic regularity can be set off against highly regular or highly irregular passages; this parallels the musical characterization that can be achieved by the control of pitch structures. The extreme regularity of the subdivisions in *Structures Ib* continues to represent one type of characterization, as, for example, in *Domaines* (see the writing for trombones in their 'Miroir' section). The harmonic example of *Le marteau sans maître* (ex.5*b*) shows how regularity of values can link up with motivic thinking. Irregular durations are generally formed by introducing 'irrational' subdivisions (a technique Boulez took over from Varèse and Jolivet) or by adding fractional values in the manner of Messiaen (ex.1 contains simple instances of both techniques). From the first, these rhythmic techniques were an important factor in the suppleness of Boulez's melodic style, especially in his writing for the voice. Ex.5*a* is a typical example of the masterly way in which he welds together rational and irrational, regular and irregular elements.

In many of his works, Boulez's approach to problems of musical form has been guided by a poetic text. In *Le visage nuptial* the relationship between text and musical form is particularly transparent: it is a curiosity of the final version of this work that, for all the vast orchestral resources Boulez could call upon, there are amazingly few bars of vocal inactivity. The text very closely determines the form of the music, even when (as in the fourth movement, 'Evadné') it is merely declaimed relentlessly in unpitched semiquavers. *Le soleil des eaux* shows a marked advance on this, and its instrumental interludes and wordless vocalise anticipate the commentary movements in *Le marteau sans maître*. In the later vocal works, the texts become 'sources of irrigation', the 'centre and absence' of the musical conceptions Boulez builds around them ('Poésie – centre et absence – musique', 1963, in Boulez, 1981). They continue to suggest forms, without dominating them.

The instrumental forms preferred by Boulez in the late 1940s are only superficially affiliated with the neo-classical movement. Sonata forms provided the merest skeleton, a pretext for thematic presentation and development at a time when Boulez's serial language was superbly equipped to follow those lines. His later forms are both more freely conceived and more sectional. Serial organization on a broad scale stimulates the invention of forms whose constituent parts are related only to one another, rather than to a pre-existing model. It also provides general criteria for linking structures in a number of alternative ways, thus clearing the way for the open forms Boulez used in, for example, the Third Piano Sonata and *Domaines*. In the Sonata the five movements, or 'formants', can be played in a number of different orders, always grouped round the central 'Constellation'; the order and choice of sections within formants is similarly variable. In *Domaines* there are 12 sections to be played through in two groups of six, the order being chosen once by the soloist, once by the conductor.

To have gained a perspective in which serialism implies, and even logically entails such freedom, is one of the triumphs of Boulez's imagination. Yet the earlier works are far too convincing in themselves to be dismissed as preparatory exercises. Some critics have shown concern at the vast difference in character between early Boulez and post-1952 Boulez. The 'musical scientist' may indeed have satisfied his thirst for a system; but, so long as that system remains an open one, he is still free to go on making discoveries.

WORKS

VOCAL–ORCHESTRAL

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Le visage nuptial (Char), S, A, female chorus, orch, 1951–2 [after chbr work], Steingruber, Bornemann, Cologne Radio Chorus and SO, cond. Boulez, Cologne, 4 Dec 1957; rev. 1986–9, Bryn-Julson, Laurence, BBC Singers, BBC SO, cond. Boulez, London, 25 Jan 1988 [inc.], same perfs., Metz, 16 Nov 1989 [complete], unpubd

Pli selon pli (S. Mallarmé), S, orch, 1957–62:

1 Don, S, pf, 1960; Rogner, Bergmann, Cologne, 13 June 1960 [first perf. of Pli selon pli], unpubd; new version, S, orch, 1960–62, Rogner, SWF SO, cond. Boulez, Amsterdam, 5 July 1962; rev. 1989–90, Tuomela, Finnish RSO, Eötvös, Helsinki, 18 April 1990, unpubd

2 Improvisation sur Mallarmé I: Le vierge, le vivace et le bel aujourd'hui, S, hp, tubular bells, vib, 4 perc, 1957; Hollweg, members of NDR SO, cond. Rosbaud, Hamburg, 13 Jan 1958; arr. S, orch, 1962, Rogner, SWF SO, cond. Boulez, Donaueschingen, 20 Oct 1962

3 Improvisation sur Mallarmé II: Une dentelle s'abolit, S, cel, hp, pf, tubular bells, vib, 4 perc, 1957; Hollweg, members of NDR SO, cond. Rosbaud, Hamburg, 13 Jan 1958

4 Improvisation sur Mallarmé III: A la nue accablante tu, S, orch, 1959; Rogner, SWF SO, cond. Rosbaud, Donaueschingen, 10 June 1959; rev. 1983–4, Bryn-Julson, BBC SO, cond. Boulez, London, 23 Feb 1984; both versions unpubd

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cummings ist der Dichter, 16 solo vv/mixed chorus, chbr orch, 1970; Schola Cantorum Stuttgart, Stuttgart RSO, cond. Boulez, Gottwald, Ulm, 19 Sept 1970; rev. 1986, Stockholm Chamber Choir, Ensemble InterContemporain, cond. Boulez, Strasbourg, 23 Sept 1986

ORCHESTRAL

full

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1968; rev. in 1 mvt 1988, BBC SO, cond. Boulez, London, 17 Jan 1989
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chamber

Notations, 11 nos., 1946, unpubd [arr. of pf pieces]
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Eclat, 9 perc, 6 insts, 1965 [related to original Don and Strophes]; members of Los Angeles PO, cond. Boulez, Los Angeles, 26 March 1965; extended as Eclat/Multiples, 9 perc, orch, 1970, BBC SO, cond. Boulez, London, 21 Oct 1970, inc., unpubd
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vocal

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Le marteau sans maître (Char), A, a fl, gui, vib, xylorimba, perc, va, 1953–5; Plate, members of SWF SO, cond. Rosbaud, Baden-Baden, 18 June 1955

3–11 instruments

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3 essais, perc, 1950, unpubd
Livre pour quatuor, str qt, 1948–9: Ia, Ib, II, IIIa, IIIb, IIIc, IV (unpubd), V, VI; Ia, Ib, II, Marschner Qt, Donaueschingen, 15 Oct 1955; V, VI, Hamann Qt, Darmstadt, 9 Sept 1961; IIIa, IIIb, IIIc, Parrenin Qt, Darmstadt, 8 July 1962
Pour le Dr Kalmus, fl, cl, va, vc, pf, 1969, private perf., London, 16 May 1969, unpubd
'...explosante-fixe...', version for fl, cl, tpt, London Sinfonietta, London, 17 June 1972; version for fl, cl, tpt, hp, vib, vn, va, vc, elecs, New York PO, New York, 5 Jan 1973; rev., BBC SO, Rome, dir. Boulez, 13 May 1973; rev., Musique Vivante, dir. Masson, La Rochelle, 6 July 1974; all versions unpubd
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1–2 instruments

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Bouliane, Denys (*b* Grand-Mère, Quebec, 8 May 1955). French Canadian composer and conductor. He studied at the Université Laval (BMus 1977, MMus 1979), where his composition teachers included Jacques Hétu, Alain Gagnon and José Evangelista. While a student he served as programme director of the Association de Musique Actuelle de Québec and participated in many radio programmes on contemporary music. Grants from the Quebec and Canadian governments enabled him to pursue further study at the Darmstadt summer courses (1980), in Kagel's Neue Musik Theater class at the Cologne Musikhochschule (1980) and with Ligeti at the Hamburg Musikhochschule (1980–85). From 1980 to 1994 Bouliane lived primarily in Cologne, where he worked as a sound technician for the Ensemble Köln, and founded and directed the contemporary music ensemble Serie B. He has served as composer-in-residence of the Quebec SO (1992–5) and the Philharmonic Orchestra of Heidelberg (1995–6). In 1995 he was appointed professor of composition at McGill University, Montreal, where he conducts the McGill Contemporary Music Ensemble. He founded the Rencontres de Musique Nouvelle at the Domaine Forget, Charlevoix in 1995 and co-founded the Quebec festival Musiques au Présent in 1998.

Bouliane writes in a postmodern style. His music has been described by Peter Niklas Wilson as 'music of magical realism, a game of critical virtuosity, written in the wake of Jorge-Luis Borges, Italo Calvino and Boris Vian'. Compositions such as *Le cactus rieur et la demoiselle qui souffrait d'une soif insatiable* (1986) transform traditional formal models into illusive, mystical creations. His numerous honours include the Förderpreis for music of the city of Cologne (1985), the Jules-Léger prize for chamber music (1987; for *A propos . . . et le baron perché?*), first prize in the WDR's Forum Junger Komponisten (1989) and the Serge Garant prize of the Emile-Nelligan Foundation (1991). In 1999 he was named Personality of the Year by the Prix Opus Gala of the Quebec Music Council.

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SOPHIE GALAISE

Boult, Sir **Adrian (Cedric)** (*b* Chester, 8 April 1889; *d* London, 22 Feb 1983). English conductor. He was educated at Westminster School and Christ Church, Oxford, where he took the DMus degree in 1914, and where the main influence on him was Hugh Allen. He studied at the Leipzig Conservatory, 1912–13, and had the opportunity to observe Nikisch at work. In 1914 he joined the music staff at Covent Garden, and during the war he gave concerts at Liverpool. In 1918 Holst asked him to conduct the first performance of *The Planets*, at a privately organized concert in Queen's Hall, London. In 1919 he joined the teaching staff of the RCM (where he remained until 1930), and was chief conductor for the autumn season of Diaghilev's Ballet Russe. Operatic experience embraced performances with the British National Opera Company (including *Parsifal*), a further spell in 1926 at Covent Garden as assistant musical director, and chamber opera in Bristol, Birmingham and London. From 1928 to 1931 he was musical director of the Bach Choir. In 1923 he conducted the first season of children's

concerts organized by Robert Mayer. Further participation in these was prevented by his appointment as conductor of the Birmingham Festival Choral Society, and subsequently as musical director of the City of Birmingham Orchestra (1924–30).

In 1930 Boult was appointed music director for the BBC and asked to form a new orchestra. He secured the best players and for the next decade largely met his goal of setting the standard for English orchestras. He became permanent conductor at the end of the first season and visiting conductors like Toscanini and Walter were impressed with his training of the orchestra. He took the BBC SO to Europe in 1936 (where they were especially well received in Vienna), 1937 and 1947. He became an international figure, visiting Vienna (1933), Boston and Salzburg (1935), New York (NBC SO 1938, New York PO during the World's Fair, 1939), Chicago (1939) and Amsterdam (1945). He was associate conductor of the Proms from 1942 to 1950. After reaching the official retirement age in April 1949, he was finally forced to retire from the BBC in 1950 after making 1536 broadcasts. The LPO immediately made him music director (1950–57) and together they toured West Germany in 1951 and the Soviet Union in 1956. In 1957 he went into nominal retirement, continuing to make guest appearances at home, in Europe and in the USA, and occasionally taking charge of the Royal Opera House Orchestra for Royal Ballet performances of *Job* or *Enigma Variations*. He became musical director of the CBSO again in 1959–60 and returned to the RCM to teach from 1962 to 1966. In the late 1960s Boult began re-recording the Elgar symphonies and the complete Vaughan Williams symphonies for EMI. His premières, performances and previous recordings of Vaughan Williams were already highly regarded, but his last cycle became the definitive one for many years. He continued recording with *Job*, the *Enigma Variations*, the Elgar oratorios, Wagner excerpts, an acclaimed Brahms cycle and Schubert's Ninth Symphony. He was almost 90 when he made his final public appearance and his final recording (of music by Parry) in 1978.

Of the leading British conductors of his time, Boult was the least sensational but not the least remarkable. He made no attempt to cultivate a public image. He was neither oracle, orator nor professional wit, but he expressed himself with trenchancy, and his gentlemanly self-control was occasionally ruffled by storms of anger. He was a keen observer of other conductors: Nikisch impressed him, less as an interpreter than for his rehearsal methods, his concentration on essentials without fatiguing the players, his conjuring of the essence of the music with the point of his stick. Boult was the most considerate and unselfish of colleagues. 'He is so generous, so *integer*, that one feels it must almost be a limitation of his interpretative range' (Andrew Porter). His creed was one of service to the composer, and he performed countless scores simply because he was asked and they deserved to be heard. In spite of a well-deserved reputation for reliability, there were nights when the physical impact of his conducting was low, and there was little beyond faithfulness to the notes. There were others when precise, sensitive stick technique, loyalty to the composer, selflessness and ability to see the music as a whole, produced results equally satisfying in the classics and the British music he understood so well. In his BBC days he introduced much new music to London, with concert performances of Berg's *Wozzeck* (1934) and Busoni's *Doktor Faust* (1937), and works by Bartók, Stravinsky, Schoenberg, Webern and American composers. The British composer found in Boult a steady, unprejudiced champion. By giving not just premières but repeat performances of works by Elgar, Vaughan Williams, Bax, Walton, Holst, Delius, Tippett and others, he nutured a healthy and sophisticated musical culture in Britain. He wrote two valuable handbooks on conducting, and his principles of conducting technique were the subject of a 27-minute film, *Point of the Stick*, made in 1971. He was knighted in 1937, was awarded the Royal Philharmonic Society gold medal in 1944 and the Harvard Medal (with Vaughan Williams) in 1956, and became president of the Royal Scottish Academy of Music in 1959. He was made a Companion of Honour in 1969.



Adrian Boult

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RONALD CRICHTON/JOSÉ BOWEN

Boulton [née Craytor], **Laura** (*b* Conneaut, OH, 1899; *d* Bathesda, MD, 16 Oct 1980). American ethnomusicologist. After studying singing at Western Reserve University, she took the degree at Denison University and gained the doctorate at the University of Chicago. From 1929 to 1979 she participated in 40 expeditions in which she recorded music of the peoples of Africa, South America,

Alaska, Eastern Europe and the South Pacific; her travels were sponsored by various institutions, including the American Museum of Natural History, the University of Chicago and the Carnegie Institute. She taught at the University of Chicago (1931–3) and the University of California (1946–9), was a founder-member of the Society for Ethnomusicology and was director of the Laura Boulton Collection of Traditional and Liturgical Music at Columbia University (1967–72) and the Laura Boulton Collection of World Music and Musical Instruments at Arizona State University (1972–7). She produced documentary films for the National Film Board of Canada and a number of recordings of traditional music for Folkways, and her writings include *The Music Hunter: the Autobiography of a Career* (New York, 1969) and *Musical Instruments of World Cultures* (New York, 1972).

Her instrument collection is housed in Mathers Museum at Indiana University, and her recordings and correspondence are located at the same university in the Archives of Traditional Music.

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PAULA MORGAN/FRANK GUNDERSON

Bour, Ernest (*b* Thionville, 20 April 1913). French conductor. Son of an organist who founded and conducted amateur choirs and orchestras, he studied classics at the University of Strasbourg, and the piano, the organ and theory at the Strasbourg Conservatoire. There he also studied conducting with Fritz Münch and from 1933 to 1934 was a pupil of Hermann Scherchen. He made his débuts as a chorus master for Geneva radio and Strasbourg radio. After a year teaching the piano at the conservatoire, he was appointed conductor of the Orchestre de Mulhouse in 1941 and director of the conservatoire there in 1945. He was a regular guest conductor for Radio Paris as well as at the festivals of Strasbourg and Aix-en-Provence, and toured Belgium, Switzerland, Italy, Spain and Germany. In 1950 he went back to Strasbourg, where he became conductor of the Orchestre Philharmonique and, in 1955, of the Strasbourg Opera, together with Fritz Adam. From 1964 to 1979 he was principal conductor of the SWF SO in Baden-Baden, and from 1976 to 1987 permanent guest conductor of the Netherlands Radio Chamber Orchestra.

Bour's career and musical personality were marked by his interest in contemporary music. As early as 1934 he worked with the composer Fritz Adam to organize chamber concerts of contemporary music in Strasbourg. Later, he conducted the French premières of foreign 20th-century works, including Hindemith's *Mathis der Maler*, Bartók's *Bluebeard's Castle* and Stravinsky's *The Rake's Progress*, and many world premières, among them works by Ligeti, Górecki (Symphony no.3, 1977), Bussotti, Ferneyhough, Reimann, Rihm and Xenakis. Bour owed his success in this field to his precision and sense of organization, which, while limiting his gestures to simple and terse signs, enabled him to grasp the most complex scores. Notable among his many recordings are a classic performance of Ravel's *L'enfant et les sortilèges* and choral and orchestral works by Ligeti.

CHRISTIANE SPIETH-WEISSENBACHER/R

Bourbon. French and later Spanish family of rulers and patrons of music. The Vendôme branch of the family – descended from Louis le Boiteux, for whom the Bourbon duchy was created in 1327 – acquired the Kingdom of Navarre through marriage in 1548 and the French crown in 1589, following the extinction of the Valois at the death of Henri III. In addition to the throne of France, it obtained the crowns of Spain and the Two Sicilies in the period following 1700, as well as the duchies of Luxembourg, Parma, Plaisance, and Guastalla. Henri IV, who secured the throne in 1594, employed a number of distinguished musicians, including Du Caurroy and Guédron. His marriage in Florence in 1600 to Maria de' Medici was celebrated with a number of musical works, among them Peri's *Euridice* and Caccini's *Il rapimento di Cefalo*. His son, LOUIS XIII, was a more active patron of music and indeed a composer himself. He encouraged Formé and shared a taste for court airs with his brother, Gaston d'Orléans, who had hired Moulinié. Italian composers, who had already won fame in France under the regency of Maria de' Medici, were called on even more extensively under the regency of Anne of Austria, and the works of Sacrati, Luigi Rossi and Cavalli were performed in Paris. Of all the Bourbons it was LOUIS XIV, a guitarist and excellent dancer, who had the most direct influence on the music of his time. As an absolute monarch he ensured a state-controlled music policy and in 1664 the *Plaisirs de l'ile enchantée* set the tone for a period of intense musical activity. Pierre Robert, Henry Du Mont and J.-B. Lully secured the services of well-known poets Benserade, Perrin and Quinault and contributed to the establishment of the *grand motet* and the *tragédie en musique*. Louis's desire to establish a national style also led to the creation in 1672 of the Académie de Musique. Sacred music in the royal chapel was reorganized in the 1680s around François Couperin and Lalande.

The descendants of Louis XIV proved equally enthusiastic about music. The Grand Dauphin, who frequently attended the Académie de Musique, was a discriminating lover of music and opera, and an excellent dancer. He possessed his own musical establishment, which was directed during the 1680s by M.-A. Charpentier, and passed on his love of music to his children, particularly the Duke of Anjou, who later became Philip V of Spain. Louis's illegitimate children were also true music-lovers: the Princess of Conti (Marie-Anne) was the student of J.-H. d'Anglebert and of François Couperin; the Duke of Maine (Louis Auguste de Bourbon) was the protector of Couperin and organizer of the *Grandes Nuits* of Sceaux; while the Count of Toulouse (Louis Alexandre de Bourbon) studied with Couperin. During the Regency, Paris experienced an intense musical life thanks to the influence of Philippe of Orléans, who was a student of Loulié and Charpentier, and himself a composer. Louis XV, by contrast, was not particularly attracted to music. He became more involved in it after his marriage to Marie Leczińska, whose concerts were organized by Destouches and Collin de Blamont, and he encouraged the musical education of his children, particularly his daughters, all of whom were musicians. Louis XV was more interested in architecture, and he deserves particular credit for his unconditional support of Gabriel in the construction of his opera house in Versailles, which was inaugurated in May 1770. His reign was nevertheless marked by financial worries, as is attested by the edict of 1761 by which *Musique de la chambre* and *Musique de la chapelle* were merged.

Although Louis XVI had no particular interest in music, he encouraged his wife's tastes, especially that for comic opera. It was for Marie-Antoinette that he built the Little Trianon theatre, where she organized musical spectacles in which she sometimes participated. A former student of Gluck, Marie-Antoinette played the harp, which she had learnt under P.-J. Hinner and Coelestin Hochbrucker.

Bourbons also held the Spanish throne almost uninterruptedly from 1701 until the later 19th century. Philip V immediately hired Henry Desmarets, probably because he longed to reproduce the musical atmosphere he had known at the court of Louis XIV. Philip was particularly fond of Italian music, as was his son Ferdinand VI; it was at their court that Farinelli and Domenico Scarlatti gained distinction. From 1748 Philip V also reigned over the Duchy of Parma where he encouraged artistic activity, especially music. It was during his reign that C.I. Frugoni and Tommaso Traetta undertook to reform opera at Parma. Among the Bourbons of Naples, Charles de Bourbon built the San Carlo theatre, which was inaugurated in 1737 by the performance of Sarro's *Achille in Sciro* and Ferdinand I, back in Naples after the troubles of the Napoleonic period, created a new Academy of Music and Ballet. Until their removal in 1860–61, the Bourbons of Parma and Naples attracted and retained the most illustrious artists and encouraged the flourishing of a rich and varied musical life.

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FRANK DOBBINS/ANNE-MADELEINE GOULET

Bourbon, Nicolaus. *See* BORBONIUS, NICOLAUS.

Bourdelot [Bonnet-Bourdelot, Bonnet]. French family of physicians and music historians.

(1) Pierre Bourdelot [Michon] (*b* Sens, 2 Feb 1610; *d* Paris, 9 Feb 1685). Son of the surgeon Maximilien Michon, he was placed under the guardianship of his uncle Jean Bourdelot, whose name he took. He studied medicine in Paris. In 1634, he entered the service of the Duke of Noailles, whom he followed to Rome. On returning to France in 1638, he worked for the Duke of Condé. From 1639 to 1642 he wrote three dissertations on medicine which enabled him to qualify as a doctor. After a period of service with the Queen of Sweden, he returned to France and entered the abbey at Massay. An enthusiastic amateur of the fine arts, Bourdelot gathered about him a coterie of artists, musicians and literati. With his nephew, Pierre Bonnet-Bourdelot, he began to compile material for books dealing with the history of music and of dance.

(2) Pierre Bonnet-Bourdelot (*b* Paris, 1654; *d* Sèvres, 20 Dec 1708). Nephew of (1) Pierre Bourdelot. He also studied medicine in Paris and was awarded a diploma in 1676. In 1694 he was appointed physician to Louis XIV. He inherited his uncle's library and manuscripts and succeeded in completing the history of music, but it remained unpublished at his death.

(3) Jacques Bonnet (*b* Paris, 1644; *d* Paris, 1723). Brother of (2) Pierre Bonnet-Bourdelot. He was treasurer of the hunt and adviser to the king. In 1691 he was 'receiver and payer of wages to the officers of parliament in Paris'. As Jacques Bonnet-Bourdelot, he published *L'Histoire de la musique et de ses effets* in Paris in 1715. The work is a compilation of texts written by all three members of the family; the role of collation may be attributed to Jacques, who inherited the documents of his brother and uncle. (2) Pierre Bonnet-Bourdelot wrote most of the text, (1) Pierre Bourdelot wrote several sections (notably on Hebrew music), and Jacques updated some of the information and added a chapter for the 1725 edition. Concentrating on the collection of documents rather than on their organization, the work covers such diverse subjects as Chinese music, Persian music, and the sensitivity that animals have for music. Ancient music occupies a third of the space and there is a comparison of Italian and French music. A sensitive ear for language ('One can say that Italian music resembles a pleasing Coquette') and a sharp eye for observation (notably in the chapters dealing with *fêtes*) compensate for the lack of depth. The *Histoire de la musique* was reprinted several times, and in Amsterdam (1721, 1725, 1726) and The Hague and Frankfurt (1743) it included without acknowledgment Le Cerf de la Viéville's treatise *Comparaison de la musique italienne et de la musique française*. In 1723 Jacques Bonnet published a *Histoire générale de la danse sacrée et profane*.

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JAMES R. ANTHONY/PHILIPPE VENDRIX

Bourdeney Manuscript [*F-Pn* Rés.Vma.851]. *See* SOURCES, MS, §IX, 9 and SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §2.

Bourdin, Roger (*b* Levallois, 14 June 1900; *d* Paris, 14 Sept 1973). French baritone. After studying at the Paris Conservatoire with André Gresse and Jacques Isnardon, he made his début at the Opéra-Comique as Lescaut in *Manon* (1922) and sang there regularly until the mid-1960s in a wide range of roles, creating parts in operas by Pierné, Ibert and Marcel Bertrand. His début at the Opéra, as Mârouf, was in 1942, and he created the title role of Milhaud's *Bolivar* there in 1950. His only appearance at Covent Garden was as Pelléas to the Mélisande of Maggie Teyte in 1930. He was a notable French interpreter of non-French parts, including Beckmesser, Scarpia and Mozart's Figaro. He sang Athanaël to the Thaïs of his wife, the soprano Geori Boué, at the Opéra during the 1940s. His voice was a warm, mellifluous, typically French baritone, as can be heard on his many recordings.

ALAN BLYTH

Bourdon (i) (Fr.). (1) A term analogous to the English 'burden' and used of the lowest drone on the hurdy-gurdy and also of the free vibrating strings of the larger lutes and bowed instruments like the *lira da braccio*.

(2) On a guitar with courses, a bourdon (Sp. *bordón*) is the lower and thicker of the two strings of a course.

(3) A term applied to the lowest partial (or 'hum note') of tower bells.

(4) *See under* ORGAN STOP.

Bourdon (ii). A term used by Besseler in an attempt to explain the invention of the term FAUXBOURDON (*c*1425–30). He posited a special use of 'bourdon', by then established in French usage as meaning a drone bass, a low note or organ pipe, and in English as the lowest voice in a three-part composition. Besseler isolated a group of low contratenor parts by Du Fay and others, many of which were written on a six-line staff and apparently composed for instrumental performance, and argued that the word 'bourdon' referred either to contratenors such as these or to the parts of a lower voice that functioned as a bass. A 'faux' (false) bourdon was therefore so designated because it was a contratenor which throughout its course lay above the tenor.

No contemporary evidence has yet been found to support this special usage and, if Besseler was right, it is surprising that such words as 'bourdon', 'burdo' or 'bordunans' are not found among the many new terms coined during the 15th century to describe the *contratenor bassus*. Although most later writers have not accepted Besseler's hypothesis, his ingenious analyses established several important lines of new inquiry and retain an independent value.

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BRIAN TROWELL

Bourgault-Ducoudray, Louis (Albert) (*b* Nantes, 2 Feb 1840; *d* Vernouillet, Yvelines, 4 July 1910). French scholar and composer. He was a nephew of Billault, the famous minister of the Second Empire, and prepared for a career in law, but entered Ambroise Thomas' class at the Conservatoire in 1859, a year after his comic opera *L'atelier de Prague* had been performed in Nantes. He won the Prix de Rome in 1862 with his cantata *Louise de Mézières*, and during his subsequent visit to Italy developed an interest in both the music of Palestrina's time and folk music. In 1868 he moved from Nantes to Paris and shortly thereafter founded the Société Bourgault-Ducoudray, an amateur choral group which performed the works of Lassus, Palestrina, Janequin, Bach and Handel among others. He was also one of the founders of the Société Nationale de Musique. In 1874 he travelled to Greece to study ancient and popular Greek music; this journey resulted in several writings and the publication of collections of Greek folksongs, harmonized by himself. He subsequently became interested in the music of Brittany, collecting folksongs from local singers in a published collection and harmonizing them with sensitivity, adding a copious description of his methods, the modal structure of the music and its performance practice. From 1878 he taught music history at the Conservatoire, where he introduced his students to the music of Rimsky-Korsakov and Musorgsky as early as 1880 and offered a course on Russian music in 1903. He was named an Officier of the Légion d'Honneur in 1888.

Bourgault-Ducoudray's many interests led to a wide range of activities. His compositions, produced at a steady rate, include cantatas, numerous songs, orchestral works and five operas, some of which reflect his study of folk music. His *Dans la lande: esquisse d'après nature* for piano combines folk dance and folksong with a more adventurous piano style than is found in the transcriptions, while the *Rhapsodie cambodgienne* for large orchestra incorporates Cambodian melodies. His folksong collections, in which he tended to use modal harmonizations, are classics of their kind and helped to stimulate interest in folk music in France. His operas show considerable skill: *La conjuration des fleurs* is through-composed and contains many delightful effects; *Thamara* reflects the composer's oriental interests, and uses Eastern modality; *Myrdhin*, his other full-length opera, is an Arthurian epic.

Bourgault-Ducoudray's writings have been more influential than his music; his books, which cover topics from Greek modes to Schubert, demonstrate a higher level of scholarship than was common among 19th-century French writers on music. His interests also extended to modern symphonies and operas, and he enthusiastically supported many contemporary composers. The first Paris performances of two of Balakirev's works owed much to Bourgault-Ducoudray's support. It is possible that his interests in chant, Russian music, oriental music and the theories of Rousseau regarding recitative may have influenced Debussy, who studied with Bourgault-Ducoudray at the Conservatoire. His philosophy is well expressed in a lecture he delivered at the Paris Universal Exhibition in 1878:

> No element of expression existing in a tune of any kind, however ancient, however remote in origin, must be banished from our musical idiom. All modes, old or new, European or exotic, insofar as they are capable of serving an expressive purpose, must be admitted by us and used by composers. I believe that the polyphonic principle may be applied to all kinds of scales. Our two modes, the major and the minor, have been so thoroughly exploited that we should welcome all elements of expression by which the musical idiom may be rejuvenated.

His ideas for broadening musical expression were important in the modern revival of French music and prepared the way for Bordes, d'Indy and the new school of 'regional' composers – Ladmirault, Huré, Ropartz, Canteloube and Séverac. His pupil Maurice Emmanuel regarded his own *Histoire de la langue musicale* (Paris, 1911) as an extension of Bourgault-Ducoudray's work, and dedicated it to his teacher.

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Chamber: Sous les saules, vn/vc/cl, pf (1881); Sur les lagunes, vn, pf (1881); Anisykhia (Inquiétude), oriental melody transcr. vn, pf (1881); mélodies, vn, pf (1883) Abergavenny: suite de thèmes populaires gallois, fl, str qt (*c*1900); Les bergers à la crèche, eng hn, pf (1913); Berceuse, vc, pf (n.d.); Fantaisie, bn, pf (n.d.); others

Org: Adagio (1884)

Pf: Le carnaval d'Athènes, Greek dances, pf 4 hands (1881), orchd (1881); Fumées, suite (1888); Air de danse dans le style ancien (1900); Berceuse tendre (1905); Dans la lande: esquisse d'après nature, in suppl. to *L'Illustration*, no.3343 (1907); 3 pièces (n.d.); gavottes, minuets etc.

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ELAINE BRODY/R. LANGHAM SMITH

Bourgeois, Derek (David) (*b* Kingston upon Thames, 16 Oct 1941). English composer. He attended Magdalene College, Cambridge (1959–63), where his teachers included Leppard, Willcocks and Dart, and studied composition with Howells and conducting with Boult at the RCM (1963–5). While at Cambridge, the acclaimed première of his Symphony no.1 (under Willcocks) brought him to public notice. Initially assistant director of music at Cranleigh School, he took the DMus at Cambridge and was appointed lecturer in music at Bristol University in 1971. He has conducted the Sun Life Band, served as chairman of the Composers' Guild of Great Britain, and from 1984 to 1993 was musical director of the National Youth Orchestra of Great Britain; in 1988 he founded the National Youth Chamber Orchestra. He was appointed artistic director of the Bristol Philharmonia in 1990 and director of music at St Paul's Girls' School, London, in 1994. Of his considerable output, best known are his outstanding brass and wind band pieces and his works for schools.

His style, strongly influenced by Britten, Walton, Strauss and Shostakovich, is accessible, full of atmosphere and often cast on a large canvas. His eclectic idiom is broadly tonal yet infused at times with biting dissonance and chromaticism; he is fond of bold gestures and brilliant, sometimes opulent orchestration. Among his many successful television and film scores are those for *Barchester Chronicles* (1981) and *Mansfield Park* (1983), two popular BBC productions.

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(*selective list*)

Stage: Rumpelstiltskin (op, 2, D. Selwyn), op.43, 1974; A Portrait of Miranda (musical, 2, E. Dryden and D. Taylor), op.135, 1993; Christmas on the Underground (op), op.150, girls' vv, orch, 1996

Choral: Jabberwocky (L. Carol), op.18, Bar, chorus, orch, 1963; The Pied Piper of Hamelin (R. Browning), op.28, S/Tr, SSA, pf duet, perc, 1968; Triumphal March (T.S. Eliot), op.59, T, chorus, orch, 1978; Cant. Gastronomica (W. Cowper, A. Pope and others) op.63, Mez, chorus, orch, 1979; Kubla Khan (S.T. Coleridge), op.95, S, T, chorus, brass band, orch, 1985; Armada (H. Newbolt, A. Tennyson and others), op.104, Mez, chorus, orch, 1987

Syms.: no.1, op.10, 1961; no.2, op.27, 1968; no.3, op.57, 1977; no.4 'A Wine Symphony', op.58, 1978; no.5, op.68, 1980; no.6 'A Cotswold Symphony', op.109, 1988; no.7 'The First Two Thousand Years', op.158, T, chorus, orch, 1999

Other orch: Sym. Variations, op.19, 1964; The Globe, op.29, 1969; Tuba Conc., op.38, 1972; Cl Conc., op.51, 1976; Conc., op.56, 3 trbn, str, perc, 1977; Db Conc., op.62, 1979; Chamber of Horrors, op.66, 1980; Sinfonietta, chbr orch, op.93, 1984; Org Conc., op.101, 1986; Trbn Conc., op.114, 1988; Euphonium Conc., op.120, 1990; Hn Conc., op.121, 1990; Happy and Glorious, concert march, op.128, orch, opt. chorus, 1992, arrs. band, 1992; Conc., op.138, str qt, orch, 1994; Perc Conc., op.143, 1995; A Dorset Celebration, op.159, 1998

Band: Conc. for Brass Band no.1, op.44, 1974; Conc., brass qnt, brass band, op.47, 1975; Conc. for Brass Band no.2, op.49, 1976; Blitz, op.65, brass band, 1980; Conc. grosso, op.61a, brass band, 1980; Sym. of Winds, op.67, 1980; Aspirations, op.82, brass band, 1982; Diversions, op.97, brass band, 1985, arr. op.97a, concert band, 1987; Forest of Dean, op.126, brass band, 1991; The Devil and the Deep Blue Sea, op.131, 1992; Conc., op.136, brass sextet, concert band, 1994; Perchance to Dream, wind orch, 1998

Chbr and solo inst: Str Qt, D, op.12, 1962; Brass Qnt no.1, op.21, 1965; Serenade, op.22, org, 1965; Brass Qnt no.2, op.39, 1972; Sonata, op.46, cl, pf, 1974; Sym., op.48, org, 1975; Trio, op.70, hn, vn, pf, 1980; Qnt, op.90, fl, str trio, hp, 1983; Cl Qnt, op.147, 1995; Sonata, op.156, trbn, pf, 1998

Principal publishers: Brass Wind, Chesters, OUP, R. Smith

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MALCOLM MILLER

Bourgeois [Bourgeoy, Bourgeoys, Bourgoys, Bourjois], **Loys** [Loïs, Louis] (*b* Paris, *c*1510–15; *d* 1559). French composer and theorist. He is chiefly remembered for his contribution to the monophonic Calvinist Psalter in which he supervised, with others (including Guillaume Franc

and Pierre Davantes), the adaptation of popular chansons and old Latin hymns as well as composing new melodies for the new metrical French translations of Clément Marot and Théodore de Bèze. He also published harmonizations of these psalm melodies in simple syllabic homophony for four voices and rather more elaborate versions for four voices or instruments. As the author of *Le droict chemin de musique* he adapted the traditional solmization system by giving the letter names of each note a new definition consistently following the soft–natural–hard hexachord order: thus C *sol fa ut* became C *sol ut fa*, G *sol re ut* became *re sol ut* etc.

1. Life. Bourgeois first appears as the composer of three four-voice chansons, published in Lyons by Moderne (RISM 1539[20]). On 14 July 1545 his name appears in the records of the Geneva council as a singer paid 60 florins a year to perform the new psalms and to teach the choristers at St Pierre. From December 1545 he was paid 40 florins to fulfil similar functions at the church of St Gervais, and thus received the full annual salary of 100 florins that had been accorded to his predecessor Guillaume Franc in 1543–4. In April 1546, in collaboration with the city's preachers, he drew up a table announcing the psalms to be sung each Sunday, which was to be printed and posted on the church doors. In 1547 the Beringen brothers of Lyons published two collections of Bourgeois' four-voice settings of Marot's psalms. In the same year he married, and on 24 May was granted Genevan citizenship; until November 1549 he lived in a house, provided by the city, which served as a choir school attached to St Pierre.

In April 1550 the council rewarded Bourgeois for a 'certaine feuille pour apprendre à chanter', and in May Calvin authorized him to print a short music treatise at his own expense. On 5 September 1550 he was granted two months' leave, but he was back in Geneva by the following January, requesting remuneration for 'improving the psalm tunes': these improvements may have been reflected in the 83 psalms translated by Marot (49) and Bèze (34) printed with melodies in Geneva by Jean Crespin in 1551 and reissued every year until 1554. At all events on 3 December 1551 Bourgeois was imprisoned for having, without a licence, 'changed the tunes of some printed psalms', an action troubling those who had learnt the old tunes that had already been printed. He was released the following day after Calvin's personal intercession, but the controversy continued: the council complained further that the faithful were disorientated by the new melodies, and ordered Crespin to burn the prefatory epistle to the reader in which Bourgeois claimed that not to sing was commination. In July 1552 a minister from Lausanne warned the Geneva council that his town might not accept Bourgeois' changes to the tunes of the old psalms by Marot or his settings of the more recent psalm translations of Bèze. The frustrated composer had also suffered from financial difficulties through the reductions in salaries from May 1551 paid to Genevan functionaries, and after being granted three months' leave in August 1552, to visit Lyons and Paris to publish his psalm settings, he did not return but requested a further eight-week extension. The council refused and terminated his employment. In May 1553 Bourgeois' wife was paid five florins to join her husband in Lyons where, the following year, Beringen printed a revised and augmented edition of Bourgeois' first book of four-voice psalms. Around the same time the composer wrote a scathing attack on the ignorance of the publisher and musician Simon Gorlier, invoking the names of Layolle, Jambe de Fer, Roussel and other *maîtres de chapelle* to support his contention that it was advantageous to a good musician to study mathematics. In 1557 he was described as 'maître musicien' living in Lyons, but by May 1560 he had moved to Paris and his daughter Suzanne was baptized in the Catholic church of St Côme. Two months earlier Nicolas Du Chemin had printed *Si je vivois deux cens mille ans* (RISM 1560[3a]), the first secular chanson by Bourgeois to appear in over 20 years.

2. Works. The popularity of Bourgeois' psalm settings persisted after his death, for Antoine Du Verdier (*La bibliothèque d'Antoine Du Verdier*, Lyons, 1585, p.792) mentioned *Quatre-vingt-trois psaulmes de David* (Paris, 1561). This volume, printed by Antoine Le Clerc, is now lost but was probably a revised version of the Lyons edition of 1554, expanded to include five-, six- and eight-voice pieces. Du Verdier explained that the psalm melody was in the tenor so that the amateur singer could join in at the unison or octave while the other parts were more elaborate, a scheme that epitomizes Bourgeois' role as a popularizing pedagogue, attempting to reconcile professional (and Catholic) polyphony with congregational (and Calvinist) monody. The meeting-point was homophony, illustrated by the 50 four-voice psalm settings 'à voix de contrepoinct égal consonante au verbe', published in Lyons by the Beringen brothers in 1547. The book's dedicatory epistle faithfully echoes Calvin's attitude to music, expressing disdain for 'dissolute chansons'; yet it attempted to justify polyphony, or at least the addition of note-against-note harmony. The epistle also explains, somewhat apologetically, that a second volume is freer: this refers to *Le premier livre des pseaulmes … en diversité de musique*, also published by the Beringens in 1547. Of the 24 settings only three use the simple homophonic method of retaining the cantus firmus unaltered; 13 introduce paraphrase or parody techniques and eight completely abandon the orthodox Genevan melodies.

As *maître des enfants* at Geneva, Bourgeois had to train choristers to lead congregational singing rather than to entertain a silent audience. However, his missionary zeal for music proved stronger than that for Calvinism and his *Le droict chemin* (Geneva and Lyons, 1550) was the first didactic manual in French on singing and sight-reading. Though indebted to Glarean, Gaffurius, Sebald Heyden, Frosch, Listenius, Ornithoparchus and others, the book showed considerable simplification in theory and practice, introduced the concept of solfège and abandoned the archaic Guidonian hand. It contains clear explanations and demonstrations of *tactus*, proportion, syncopation and even of the convention later known as *notes inégales*.

The Protestant administration in Switzerland did not generally favour instrumental music, mainly because of its 'lascivious' connection with dancing and secular entertainment. But Bourgeois was eager to establish its acceptability and insisted that the psalms of 1547, 1554 and 1561 were most suitable for instruments; moreover, according to the preface of *Le droict chemin*, he intended to write a book on instrumental performance.

Bourgeois' early chansons comprise a courtly *épigramme*, *Si par faveur*, set in the manner of Sermisy, an erotic anecdote, *Ung soir bien tard*, in the more animated syllabic style of Janequin and a curiously late and extended

example of a complete *rondeau cinquain*, *Ce moys de may*, with the entire text (including *rentrements*) underlaid. Here, as in many of the psalms, he showed a conservative predilection for modal harmony, but a freer and more adventurous attitude in his rhythm and in his preference for superius melodies over tenor ones.

Bourgeois' precise contribution to the compilation, revision and composition of the orthodox melodies of the Huguenot Psalter (which evolved between 1539 and 1562) is difficult to assess, but documentary evidence in Genevan archives underlines his creative involvement in the 1551 version, now lost.

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VOCAL

[50] Pseaulmes de David ... à voix de contrepoinct égal consonante au verbe, 4vv (Lyons, 1547); 37 ed. K.P. Bernet Kempers, *37 Psalmen ... van Loys Bourgeois* (Delft, 1937)

Le premier livre des [24] pseaulmes ... en diversité de musique, 4vv (Lyons, 1547); ed. in SMd, iii (1960)

Pseaulmes LXXXIII de David, 4vv (Lyons, 1554) [rev. of 1547 edn]

Quatre-vingt-trois psaulmes de David ... dont le basse contre tient le sujet, 4–6, 8vv (Paris, 1561), lost [?rev. and enlarged version of 1554 edn]; cited in A. Du Verdier, *La bibliothèque d'Antoine Du Verdier* (Lyons, 1585), and *FétisB*

4 chansons, 4vv, 1539[20], 1560[3a]; 3 ed. in SCC, xxvi (1993)

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FRANK DOBBINS

Bourgeois, Martin. Franco-Flemish chaplain and music scribe. He was active at the courts of Margaret of Austria, Philip the Fair and Emperor Charles V from 1498 to 1514. *See* ALAMIRE, PIERRE.

Bourgeois, Thomas-Louis [Joseph] (*b* Fontaine-L'Evêque, 24 Oct 1676; *d* Paris, Jan 1750 or 1751). French composer and singer. His name first appears as a composer in 1701 when two volumes of *Pièces en trio* were published in Paris by Ballard. He is next heard of as *maître de musique* at Strasbourg Cathedral where he worked from 1703 to 1706. According to the title-page of his ballet *Les plaisirs de la paix* (1715) he at some time held a similar position at Toul. From 1708 to 1711 he sang at the Paris Opéra; La Borde spoke highly of his countertenor voice. Bourgeois' last major appointment was as *surintendant de la musique* to the Duke of Bourbon in whose service he worked from 1715 to 1721, after which he seems to have led a professional life that took him from one provincial city to another, including Lille, Lyons, Poitiers and Dijon, and also to Belgium and the Netherlands. His last years are obscure and he died in poverty.

Bourgeois contributed significantly to the 18th-century French cantata. His first works in this genre appeared only a few years after those of Morin and Bernier. Research has revealed that he wrote many more cantatas and *cantatilles* than have been ascribed to him. Of his 40 such works only 19 appear to be extant; they attest a fine lyrical gift and sensitive imagination, and a range of moods from gentle pastoralism to energy and considerable power. His *Le berger fidèle* from his first book of cantatas (1708) is perhaps his most characteristic work. His cantatas may be taken as representing his most important contribution to the music of his day.

He also wrote ballets and divertissements, two of which, *Les amours déguisés* and *Les plaisirs de la paix*, were performed at the Paris Opéra. Bourgeois contributed to the Duchess of Maine's celebrated entertainments known as Les nuits de Sceaux with his divertissement *Le comte de Gabalis* (1714), and collaborated with Jacques Aubert in *Diane*, performed at court in 1721. Some of his divertissements were written and performed in the provinces where he worked, but few have survived.

WORKS

printed works published in Paris

Cants.: bk 1, Borée, Le berger fidèle, Hippomène, Ariane, Les Sirènes, Céphale et Aurore (1708); bk 2, Zéphire et Flore, Psiché, Phèdre et Hipolitte, L'Amour et Psiché (1718)

Cantates françoises anacréontiques ou musique de chambre: La lyre d'Anacréon, Tirranique, L'enfant de Vénus (after 1715)

Separate cants. and cantatilles: Règne amour sur mon âme (1713), L'époux imprudent (1721, *F-Pn*), L'Amour médecin (*c*1740), L'Amour prisonnier de la beauté (before 1742), L'Amour peintre (1744), Diane et Endimion (1744), L'Amour musicien (1744); for a list of 21 cants. no longer extant see Tunley

Stage works: Les amours déguisés (opéra-ballet, prol, 3, L. Fuzelier), Paris, Opéra, 22 Aug 1713 (1713); Le comte de Gabalis et les peuples élémentaires (divertissement, 2, P.-F.G. de Beauchamps), Sceaux, Château de Sceaux, Oct 1714; Les plaisirs de la paix (opéra-ballet, prol, 3, A. Menesson), Paris, Opéra, 29 April 1715 (1715); Diane (divertissement, A. Danchet), Chantilly, 8 Sept 1721 (1721) [vocal music only], sym. by J. Aubert; Les peines et les plaisirs de l'amour, 1730 (ballet-héroïque, prol, 3, P. de Morand), unperf.; L'idylle de Rambouillet (divertissement) (1735)

Other works: Pièces en trio (1701); 1 bk of airs (*c*1705), lost; separate airs in Ballard's Recueils (1706, 1707, 1713); 2 motets à grand choeur, lost; Le Clerc's retrospective catalogue (1742) lists a Trio pour les musettes et vielles, 1re Suite [? = Pièces en trio, 1701]

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M. Couvreur: 'Marie de Louvencourt: librettiste des Cantates françoises de Bourgeois et de Clérambault', *Revue belge de musicologie*, xliv (1990), 25–40

DAVID TUNLEY

Bourgois [Burgois] (*fl c*1440). Composer, possibly French. His works, known only from the Trent codices, comprise two rondeaux, *Quant je remire* and *Fortune qui mains* (both ed. in DTÖ, xxii, Jg.xi, 1904/*R*, pp.72–4) and a Gloria *Spiritus et alme* (ed. in DTÖ, lxi, Jg.xxxi, 1924/*R*, p.67). The Gloria, paraphrasing the melody in Mass IX, is preceded in *I-TRmp* 88 by a Kyrie *de beata virgine* also using a melody from Mass IX. Whether this conjunction represents a scribe's attempt to pair liturgically related works or to put together two works by one composer cannot be determined. Most of the trope text in the Gloria appears in all three voices, whereas the remaining text is set only under the top voice. This procedure is also found in Glorias by Du Fay and Ciconia. The trope is further

distinguished by the use of three high voices marked 'pueri'. Two phrases of the text are set for these high voices combined with a tenor or contratenor.

Quant je remire is for three voices with only the top voice texted, and uses imitation at beginnings of phrases. *Fortune qui mains* has five written parts and can be performed by two combinations of three voices or by four voices.

TOM R. WARD/DAVID FALLOWS

Bourgoys [Bourjois], **Loys.** *See* BOURGEOIS, LOYS.

Bourgue, Maurice (*b* Avignon, 6 June 1939). French oboist. After receiving a *premier prix* at the Paris Conservatoire in 1958 and winning first prizes at competitions in Birmingham, Prague and Budapest, he was appointed solo oboist in the Orchestre de Paris, a position he held until 1979. As well as playing in the orchestra, Bourgue founded a wind octet with other members of the Orchestre de Paris. In 1979 he joined the staff of the Paris Conservatoire, teaching alongside Pierre Pierlot, and in 1993 was appointed to the faculty of the Geneva Conservatoire. His numerous solo recordings include Albinoni concertos, Vaughan Williams's Oboe Concerto and discs of 20th-century French oboe music. Bourgue has played frequently with Heinz Holliger, with whom he has made recordings of Zelenka and Handel trio sonatas. He also plays much contemporary music, and gave the premières of Berio's *Chemins IV* and Ligeti's Double Concerto. In recent years Bourgue has begun to develop a parallel career as a conductor.

GEOFFREY BURGESS

Bourguignon (*fl* 1533–40). French or Franco-Flemish composer. Records from Lille show that a certain François Bourguignon, countertenor (*haute-contre*), travelled from Flanders to Madrid in 1542 to join the imperial chapel of Charles V. Whether this is the same person as the composer Bourguignon is not known. All of Bourguignon's compositions, four chansons and a Latin motet, appeared in Attaingnant's prints in Paris between 1533 and 1539; one of the chansons was reprinted by Moderne in Lyons in 1540. All four chansons are courtly quatrains set in the 'Parisian' manner of Sermisy and Sandrin.

WORKS

all for 4 voices

Regina caeli, 1535[4]; ed. in *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, xii (Paris, 1963)

Asseurez-vous de mon cueur, 1539[15-16], *D-Mbs* Mus.ms.1508; Continuer je veulx ma fermeté, 1538[14]; O desloialle dame, Chansons musicales à quatre parties (Paris, 1533); Or n'ay-je plus crainte d'estre surpris, 1538[12]

SAMUEL F. POGUE/FRANK DOBBINS

Bourguignon, Francis de (*b* Saint-Gilles, Brussels, 29 May 1890; *d* Brussels, 11 April 1961). Belgian composer, pianist and critic. He studied at the Brussels Conservatory, where in 1908 he won a first prize for piano in De Greef's class. Wounded in World War I, he was evacuated to England and then moved to Australia, where he became Melba's accompanist. After several international tours he settled in Brussels in 1925. He abandoned his career as a virtuoso pianist to study composition with Gilson and joined the 'Synthétistes' group. At the same time he launched into music criticism, giving proof of a caustic wit. Until 1955 he taught harmony (assistant professor 1939, professor 1943) and counterpoint (from 1949) at the Brussels Conservatory. A fluent composer, he began with works describing his memories of travel. He attempted to renew the symphonic poem by choosing modern subjects, as in *Le jazz vainqueur*, op.33. After 1937 he composed in a neo-classical style, often writing fugally, though retaining the lyrical quality of his music.

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(selective list)

Dramatic: La mort d'Orphée (ballet), op.29, 1928; Congo (radio play), op.46, 1936; Le mauvais pari (chbr op, 1, R. Avermaete, after a Renaissance farce), 1937; Floris l'incomparable (op comique, 1, F. Waldner), op.110, 1959; film music

Orch: Sym., op.42, 1934; Suite, op.67, va, orch, 1940; Conc. grosso, op.82, 1944; Vn Conc., op.86, 1947; Récitatif et ronde, op.94, tpt, orch, 1951; Pf Conc., op.89, 1949; 2 pf concertinos, other concertante pieces, 11 sym. poems/suites

Chbr: Pf Trio, op.37, 1929; Str Trio, op.49, 1936; Ob Qnt, op.100, 1952; 2 str qts; many other pieces

12 pf pieces, *c*30 songs, orat and other choral music

Principal publishers: Buyst, CeBeDeM, Durand, Eschig, Sénart

MSS in *B-Bcdm*

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HENRI VANHULST

Bourke, Sonny. *See* SUN RA.

Bourligueux, Guy (*b* Metz, 15 Nov 1935). French musicologist. He studied at the universities of Rennes (1954–9) and Poitiers (1959–60), taking his licence ès-lettres (1956), Diplôme d'Etudes Supérieures in Spanish language and literature (1957) and agrégation (1960). He taught at the Lycée Henri IV in Paris (1963–5) before joining the scientific section of the Casa de Velázquez at Madrid (1965–8). Then, after a year as junior lecturer at the Sorbonne, he was appointed lecturer in Spanish language and literature at the University of Nantes (1969), where he was also appointed lecturer in the history of music and musicology in 1971. He was appointed lecturer in the history of music at Nantes conservatory (1972) and at the Institute of European Studies there (1973). From 1975 he was a corresponding member of the Real Academia de Bellas Artes de S Fernando in Madrid. In 1977 he was named an honorary scientific collaborator at the Instituto Español de Musicología (Consejo Superior de Investigaciones Científicas, Barcelona).

Bourligueux's literary interests centre on the Spanish golden age, and most of his musicological publications concern various aspects of religious music in Spain and France (particularly in the towns of Vannes and Rennes): organs, church choirs, composers, organists and choirmasters. He has contributed to the major music dictionaries.

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'Un musicien oublié: Charles-Joseph Le Sueur, maître de chapelle à Vannes', *RMFC*, v (1965), 84–90

'Orgues et organistes de la cathédrale de Vannes', *L'orgue*, no.113 (1965), 43–8; no.114 (1965), 85–9; nos. 122–3 (1967), 68–79

'Autour des orgues de l'ancienne cathédrale de Rennes', *L'orgue*, no.117 (1966), 43–8; no.118 (1966), 55–62

'Géry de Ghersem, sous-maître de la chapelle royale d'Espagne (documents inédits)', *Mélanges de la Casa de Velázquez*, ii (1966), 163–78
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'Recherches sur la musique à la cathédrale d'Oviedo (des origines au début du XIXe siècle)', *Mélanges de la Casa de Velázquez*, iii (1967), 115–46
'La vie quotidienne à la psallette de la cathédrale de Rennes au XVIIe siècle', *RMFC*, vii (1967), 205–16; viii (1968), 207–27
'Les grandes orgues du Monastère royal de l'Escurial', *L'orgue*, no.127 (1968), 101–21
'Leandro Garcimartín et l'orgue des Carmes Chaussés de Madrid (documents inédits)', *Mélanges de la Casa de Velázquez*, iv (1968), 349–70
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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Bournemouth. Town in Dorset on the south-west coast of England. In 1893, Dan Godfrey, under contract to Bournemouth Corporation, began a season of concerts with a band of 30 wind players. A winter engagement followed, when 25 players doubling on other instruments interspersed classical with lighter music. The weekly symphony concerts which continue today began two years later. In 1896 Godfrey became permanent musical director of an augmented orchestra, and the following year the Corporation took over the orchestra, which became the Bournemouth Municipal Orchestra; Godfrey also became manager of the Winter Gardens and intermingled variety acts with the concert repertory. He championed British music, performing 842 works by British composers, 160 of whom conducted, including Elgar, German, Mackenzie, Stanford and Parry. He pioneered performances of new music and gave the first English performances of Lalo's Cello Concerto, the ballet music from Borodin's *Prince Igor*, and Tchaikovsky's first and second symphonies.

From the beginning the expenditure on the orchestra met with opposition, but Godfrey worked hard and successfully towards its continuance. In 1911 he formed the Bournemouth Municipal Choir (now the Bournemouth Symphony Chorus), which still performs regularly with the orchestra. At the 1923 Easter Festival 157 works were given in 34 concerts, and of the 93 British composers represented, 22 conducted their own works. In 1927 a concert was devoted entirely to works by British women composers. In 1929 the Bournemouth Municipal Orchestra moved to the newly built Pavilion, where it provided music for stage shows and gave open-air bandstand concerts as well as weekly symphony concerts.

In 1934 Richard Austin became director of the orchestra, by which time its reputation had been increased by broadcasting; the Corporation drastically cut the number of musicians in 1940 and Austin resigned. The remaining players, under Montague Birch, continued giving concerts at the Pavilion. Meanwhile a new orchestra, the Wessex Philharmonic, was established; it performed under Reginald Goodall and many eminent visiting conductors.

Rudolf Schwarz was appointed in 1947 to conduct a new Bournemouth Municipal Orchestra of 60 players, who returned to a rebuilt Winter Gardens and continued performing British music and new works. Charles Groves continued this policy when he took over in 1951. Constantin Silvestri, conductor from 1961 until his death in 1969, established an international reputation for the orchestra. George Hurst was artistic adviser until Paavo Berglund was appointed permanent conductor in 1972, taking the orchestra on tours to easterm Europe and Asia. He was followed by Uri Segal (1980) and Rudolf Barshay (1982). Andrew Litton, appointed in 1987, took the orchestra on a centenary tour to the USA in 1994; Yakov Kreizberg became principal conductor in 1995.

By 1954, financial pressures had forced the Corporation to give up control of the orchestra. With the support of the Arts Council and local authorities in the south and west, it became the Bournemouth SO, managed by the Western Orchestral Society (from 1991 Bournemouth Orchestras). A pattern of regional touring was established.

A chamber orchestra of about 35 players, the Bournemouth Sinfonietta, was formed in 1968, mainly to perform in smaller venues where there was no concert hall. The first conductor was Kenneth Montgomery, followed by

Maurice Gendron, Ronald Thomas, Norman Del Mar, Roger Norrington, Tamás Vásáry and Alexander Polianichko. In 1995 the Sinfonietta ceased to be a salaried orchestra; it was dissolved in 2000. The home base of the Bournemouth orchestras moved from Bournemouth to a new Arts Centre in Poole in 1985 and an enterprising educational programme was undertaken.

The organist and composer Percy Whitlock was appointed municipal organist at the Pavilion in 1932; he gave frequent recitals and broadcasts on the four-manual Compton organ until his early death. Since 1913 the town has had a specialist music library controlled by Dorset County Council.

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BETTY MATTHEWS

Bournonville. French family of musicians.

(1) **Jean de Bournonville** (*b* Noyon, ?*c*1585; *d* Paris, 27 May 1632). Composer. The date of his birth shown here is that given by Fétis and repeated by Gomart, but it is not corroborated. He was director of music at the choir school of the collegiate church at Saint Quentin in 1612, when he published his *Octo cantica*. He seems to have sought a similar post at Cambrai in 1613, when he offered the cathedral chapter there a bound volume of his masses; it is now lost, although it may have been a first edition of the *Missae tredecim*. A Latin poem in praise of him, printed in that collection in 1619, tells us that he had received the first prize at the 'puys de musique' held at Rouen, Evreux and Abbeville, and on the title-page he is described as 'maître de musique' to the choirboys of Amiens Cathedral; Fétis states that he had left Saint Quentin in 1618 and had served briefly in a similar capacity at Abbeville before moving to Amiens in 1619. At the end of 1631 he was appointed director of the choir school of the Ste Chapelle, and on 3 January 1632 he was installed there 'in the lower stalls on the right hand side, not being a priest'. That he, as a layman, was appointed to such a post was a tribute to his standing as a composer, but within five months he was dead. His contemporaries praised his gentle behaviour as much as his talents as a musician, and more than ten years after his death Gantez cited him as an example. His pupils included his son Valentin and Aux-Cousteaux.

Bournonville composed principally *a cappella* church music to Latin texts for liturgical use – masses, psalms, hymns, antiphons to the Virgin, *Magnificat* settings and motets – but he also, in the *Cinquante quatrains*, published settings of French moral adages. He was an excellent contrapuntist and handled imitative writing with ease, even elegance, notably in his masses and in the *Cinquante quatrains*: his counterpoint is lively and spontaneous, and his melodic lines, which are generally syllabic, are very like those found in chansons, especially Janequin's. The masses in *Missae tredecim* are sometimes based on a Gregorian cantus firmus (*Ave maris stella*, *Ave Maria*, *Heu mihi*, *In nomine Jesu*), and sometimes on the melody of a chanson (*Le rossignol*, *Dessus le marché d'Arras*, and even *La guerre françoise*, which was inspired by *La bataille de Marignan* by Janequin): the latter procedure clearly infringed the recent decrees of the Council of Trent. In the psalms and *Magnificat* settings which are in fauxbourdon style, the music for a given work is used for every verse, the note values being adapted to the quantities of the Latin text in accordance with the then new ideas of the humanists.

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8 cantica virginis matris, qua vulgo Magnificat dicuntur, cum hymnis communibus pene totius anni ... Vesperae secundum ritum romanus, 4, 5vv (Paris, 1612; enlarged 2/1625)
Missa ad imitationem moduli 'Ave maris stella', 4vv (Paris, 1618)
Missae tredecim, quarum ultima pro defunctis, 4–6vv: ad libitum, 'Ave Maria', 'Ave maris stella', 'Heu mihi', septimi toni, 4vv; in cantu peregrinorum S Jacobi, 'In nomine Jesu', 'Le rossignol', 'Nunc dimittis', 5vv; 'Ad nutum', 'Dessus le marché d'Arras', 'La guerre françoise', pro defunctis, 6vv (Douai, 1619)
50 quatrains du sieur de Pybrac, 2–4vv (Paris, 1622)
2 masses, 'Par un matin d'été', 'Sappi, madonna', 4vv; 3 masses, 'J'ay senti les doux maux', Luscinia, 'Narcisse', 5vv: lost, cited in *FétisB*

(2) **Valentin de Bournonville** (*b* ?Saint Quentin, *c*1610; *d* ? Paris or Chartres, Dec 1663 or later). Composer, son of (1) Jean de Bournonville. He was a priest and from 1653 canon of St Jean-le-Rond, Paris. He received his musical education at the choir school of Amiens Cathedral under his father's direction and remained there when his father left, eventually for Paris at the end of 1631. He was appointed to his father's former post of *maître de musique* to the choirboys at Amiens Cathedral in 1634, when Aux-Cousteaux, who had succeeded his father, in turn left for the Ste Chapelle. On 27 August 1646 he succeeded François Cosset in a similar position at Notre Dame, Paris, and he remained there until 20 March 1653; Jean Cathala deputized for him when he was absent. From Paris he went to Chartres, where he directed the cathedral choir school from 28 April 1653 to 1662, but he was back at Notre Dame from October to 1 December 1663, when he was replaced, perhaps because he had died. According to La Borde, several masses by Bournonville were printed in Paris by Ballard in 1646, and indeed two four-part masses, *Salve regina* and *Videant amici*, which were listed in a catalogue of Ballard's for 1707, survive at the Petit Séminaire de Quebec (ed. E. Schwandt in *Complete Works, Valentin de Bournonville*, Victoria, BC, 1981). Lost works include *Missa ... ad majorem Dei gloriam*, which is listed in a catalogue of Ballard's at the back of the mass *Laudate pueri* by Pierre Hugard (1744), and some unspecified sacred works bought by Rouen Cathedral choir school in 1657.

(3) **Jacques de Bournonville** (*b* ?Amiens, *c*1675; *d* ?Paris, after 1753). Harpsichordist, teacher and composer, grandson or great-grandson of (1) Jean de Bournonville. He was a pupil of Nicolas Bernier, who was highly esteemed as a teacher of the harpsichord and accompaniment, and according to La Borde he himself became 'the best master of accompaniment of his time'. Moreover during his lifetime his reputation as a teacher of harpsichord accompaniment was equal to that of Rameau. He was even called 'the famous Bournonville'. In 1711 he published a collection of motets for one and two voices and continuo, some with other instruments too: they are

in the concertante style (one of the motets is also in a manuscript at *F-Pn*). This book was to have been followed by a second, but it seems never to have appeared. In addition it is thought that he composed two four-part masses about 1720.

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DENISE LAUNAY/JAMES R. ANTHONY

Bournonville, Auguste (Antoine) (*b* Copenhagen, 21 Aug 1805; *d* Copenhagen, 30 Nov 1879). Danish dancer and choreographer. *See* BALLET, §2(ii).

Bourrée [bourée] (Fr.; It. *borea*; Eng. boree, borry). A French folk dance, court dance and instrumental form, which flourished from the mid-17th century until the mid-18th. The word was generally 'bourée' in French; the preferred current spelling may in fact be of German origin. As a folkdance it had many varieties, and dances called bourrée are still known in various parts of France; in Berry, Languedoc, Bourbonnais and Cantal the bourrée is a duple-metre dance, while in Limousin and the Auvergne it is commonly in triple metre. Many historians, including Rousseau (1768), believed that the bourrée originated in the Auvergne as the characteristic BRANLE of that region, but others have suggested that Italian and Spanish influences played a part in its development. It is not certain if there is a specific relationship between the duple French folkdance and the court bourrée.

Specific information on the bourrée as a court dance is available only for the 18th century, whence at least 32 choreographies entitled bourrée, bourée, boree or 'bouree time' are extant, both for social dancing and for theatrical use (see Little and Marsh). The bourrée was a fast duple-metre courtship dance, with a mood described variously as 'gay' (Rousseau, *Dictionaire de musique*, 1768) and 'content and self-composed' (Mattheson, *Der vollkommene Kapellmeister*, 1739).

The step pattern common to all bourrées, which also occurred in other French court dances, was the *pas de bourrée*. It consisted of a *demi-coupé* (a *plié* followed by an *élevé* on to the foot making the next step), a plain step, and a small gentle leap. These three steps occurred with the first three crotchets of a bar, whether in the duple metre of a bourrée or the triple metre of a sarabande, where the *pas de bourrée* was also used. If the small leap was replaced by a plain step, the pattern resulting was called a *fleuret*. The *pas de bourrée* preceded the *fleuret* historically, and is somewhat more difficult to execute; by the early 18th century, however, the two steps seem to have been used interchangeably, according to the dancer's ability. The bourrée as a social dance was a mixture of *fleurets*, *pas de bourrées*, leaps, hops and the *tems de courante* (a gesture consisting of a bend, rise and slide; *see* COURANTE) at places of repose. Ex.1 shows the

Ex.1 Pécour: *Recüeil de dances* (Paris, 1700), Bourée, pp.1 and 2

v ∧ I I | v ∧ I I | v J I | v ∧ g

dance steps

v = plié [bend]
∧ = élevé [rise]
I = plain step
J = jetté [leap]
g = glissé [slide]

opening phrase of the *Bourrée d'Achille* (Little and Marsh, no.1480), a popular ball dance from 1700 which was actually part of a suite of three dances (bourrée–minuet–bourrée) from the Prologue to the Lully-Collasse opera *Achille et Polyxène* (1687). Each of the first two bars contains a *pas de bourrée*, the third has a hop and two plain steps, and the fourth a *tems de courante*. Thus the rhythmic shape of the phrase is that of three active bars followed by a point of arrival at the beginning of the fourth bar and a subsequent relaxation of effort. A complete bourrée consisted of two strains, each containing one or more four- or eight-bar phrases with a rhythmic shape as described. Each dance, however, had a separate choreography with a unique mixture of the possible steps.

Some form of the bourrée was danced at French court festivals by natives of the Auvergne as early as the mid-16th century. It was eventually also used, probably in a more refined form, in the *ballet de cour*. The Philidor Collection contains a 'Bourrée d'Avignon' (i, 51–2) which was probably a dance accompaniment, and the *Ballet de la delivrance de Renaud* (1617) also contains a bourrée for dancing. Collections of *airs de cour* such as *L'élite des airs de cour* (1608) and *Le recueil des plus belles chansons* (1615) include texts for sung bourrées, showing the growing popularity of the dance's characteristic rhythms. Under Louis XIV the bourrée came into fashion both as a social dance at balls and as a theatrical dance. Lully included bourrées in many of his ballets and operas, such as *Les amours déguisés* (1664), *La naissance de Vénus* (1665) and *Phaëton* (1683), and he composed one for the dancing-lesson scene in Act 1 of Molière's *Le bourgeois gentilhomme* (1670). Later French composers for the stage, including Charpentier, Destouches, Campra and Rameau, continued to use bourrées in dancing-scenes and occasionally in overtures.

As stylized dance music, the Baroque bourrée was characterized by duple metre (a time signature of 2 or ¢) with an upbeat of a crotchet, a moderate to fast tempo (minim = *c*80–92) and phrases built out of four-bar units with a point of arrival at the beginning of the fourth bar (seventh minim). A performance style in which quavers were *inégales* (stepwise-moving passages of quavers unmixed with other values to be played unevenly over a steady beat) is thought to have been common for the bourrée, particularly in France. These characteristics also apply to the RIGAUDON, and indeed Quantz virtually

Ex.2 J.-B. Lully: *Le bourgeois gentilhomme*, Act I (dancing-lesson)

[Bourée]

equated the dances, but the two types can be distinguished because the rigaudon was slightly more vigorous and tended to have more angular melodies than the bourrée. Moreover, 18th-century writers (Rousseau, Mattheson etc.) consistently mentioned a crotchet–minim syncopation used to emphasize the third or seventh beat of a phrase as characteristic of the bourrée, a trait which would easily distinguish a bourrée from a rigaudon. Ex.2, Lully's bourrée for *Le bourgeois gentilhomme*, shows the characteristic syncopation, phrase structure and homophonic texture.

Ex.3 Gottlieb Muffat: *Componimenti musicali* (1690)

Bourrée

The stylized bourrée flourished as an instrumental form from the early 17th century. Praetorius's *Terpsichore* (1612) included a few examples, all with quite simple phrasing and a homophonic texture. The Kassel Manuscript (ed. J. Ecorcheville, *Vingt suites d'orchestre*, 1906/*R*) also contains a number of bourrées, often placed as the second dance in a suite. As the order of dances in a suite became conventionalized into the familiar allemande–courante–sarabande group (*see* SUITE, §5), the bourrée continued to be included fairly often, coming after the sarabande with other less serious dances like the minuet and the gavotte. In that position it was included in orchestral suites by J.C.F. Fischer, Johann Krieger, Georg Muffat and J.S. Bach. Three of Bach's orchestral suites include pairs of bourrées, in which the first is to be repeated ('bourrée da capo') after the second is played, a common treatment of the so-called popular dances in the suite. Other bourrées occur in his English and French suites for keyboard, in two of the solo suites for cello, and in the Partita for solo flute (see Little and Jenne). Handel's *Water Music* includes a bourrée that hardly seems at all stylized.

Baroque keyboard versions of the bourrée often took liberties with the original simplicity of the dance form. Such composers as Lebègue, D'Anglebert, Purcell, Gottlieb Muffat, Bach and Domenico Scarlatti wrote bourrées, many highly ornamented with some idiomatic display of keyboard technique. Yet even those like ex.3 (from Muffat's *Componimenti musicali*, 1690) which show no trace of the bourrée's characteristic crotchet–minim syncopation retain a fairly simple homophonic texture and a clear phrase structure based on four-bar units. Bourrée style persisted well into the late 18th century, as the opening movement of Mozart's G minor Symphony well illustrates. In the 19th and 20th centuries some composers wrote pieces entitled bourrée, apparently as a reference to the French folkdances rather than to the Baroque court dance and instrumental form: Chabrier's *Bourrée fantasque*, in its fast duple metre and strict adherence to four-bar phrases, suggests that the composer may have sought to evoke the court bourrée; the movement labelled 'bourrée' in Roussel's *Suite pour piano* op.14, however, a rapid triple-metre dance with asymmetrical phrases, bears no resemblance to the Baroque form.

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MEREDITH ELLIS LITTLE

Bousset, Jean-Baptiste (Drouard) de [du] (*b* Asnières, nr Dijon, 1662; *d* Paris, 3 Oct 1725). French composer and singer. After studies with Jacques Fargeonnel, *maître de musique* at the Ste Chapelle in Dijon, he moved to Paris in the early 1690s. Some time before 1700 he became

maître de musique to the Académie Française, with the main duty of composing and conducting a motet each year for the feast of St Louis (25 August), celebrated with a mass held in the chapel of the Louvre. By 1702 he was *maître de musique* also to the Académie des Sciences and the Académie des Inscriptions, who celebrated the feast of St Louis jointly in the church of the Oratoire. For his work for the *académies* Bousset received a royal pension of 600 livres tournois, of which half was reimbursement for monies paid to the musicians he had engaged.

Little of Bousset's sacred output has survived, however, and his main achievements lay elsewhere. About 1692 he emerged as the leading composer of *airs sérieux et à boire* of his generation. According to Laborde 'his manner of singing was so delightful that he made a large fortune in Paris, singing *airs* which no-one composed better than he did'. In the dedication of his last collection of *Airs nouveaux* (1725) to the Duchess of Orléans, the composer wrote that the taste of the 'greatest princesses' of France had shaped his Muse, and that their support had ensured his continuing reputation. Most of the 875 *airs sérieux et à boire* Bousset published during his composing life of 35 years are for one or two voices with continuo. Titon Du Tillet (*Le Parnasse François*, 1732) commented with justice upon Bousset's true expression of the words, his noble, natural and pleasing melody, and his variety, astonishing given the size of his output.

Bousset followed tradition in keeping mainly to binary form, and his rhetorical approach to text setting shows the influence of both Lully and Lambert. He made use of *double* technique not only to provide a written-out variation for the whole of a second verse in 46 *airs* composed between 1690 and 1716, but also throughout his career, to vary repeats of single phrases of text, often combining it imaginatively with techniques of melodic development assimilated from late 17th-century Italian practice. Other italianate features found in his work are chromaticism and sequential writing. Bousset was among the first Frenchmen to experiment with the ritornello principle as a means of unifying an *air* (1696), and he preceded Campra by two years as the first cantata composer in France to juxtapose French-style recitative with da capo form in *airs* (1706). His three *Eglogues* (two of which were published singly as well as in collections) are novel attempts to group solo songs and duets into quasi-dramatic scenas; book 5 of the *Airs nouveaux* includes a cantata, *L'impatience amoureuse*.

The notion that Bousset was the son-in-law of Christophe Ballard (who printed all his music issued up to 1701), put forth by Papillon in 1742 and repeated in many later accounts of his life, is unfounded: in 1695 Bousset married Marie Marguerite de Séqueville, whose sister was the wife of Chirstophe Ballard's brother Pierre.

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Grand motet, Deus noster refugium, *F-LYm*
Petit motet, Quae est ista, *V* [copied by Philidor in 1697]
Instrumental trio *Pn* [copied by Philidor in 1695]
Beati omnes qui timent Dominum; Caeli enarrant gloriam Dei; Domine ne in furore; Domine salve fac regem; Exaudiat; Laudate Jerusalem Dominum; Notus in Judea Deus; Super flumina Babylonis; Te Deum: all lost

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GREER GARDEN

Bousset, René Drouard [Drouart] **de** (*b* Paris, 11 Dec 1703; *d* Paris, 19 May 1760). French composer and organist, son of JEAN-BAPTISTE DE BOUSSET. He received his professional training from Nicolas Bernier and the organist Calvière. On his father's death he was nominated, as was customary, for his father's position as *maître de musique* at the Académies des Sciences et des Inscriptions. In 1740 he was appointed organist at St André-des-Arts. Of a highly impressionable nature, he was gradually drawn towards an extreme religious sect, the Convulsionists. According to P.L. Boisgelou (*Catalogue des livres de la Bibliothèque du Roi*, MS, 1803, *F-Pn*) Bousset died of paralysis, which took over after he had played the organ at Notre Dame for the consecration of Cardinal de Rohan. It is significant that he was one of the very few French composers who wrote cantatas on religious texts. The cantatas *Judith* and *Le naufrage du Pharaon* (in book 1) are fine works in a dramatic and descriptive style, whereas the *Odes* are in a lighter, more graceful style.

WORKS

2 bks of airs sérieux et à boire (Paris, 1731)
2 bks of cantates spirituelles (Paris, 1735, 1740)
6 concertos en trio pour les vieles et musettes, qui se peuvent jouer sur les flûtes traversières et à-bec, hautbois et violon (Paris, 1736)
8 odes de Rousseau tirées de psaumes (Paris, 1740, 1744)

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DAVID TUNLEY/CATHERINE CESSAC

Boutade (Fr.: 'jest', 'whim'). A term variously applied in the 17th and 18th centuries to a lively choreographed dance, a capricious poem, an improvisatory solo for viol and a short fantasia for solo keyboard. Pierre Richelet attributed its invention to Jacques Cordier, a dancing-master during the reign of Louis XIII (1601–43), and explained that, as a dance, the boutade was so called 'because it began in a somewhat abrupt, lively and startling manner' (*Nouveau dictionnaire françois*, 1719). The correspondence of Vincent Voiture (*Les oeuvres de Monsieur Voiture*, 1734) reveals that the boutade was a popular social dance around the middle of the 17th century. As an improvisatory movement in a suite of instrumental dances, the boutade was cultivated by French viol players of the late 17th and early 18th centuries. Examples by Marin Marais, Jaques Morel, Jean-Féry Rebel and Louis de Caix d'Hervelois almost invariably avoid binary-repeat structure and consist of dance rhythms and sequential passages of block chords that may have been elaborated in improvisatory figuration.

Such pieces correspond to Mattheson's definition of the boutade as a composition or improvisation 'bound to nothing but the imagination' (*Das neu-eröffnete Orchestre*, 1713). In the 18th century the term was occasionally applied to a type of keyboard fantasia. The earliest example is found in Mattheson's *Pièces de clavecin* (ninth suite, first movement, London, 1714); its minor key, dissonances, improvisatory broken-chord texture and extreme brevity exemplify the composer's description of the genre as 'an impetuous movement; a caprice; a rapid, sudden idea' (*Das beschützte Orchestre*, 1717). Gigue-like triplet quavers in quadruple metre point to a continued connection with dance, while the affection of the piece is aptly characterized by Richelet's definition of the boutade as a 'fit of rage'. Since the term 'fantasia' was increasingly employed in the later 18th century for all forms of improvisatory keyboard piece, boutades, so called, are rarely met. Nonetheless, the term persisted as late as Türk's *Clavierschule* (1789) and Koch's *Musicalisches Lexikon* (1802) and could be applied to such aphoristic, *moto perpetuo* works as C.P.E. Bach's Fantasia in D minor (H195, 1765–6).

MATTHEW HEAD

Bouteiller, Jean le. *See* LE BOUTEILLER, JEAN.

Bouteiller, Louis (*b* Moncé-en-Belin, nr Le Mans, bap. 3 Feb 1648; *d* Le Mans, 7 Feb 1725). French composer and church musician, not related to Pierre Bouteiller. He became *maître de musique* at Le Mans Cathedral in 1663 after winning several competitions. In 1672 he won motet competitions at Angers and Rouen, and in 1673 and 1678 at Caen. By virtue of his reputation he was nominated to succeed the deceased Jean Gilles at St Etienne, Toulouse, in 1705, but he refused the position and remained in Le Mans for the rest of his life. He apparently composed a great many motets; at his death an inventory of them was made and placed in the treasury of the cathedral, but both the inventory and the works are now lost. The Brossard collection in the Bibliothèque Nationale contains the motet *Ad te, Domine, clamabo*, for soloists, three choirs and orchestra, which Bouteiller entered in the Versailles royal chapel competition of 1683. It is devoid of melismas and polyphonic sophistication and resembles the homophonic passages in Lully's motets. Two *airs* attributed to 'Bouteiller le cadet' in a *Recueil d'airs* (Paris, 1705) may also be by him. A letter from him is in the Bibliothèque Nationale.

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M. Leroux: 'La musique religieuse de Pierre Bouteiller', *RMFC*, xxvi (1988–90), 51–82

JOHN HAJDU HEYER, MARTIAL LEROUX

Bouteiller [Bouteillier, Boutellier], **Pierre** (*b* c1655; *d* after March 1717). French composer and church musician, not related to Louis Bouteiller. He served as *maître de musique* at Troyes Cathedral from 1687 to 1694 and again from 1697 to 1698. During the interim he served the cathedral at Châlons-sur-Marne. His last years were probably spent in Paris, where in 1698 he was mentioned as a '*maistre joueur* of the viol and other instruments'. In 1704 the Parisian coopers had a *Te Deum* by him performed in the church of St Leu and St Gilles. Bouteiller's extant works, all sacred, are not in the style of the Versailles *grand motet*, the most popular sacred form of the time, but are short pieces for one to five voices. They are in a highly imitative polyphonic style with continuo and without concertato effects.

Several secular songs in publications by Ballard and Neaulme are attributed to 'Bouteiller *l'aîné*', but there is nothing to indicate that these are by Pierre Bouteiller.

WORKS

SACRED

all MS works in F-Pn

Edition: *Motets et chants sacrés de différents auteurs*, ed. A. Lafitte (Paris, 1859) [L]

Missa pro defunctis, 5vv, bc

13 motets: Ante oculos tuos, 3vv, bc; Consideratio de vanitate mundi, 1v, 2 str, bc; Credidi propter quod locutus sum, 3vv, bc; O amor, o gaudium, 2vv, bc; O felix et dilecte conviva, 1v, 2 str, bc; O fidelis et dilecte commensalis, 1v, 2 str, bc; O mysterium humilitatis, 3vv, bc; O salutaris hostia, 1v, 2 str, bc, L; Pater noster, 2vv, bc, L; Pater noster, 4vv, bc; Quis loquetur potentias Domini, 3vv, bc; Super flumina Babylonis, 3vv, bc; Tantum ergo, 1v, 2 str, bc, L

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JOHN HAJDU HEYER, MARTIAL LEROUX

Bouteillophone (Fr.) [musical bottles] (Ger. *Flaschenspiel*; It. *suono di bottiglia*). A series of tuned bottles sounding in the high treble register. The pitch is governed in the first instance by the size or thickness of the bottle and adjusted by adding water as required. The bottles, which are usually suspended (by the neck) in a frame, are arranged according to the required scale, or hung in two rows in keyboard fashion. They are struck with small hard beaters such as those used on the orchestral glockenspiel or xylophone.

The bouteillophone is used in Satie's ballet *Parade* (1917) and Honegger's *Le dit des jeux du monde* (1918), and occasionally in later compositions. Kolberg has three octaves available (*c″–c″″*).

JAMES BLADES/JAMES HOLLAND

Boutelou [Bouteloup], **Antoine** (*b* c1665, *d* 4 March 1740). French *haute-contre* singer. The son of Jean Boutelou (*d* 13 May 1709), an *ordinaire* of the *Académie royale de musique*, he was *ordinaire de la musique de la chapelle* from 1707 and *chantre de roi*. He also sang in many stage works at Court under both Louis XIV and Louis XV, including Lalande's *Les folies de Cardenio* (1720) and Lalande and Destouches's *Les Élémens* of 1721 (in the roles of Arion and Le Vertumne) and in comic roles in works such as *Le bourgeois gentilhomme* of Molière and Lully (Fontainebleau, 1707 and Versailles, 1729). Despite notoriety for his dissolute lifestyle, his abilities as a comic actor-singer made him one of Louis XIV's favourite performers. (*BenoitMC*)

LIONEL SAWKINS

Boutmy. Flemish family of organists, harpsichordists and composers.

(1) **Josse** [Charles Joseph Judocus, Joos] **Boutmy** (*b* Ghent, 1 Feb 1697; *d* Brussels, 27 Nov 1779). Organist,

harpsichordist and composer. Both his father and grandfather were organists at Ghent churches, and his brother, Jacques (Judocus) Adrien Boutmy (1683–1719), was the organist at the collegiate church of St Michel and Ste Gudule, Brussels. Josse Boutmy arrived in Brussels before 1720, gaining citizenship there in 1729. He served the Prince of Thurn and Taxis from 1736, and from 1744 to 1777 he was the organist at the Brussels court chapel. He was also the harpsichord teacher of the Princess of Arenberg and of 'tous les jeunes Seigneurs et Dames de la Cour' of Charles of Lorraine, brother-in-law of Empress Maria Theresa and governor-general of the southern Netherlands. Married twice, he had 16 children. He left a *Livre de raison* (still extant), in which he recorded significant family events from 1721 to 1759 but did not mention his music.

Boutmy is best known for his three books of harpsichord music. French influence is apparent in the first, which contains two suites comprising character-pieces (*L'Agnès*, *La fanfarinette*, *La brillante*, *L'obstinée*), personal tributes (*La Dandrieux*, *La Saumis*) and stylized movements such as overtures, allemandes, courantes, menuettes, and gigues; the music adheres closely to the later French tradition of Dandrieu, Rameau and Duphly in both harmonic language and extensive ornamentation, particularly the *port de voix* and *coulé*. He was, however, a cosmopolitan composer and frequently interspersed movements in the Italian style as well as airs and miscellaneous movements containing sequential passage-work and harmonic writing that indicates familiarity with the keyboard music of Handel. The second and third books are more dramatic, retaining the structure of the suite but having a greater number of descriptive or character titles. Some pieces are in sonata form, though rudimentary; in the third book influence of Domenico Scarlatti is evident as well as an attempt at the newer *galant* style.

WORKS

Vocal: cantata, *c*1749

Hpd: Première livre de pièces (Paris, 1738); Second livre de pièces (Paris, *c*1740–44); Troisième livre de pièces (Brussels, *c*1750) [parts of 1st and 3rd bks ed. in MMBel, v (1943)]

(2) Guillaume Boutmy (*b* Brussels, 15 June 1723; *d* Brussels, 22 Jan 1791). Organist, harpsichordist and composer, son of (1) Josse Boutmy. He spent his entire life in Brussels where, like his father, he worked for the Prince of Thurn and Taxis; from 1752 he served as a postal official and organ builder and restorer, and from 1760 to 1776 he taught the organ and harpsichord at the court. It was probably during this period that he composed his only known works, six harpsichord sonatas, published in Brussels and Liège.

Boutmy's sonatas reflect Italian influence, having three movements and using only tempo indications for titles. Some use a sonata form which is frequently ternary but not elaborate. Certain *galant* characteristics in these works may have resulted from Boutmy's visits to Regensburg, an important relay station in the prince's postal network. His music owes something to Scarlatti, whose influence, together with a French flavour, may have been transmitted through his father.

(3) Jean (Baptiste) Joseph Boutmy (*b* Brussels, 29 April 1725; *d* Kleve, after 1799). Organist, harpsichordist, pianist and composer, son of (1) Josse Boutmy. By 1746 he was teaching the harpsichord in Metz, but returned to the Austrian Netherlands in 1755 and taught in Ghent. In 1757 he became the organist at the Ghent cathedral of St Baaf (St Bavo). He travelled to Paris in 1759 but returned to Ghent shortly after. Boutmy moved to The Hague in 1764 to serve as organist for the Portuguese ambassador; six years later he departed for Kleve, where he served as resident pianist and directed his own orchestra.

Boutmy's compositions include six divertissements for harpsichord with optional violin accompaniment, and six harpsichord concertos. The divertissements were written for his pupils, perhaps while he was in The Hague, and are in the style of the Italian sonata. They all have three movements: the slow middle movements display the mannerisms of the *galant* style and the finales take the form of a minuet and trio, or rondo. The clear, melodic keyboard writing limits the independence of the violin part. The idiomatic language of the concertos reflects his position as a court pianist in that they are better suited to the new instrument. They display a simple, pre-Classical sonata form with symmetrical themes and development passages built on sequences. The finales are rondos or minuets, and are written in a precise, graceful idiom somewhat lacking in invention. The style is more elaborate than that of the divertissements, but even the cadenzas, which are mostly written out, do not require great virtuosity. Boutmy also published a *Traité abrégé de la basse continue* (The Hague, 1769/1770), which appeared in a bilingual French/Dutch edition and clearly illustrates a synthesis of the French late-baroque continuo tradition with the freer italianate style.

(4) Laurent François Boutmy de Katzmann (*b* Brussels, 19 June 1756; *d* Brussels, 3 Nov 1838). Organist, harpsichordist, pianist and composer, son of (1) Josse Boutmy (sometimes incorrectly known as Antoine Laurent François). He studied music with his father, who attempted unsuccessfully to arrange for Laurent François to succeed him as organist at the court chapel. He went to Rotterdam in 1779 but returned to Brussels in 1783. From 1789 to 1793 he was in Ermonenville, France; because of the Revolution he left for London, where he taught the harpsichord and the piano. Later he moved to Holland and became Princess Marianne's piano teacher. King William awarded him a pension which was, however, withdrawn when Belgium declared its independence in 1830.

Boutmy's compositions are light and skilfully handled, but lack originality. The keyboard pieces are better suited to the piano than the harpsichord. His book *Principes généraux de musique* shows the influence of Grétry and is described by Fétis as 'obscure in ideas and even more obscure in style'.

WORKS

Vocal: Le naufrage, lyric scene, chorus, orch, 1806, *B-Bc*; 3 ballads, 1v, harp acc.; Armide, ou Les statues (opera, 4, J.F. Marmontel), *B-Br*

Inst: Partant pour la Syrie, romance variée, pf (Rotterdam, n.d.); arrs. for pf of 4 ovs. by Sarti, Paisiello, Salieri, in *Pianoforte Magazine*, vii (1799), pubd separately as 4 ouvertures, arr. hpd/pf [nos.1–3, vn acc., no.4 fl acc.], op.2 (London, n.d.); 3 sonatas, pf/hpd, vn acc., op.4 (London, n.d.); Military March, *c*1795, arr. fl, pf (London, *c*1795); other works

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SUZANNE CLERCX-LEJEUNE/LEWIS REECE BARATZ

Boutry, Innocent (*b* before 1637; *d* after 1667). French composer. He was *maitre de musique* at Tours Cathedral, 1657–61, at Notre Dame, Paris, from August 1662 to October 1663, and at Le Mans Cathedral by 1664. He left the cathedral in 1671 for the church of St Pierre in Le Mans, where he remained until 1680. He is last heard of in 1688 as a prebendary at St Calais. Boutry was a prize-winner at *puys* held in Le Mans in 1657 and Evreux in 1666. However, his only known work is the four-part mass *Speciosa facta es*, published in Paris by Robert Ballard in 1661 (ed. L. Gautier, Versailles, 1996). A Ballard catalogue lists another four-part mass, *Magnus et mirabilis*, which seems not to have survived. *Speciosa facta es* is a perfect example of 'modernised counterpoint, imbued with tonality, appropriate for the polyphonic religious liturgy of the mid-century' (Launay).

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D. Launay: *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993)

JEAN-CHARLES LÉON

Boutry, Roger (*b* Paris, 27 Feb 1932). French composer, pianist and conductor. At the age of 11 he entered the Paris Conservatoire, where he studied until 1954, his teachers including Tony Aubin, Jean Doyen and Nadia Boulanger. He showed outstanding ability in many disciplines, and was awarded eight *premiers prix*, including those for piano, conducting, fugue and composition, the latter awarded in 1954 for his *Rapsodie* for piano and 16 wind instruments. The same year he won the Prix de Rome for his cantata *On ne badine pas avec l'amour*. During the 1950s he embarked on a career as a pianist, studying with Marguérite Long (1955–8). He has toured widely as both pianist and conductor in Europe, the United States, Australia, Japan and the former USSR. He was appointed professor of harmony at the Paris Conservatoire in 1962 and has published a didactic study of harmony. His many pedagogical works include virtuoso studies for trumpet, trombone, horn and harp, and studies in atonal composition for bassoon. He has contributed much to the brass and woodwind repertory, including concertos and various pieces for ensemble, wind and military band. Following composition of the *Marche solenelle* for the Grenoble Winter Olympic Games in 1968 and the official anthem for the Confédération Musicale de France, he was appointed musical director of the Garde républicaine in 1973 where, as a colonel, he remained until 1996. His music avoids serial techniques, and is notable for its expressive melodies and colouristic textures.

WORKS
(*selective list*)

Ballet: Chaka, 1966
Orch: Pf Conc., 1955; Ouverture pour Don, 1955; Reflets sur Rome, 1956; Sérénade, sax, orch, 1957; Passacaille et danse profane, 1958; Conc. for Orch, 1964; Tubaroque, conc., tuba, orch, 1966; Fantasia, trbn, orch, 1985
Wind band/military band: Burlesque, 1958; Ouverture-tableau, 1959; En avant, 1964; Ouverture des chants du monde, 1967; Hymne officiel de la Confédération Musicale de France, 1968; Marche solenelle des Xème jeux olympiques d'hiver, 1968; Tripdique 51, 1970
Vocal: On ne badine pas avec l'amour (cant., Escalada), 1954; Le rosaire des joies (orat) S, nar, SATB, orch, 1962
Numerous chbr pieces, incl. Vn Sonata, 1965, pf works and Conservatoire competition pieces, 1955–72
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C. Chamfray: 'Roger Boutry', *Courrier musical de France*, no.55 (1976), 125–6

CAROLINE RAE

Bouts (Fr. *échancrures*; Ger. *Bugel*; It. *fasce*). The curves of the outline or RIBS of a bowed string instrument, particularly of the violin and viol families. The bouts are usually divided into three sections: outward curving upper bouts, inward curving middle or 'C' bouts, and lower bouts, also outward curving. The concave middle bouts provide the narrow waist necessary for the free passage of the bow across the outermost strings, and give the distinctive hourglass shape of most bowed instruments. In the violin family the bouts are joined by outward pointing corners (for illustration *see* VIOLIN, fig.4). The bouts of the viol family usually meet at obtuse angles, but the upper or lower bouts are not always distinguished from the middle bouts, and may vary in appearance, sometimes having complex lobed or festooned shapes (*see* VIOL, fig.1). Attempts were made in the early 19th century by Felix Savart and François Chanot in Paris to design a violin without corners (*see* VIOLIN, §I, 5); Savart's instrument was trapezoidal (straight sides – without bouts), and Chanot's of guitar shape (bouts with no corners). Measurements given to describe string instruments are in all cases taken from the widest point across the upper and lower bouts, and the narrowest point of the middle bouts.

JOHN DILWORTH

Bouvard, François (*b* Lyons, *c*1683; *d* Paris, 2 March 1760). French composer, teacher and opera singer. The main source of information about him is the Parfaict brothers' *Dictionnaire des théâtres*, which states that Bouvard entered the Opéra at a very young age to sing soprano parts, with a 'voice of such a range that its like had never been heard'. After his voice broke, when he

was about 16, he spent a couple of years in Rome. He was back in Paris by February 1701, where his first (Italian) *air* appeared in a collection published by Ballard. In 1702, thanks to the patronage of M. de Francine, the Académie Royale de Musique performed his first opera, *Médus*, with great success, but in 1706 *Cassandre*, composed in collaboration with Bertin de La Doué, was a failure. Throughout the years 1701–11 Bouvard regularly published *airs* in Ballard's collections, initially *airs sérieux* or *airs italiens*, and from 1706 onwards *airs à boire*, which became one of his specialities. These publications suddenly ceased in 1711, and we have no trace of the musician from that date until 1723. A remark in Boisgelou's *Table biographique* suggests that he spent a long time abroad, mainly in Italy. A second Italian sojourn would explain why his death certificate (in the Archives de la Seine, fonds Bégis) names him as 'knight' and 'count of St John Lateran' and why two of his cantatas, *L'énigme* and *L'époux indifférent*, as well as his last *air* (1756), are signed 'Bouvard, *chevalier romain*'. It has been suggested that there were two Bouvards, one of them a count of St John Lateran, composer of the violin sonatas, and the other an ordinary *maître de musique*, responsible for the other works, but inferences to be drawn from the publications themselves contradict this. In 1723 Bouvard published in Paris his *Premier livre de sonates à violon seule et la basse continue*, and after that date he seems to have concentrated on his activities as a teacher and freelance composer, with considerable success to judge from the number of editions and some of their dedications. In 1742 he dedicated his sixth collection of *airs* to Madame la Présidente Fraguier, thanking her for his appointment as her sons' music teacher, and one of his last cantatas, *L'énigme*, was dedicated to Madame de Pompadour. After 1750 his activities as a composer seem to have been greatly reduced, and he died in Paris poor and forgotten.

Bouvard's large body of work is notable for its diversity and the sudden breaks in his composing activity. His career at the Opéra, beginning brilliantly with *Médus* in 1702, came to an end in 1706 with the failure of *Cassandre*, and his first book of violin sonatas was never followed by a second. He did, however, continue to write stage music in the form of divertissements for the aristocracy and the court, and these works are evidence of his high reputation, in particular *L'école de Mars*, written in 1738 probably as the result of a royal commission. The *Idylle spirituelle sur la naissance de N[otre] S[eigneur] J[ésus] C[hrist]* (1734) was highly praised in the *Mercure de France*, but it is difficult to form any idea of these stage works today, since the music is lost. Bouvard's sacred music was confined to 11 motets of no great originality. The titles of 32 cantatas and *cantatilles* are known, but only 12 survive complete. Some acquired a certain celebrity in their time, among them the expressive and dramatic *Le retour de tendresse*. The *airs* divide naturally into three categories: the *airs à boire* are the most numerous, written for one or two voices and often concluding with long melismas on words associated with drinking; the *airs sérieux* the most diverse group, include the *airs sérieux* proper (as well as *musettes* and *ariettes*), celebrating love in a pastoral context, and others (brunettes, vaudevilles, *chansonettes* and *chansons gauloises*) of a more popular character, including also *airs paysans* (settings of dialect texts) and several *chansons à danser* (gavottes and minuets); and the *airs italiens*, with instrumental accompaniment and vocal writing inspired by opera and cantata, were intended for a more cultivated public. After his early operas Bouvard stood apart from the major musical genres, and also from the musical disputes, of his time, and for this reason he is an interesting representative of French musical society in the first half of the 18th century.

WORKS

all printed works published in Paris

STAGE

Médus, roi des Mèdes (tragédie en musique, prol, 5, F.-J. de Lagrange-Chancel), Paris, Opéra, 23 July 1702 (1702)

Cassandre (tragédie en musique, prol, 5, Lagrange-Chancel, after C. Boyer: *Agamemnon*), Paris, Opéra, 22 June 1706 (1706), collab. Bertin de La Doué

Le triomphe de l'amour et de l'hymen (divertissement, 1, L.R. de Saint-Jorry), lib pubd (1729), lost

Idylle spirituelle sur la naissance de N[otre] S[eigneur] J[ésus] C[hrist] (P. de Morand), Paris, Communauté de l'enfant Jésus, 14 Feb 1734, lib pubd (1743), music lost

Trois frères rivaux (prol, de Morand, and divertissement, M. Parfaict), Paris, 21 Feb 1734, lost except for extracts from prol lib pubd in *Mercure de France*, Feb 1734, p.370

L'école de Mars (divertissement, 1, de Morand), Paris, 1738, lib pubd (1743)

Diane et l'amour (idylle héroïque, 1, de Morand), lib pubd (1743)

VOCAL

Cants.: L'amant heureux, 1v, insts (1728); L'amour aveuglé par la folie, 1v, vns, bc (1728); L'amour champêtre, B, ?bc, lost, listed in Le Clerc catalogue; Ariane (P. de Morand), lost; L'énigme, 1v, vn, fl, bc, after 1748; L'époux indifférent, 1v, vn, fl, bc (n.d.); La feste de Cloris, 1742, lost, listed in Le Clerc catalogue; L'hommage du coeur, 1751, lost, listed in Le Clerc catalogue; Le jour (text in *Mercure de France*, July 1740), lost; Léandre et Héro, 1v, vc, bc (1729); Le retour de tendresse (T. L'Affichard), 1v, vns, bc (1730); Maximes du temps, 1742–51, lost, listed in Le Clerc catalogue; La nymphe de la Seine, 1737–42, lost, listed in Le Clerc catalogue; Le retour de tendresse (L'Affichard), 2nd version (1742); Les talents de la beauté (de Morand), 1742–51, lost, listed in Hue catalogue; Le temple de Bacchus, B, bc (n.d.)

Cantatilles: L'absence (M. Rolland), M (1728); L'absence (de Morand), lost; L'amant fidèle et malheureux (Moraine, text in *Mercure de France*, July 1730), 1v, insts, lost; Le bouquet de Cloris, 1v, bc; Le choix des fleurs et des filles, 1v, bc; L'été, *c*1740, lost, listed in Hue catalogue; La fausse alarme (L'Affichard), 1v, bc; La feste de Thérèse (text in *Mercure de France*, Feb 1744), lost; Le hibou, le moineau et la tourterelle, 1v, bc; L'hiver, 1742, lost, listed in Le Clerc catalogue; L'isle de Cythère, 1742–51, lost, listed in Le Clerc catalogue; Nanette, before 1742, lost, listed in Hue catalogue; Narcisse (de Morand), lost; Le printemps, 1734–7, lost, listed in Le Clerc catalogue; Le serment de fidélité, *c*1741, lost, listed in Le Clerc catalogue; Le temple de l'Hymen, 1742–51, lost, listed in Le Clerc catalogue; Thérèse (L'Affichard, text in *Mercure de France*, June 1741), lost

Motets: Beata Dei genetrix Maria, 1v, bc; Domine miserere, 1v, vn/fl, bc; Domine, non sum dignus, 1v, fl, bc; Exaudi Domine vocem meam, 1v; In convertendo Dominus, 1v, vn; Jam satis luctus; Laetare Anna mater, SS, bc; O salutaris hostia, 1v, fl, ob/vn, bc; Panis angelicus, 1v, fl, bc; Psallite domino, 1v, vn, bc (1729); Usque quo, lost, cited in *Mercure de France*, Feb 1742

19 airs in Recueils d'airs sérieux et à boire de différents auteurs (1701–24)

165 airs, in Meslanges de musique latine, française et italienne divisés par saisons (1727–32)

127 airs in [1er] (–9me) Recueils d'airs sérieux et à boire ... de M. Bouvard ... les paroles sont de M. L'Affichard (1730–49); 2me and 8me recueils lost

4 airs, 1v, fl, bc, in Printemps, airs nouveaux (1737)

Les délices de Comus, 10vv (1750)

2 airs in Nouvelles poésies morales (n.d.)

58 airs pubd in *Mercure de France* (1729–44)

INSTRUMENTAL

1er livre de [8] sonates, vn, bc (1723)

Menuets italiens ... recueillis par Mr. Bouvard, vn, bc (n.d.)

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ROBERT FAJON

Bouville, Jean. *See* BULL, JOHN.

Bouzignac, Guillaume (*b* ?Saint-Nazaire-d'Aude, nr Narbonne, *c*1587; *d* after 1642). French composer. He contributed substantially to the repertory of sacred music during the reign of Louis XIII, and in so doing helped to free the provincial French style from royal conservatism by incorporating Italian and Spanish styles.

1. LIFE. The Bouzignac family had lived in Saint-Nazaire-d'Aude since at least 1536, some of its members being consuls and provosts of the seigneurial district. Guillaume Bouzignac studied at the cathedral of St Just in Narbonne shortly before Etienne Moulinié was there. In 1604, at the end of his apprenticeship, he probably became *sous-maître* of Narbonne, having been appointed to a benefice in the cathedral. The motet *O mors, ero mors tua*, with which he completed his studies, was composed 'at the age of 17'. As his financial situation was not good, he left the Languedoc area and became a chorister and *sous-maître* of Angoulême Cathedral after spending some time in the service of the royal provost, Gabriel de La Charlonye, in Angoulême. In 1634 the provost praised him highly in an exchange of correspondence with Mersenne.

Bouzignac left the Charente in 1608 to return to his native heath and (thanks to his younger brother Antoine) to pay off the debts he had contracted earlier. His real career as a musician travelling from one choir school to another began in 1609, when he signed his admission to the collegiate church of St André, Grenoble, as *maître de musique*. Attracted by other ventures, he stayed in the Dauphiné for only three months, and then seems to have left France entirely. He does not reappear until 1624, when he was appointed *maître de musique* of Bourges Cathedral. Possibly he went to Italy and came into contact there with concertante music for double chorus, and with the *scènes sacrées* that preceded the rise of oratorio. Or perhaps he made short visits to different parts of France in search of an ever more desirable post before leaving for Spain, where musicians were beginning to introduce innovations. There is nothing to support either hypothesis, but in 1624, by virtue of the edicts of the council of 1584, Bouzignac was ordained priest in Bourges. Taking advantage of various periods of leave granted him as a special favour, he went to Paris in 1625 'on business' and, despite finding favour with the canons, left the Berry in 1626. Three years later he was appointed *maître de musique* at the cathedral of Notre Dame, Rodez, but in 1632 he resigned, and nothing further is known of him until 1643, when he was described as '*maître des enfants de choeur* and an expert in the art of music' at Clermont-Ferrand Cathedral.

Bouzignac is not mentioned in any subsequent archival document, but in 1643 Annibal Gantez praised him, as Mersenne had done some seven years earlier in his *Harmonie universelle* (Paris, 1636–7, iii, bk 7). In 1665 Jacques Le Clerc, sub-prior of the church of La Trinité in Vendôme, mentioned a composition by Bouzignac in a theoretical compilation entitled *Méthode facile et accomplie pour apprendre le chant de l'Église sans l'aide d'aucune gamme* (*F-Pn* manuscrits français 19103, f.101). The chapter in question deals with the accentuation of the spoken language and its musical transcription as follows: 'In a single trio by the sieur Bouzignac, master of the choir school at Clermont in the Auvergne, containing only six little lines, I will show that syllables which are short when spoken are made long here in over 20 places'. The wording suggests that Bouzignac was still alive at the time.

Despite strong presumptions, largely supported by his paraliturgical works (in which he did not hesitate to introduce references to topical and newsworthy events), there is nothing to provide definite confirmation that Bouzignac went to the Atlantic coast in 1628 (although the taking of La Rochelle is explicitly described in *Cantate Domino, omnis Francia*), that he served Henri, Duke of Montmorency, the governor of Languedoc (as would seem to be shown by the words 'pax pro principi Henrico' quoted in the Tours version of *Dum silentium*, or that he was at Carcassonne during the episcopate of Vital de l'Estang (as suggested by the words 'pax pro inclito Vitali' added to the end of the same work in the Paris version). However, we cannot ignore the fact that such dedicatory apostrophes were current coin at the time, a tribute paid to a local patron, whether religious or secular. Thus the 'Bernardinus' in *Jesu propitius esto* may have been addressed to Bernardin de Corneilhan, Bishop of Rodez from 1614 to 1648, a period into which Bouzignac's stay at Rodez fell. It seems even more likely that he was in Tours in summer 1641, when the city was organizing celebrations of the transfer of the relics of the 3rd-century bishop St Martin from Cluny Abbey. Several sacred works by Bouzignac refer to this ceremony (*Praesulum chorus*; *Cantate Domino, o Turonenses*; *Gloriosa dicta sunt de te, ecclesia Turonensis*), suggesting that Bouzignac was *maître de musique* in Tours, but there is no documentary evidence to support the hypothesis. The same must be said of Bouzignac's links with Paris. The fact that two of his compositions were in the repertory of Notre-Dame-des-Victoires does not prove that he himself was attached to any parish in the capital.

2. WORKS. 136 works make up the catalogue of Bouzignac's compositions today. Consisting mainly of sacred Latin works, they also include four secular pieces in a style which combines the severity of 16th-century writing with the imitative, madrigalesque manner of the Italian school, the whole being coloured by the popular *air de cour*. The works survive principally in two manuscript collections, one in Tours (*F-TOm* 168), the other in the Brossard collection of the Bibliothèque Nationale, Paris (Rés Vma 571). To these must be added two motets also in the Bibliothèque Nationale, *Ego vox clamantis* and *Assumpta est Maria*.

Only 11 works can be definitely authenticated as Bouzignac's; they include the chansons *Quel espoir de guarir* and *Que doulce est la violence* with which he won a *puy de musique*. To these should perhaps be added the six-part *Ignis vibrante lumine*, attributed to him by Brossard. However, stylistic comparison between several works that appear in both the Tours and the main Paris

collections led Launay to identify 125 further works as almost certainly by Bouzignac.

Bouzignac's sacred pieces juxtapose, in an original and skilful manner, episodes inspired by the scriptures and topical events, allowing us to date his works as a whole to the period between 1628 (the taking of La Rochelle) and 1641 (the ceremonies devoted to St Martin at Tours), or later if we agree that Bouzignac died during the reign of Louis XIV. There was, however, a didactic purpose behind the way that contemporary events were projected onto the biblical narratives. Bouzignac's sacred works were undoubtedly intended to educate the congregation. Using simple means (perhaps thought up by some unknown writer), such as the telling in brief of a Christian story (the Nativity, the Presentation in the Temple, the Passion etc.), the paraphrasing of divine words or the creation of free texts likely to arouse emotion and feeling among the assembled flock, Bouzignac acted as a teacher of the uneducated masses in the same way as did the builders of cathedrals or the sculptors of medieval capitals.

Bouzignac's paraliturgical works can be divided according to their texts into three main genres, deriving from the old motet. One of these is the dialogue, descended from the Venetian practice of *cori spezzati*, which consists exclusively of verbal and musical exchanges within a choir or between choirs. Then there is the *scène sacrée*, a precursor of the oratorio in the manner of Carissimi; this adopts the idea of exchanges found in the dialogue but allots particular roles, expressed in direct speech, to different voices, distinguishing between soloists (*soliloquentes*) and the crowd (*turba*) as interpreter of the passions, often with a narrator (*historicus*) as well. Finally there is the motet proper, which Bouzignac used for intimate reflection – a polyphonic essay without choral dialogues and portrayal of characters, and with no place for *soliloquentes*.

Bouzignac's originality is dazzling in the music of these paraliturgical works, which are not an integral part of the Office but might serve as *sorties* at the end of a ceremony, to add solemnity to an occasion such as a wedding or a funeral and, more probably still, to drive home a preacher's sermon, particularly during Holy Week, in those parts of France where religious observance was close to Spanish practice. Bouzignac made repeated use of melodic or rhythmic formulae (as a code tacitly understood by everyone) to arouse sentiments or conjure up images: descending chromaticism for grief; trochees or rapid choral exchanges to simulate joy; empty bars to convey the silence of night (ex.1).

Sometimes the musical discourse comes close to verbal language (ex.2). Bouzignac was also quick to follow Du Caurroy and Formé in their use of a double chorus, in the interests not so much of acoustic splendour as of dramatic

Ex.1 *Dum silentium*

Dum si - len - ti - um, si - len - ti - um

Dum si - len - ti - um, si - len - ti - um

Ex. 2 *Duas habes nativitates*

No - ë, No-ë, No - ë, No-ë, No - ë

No-ë, No-ë, No-ë, No-ë, No-ë, No-ë

Ex.3 *Ecce homo*

CHOIR: Cru - ci - fi - ge, cru - ci - fi - ge

SOLO: Ec - ce ho - mo

CHOIR: Cru - ci - fi - ge, cru - ci - fi - ge

verisimilitude in the play of question and answer. His taste for Manichaeism is shown in the way a homophonic double chorus might take over from a melismatic or simply declaimed solo passage (ex.3), and he gave free rein to his imagination when he grouped his voices into two masses of sound in the Venetian manner, sometimes carrying on the discourse in semichoruses in order to fragment the vocal forces into a constellation of tessituras. Bouzignac rarely used counterpoint (except to express the idea of searching or affliction, as in *Vulnerasti cor meum*), preferring to reserve it for sections treated as *couplets* within homophonic choruses.

Bouzignac's art is purely vocal (without the aid of any theatrical artifice), but he made his musical resource serve the cause of the drama, never allowing it to be merely a redundant addition to the text. Although the compositions attributed to him in the four manuscript collections mentioned above rarely stipulate the use of basso continuo, there is little doubt that it was employed, not only because the practice was by then firmly established but also, and principally, because the works often include long solo passages which must have called for continuo support.

The majority of Bouzignac's works belong to paraliturgical genres to some extent influenced by Monteverdi's *seconda pratica*; but three masses, two mass sections (a Christe eleison and a Credo) and a setting of the Lamentations of Jeremiah exemplify the composer's engagement also with music intended to adorn the Office of the Church. In these works the music is often more severe and rigid, employing a note-against-note style and betraying the conservative stranglehold that prevailed in all parts of France when liturgical tradition took precedence over paraliturgical endeavours. Only in the latter sphere could freedom of expression be exercised.

WORKS

MS numbers given for anonymous sources only

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SACRED

Assumpta est Maria, 8vv, *F-Pn* fonds latin 16831
Dum silentium, 6vv, *TOm* 168 f.56*v*, *Pn*, L, ed. in Quittard (1904–5)
Ecce festivitas amoris, 5vv, *TOm* 168 f.67*v*, *Pn*, L
Ego vox clamantis, 5vv, *Pn* lat.16830
En [O] flamma divini amoris, 6vv, *TOm* 168 f.80*v*, *Pn*, L
Jesu ubertate domus tuae, 5vv, *Pn* Rés.Vma 571 f.108; attrib. in Brossard
Noé, noé, pastores, 5vv, *TOm* 168 f.79*v*, *Pn*, L
O mors, ero mors tua, 5vv, *TOm* 168 f.37*v*
Prima lamentationum Jeremiae, 3vv, *Pn*, L

SECULAR

Que doulce est la violence (text: ? P. Desportes), 5vv, *TOm*, L
Quel espoir de guarir, 4vv, *TOm*, *Pn*, L, ed. in Quittard (1905)

DOUBTFUL WORKS

anonymous, almost certainly by Bouzignac

LITURGICAL

Missa duarum vocum alternis cum organo vel choro versibus, 2vv, *TOm* 168 f.84*v*, *Pn* Rés. Vma 571 f.113
Missa, 5vv, *TOm* 168 f.98*v*, *Pn* Rés. Vma 571 f.115*v*
Missa, 7vv, *TOm* 168 f.82*v*, *Pn* Rés. Vma 571 f.100*v*, L
Christe eleison, 4vv, *TOm* 168 f.46
Credo, 5vv, *TOm* 168 f.128*v*
Te Deum, 8vv, *TOm* 168 f.1
Psalmi vesperarum duarum vocum alternis ad organo vel choro versibus, 2vv: Dixit Dominus, Beatus vir, Magnificat, *TOm* 168 f.87*v*, *Pn* Rés. Vma 571 f.105
Psalmi vesperarum, 4vv: Dixit Dominus, Laudate Dominum omnes gentes, Laetatus sum, *TOm* 168 f.91*v*
Psalmi vesperarum, 5vv: Laudate Dominum omnes gentes, *TOm* 168 f.103, *Pn* Rés. Vma 571 f.100
Psalmi vesperarum, 7vv: Dixit Dominus, Laudate Dominum omnes gentes, Lauda Jerusalem, *TOm* 168 f.90*v*

PARALITURGICAL

Ad arma fideles, 5vv, *TOm* 168 f.63*v*, *Pn* Rés. Vma 571 f.98*v*; Ad nutum Domini, 5vv, *TOm* 168 f.76, *Pn* Rés. Vma 571 f.121*v*; Adjuva me, Domine, 6vv, *TOm* 168 f.56*v*, *Pn* Rés. Vma 571 f.93; Alleluya, Deus dixit, 5vv, *TOm* 168 f.72*v*, *Pn* Rés. Vma 571 f.118*v*, A; Alleluya, Dicant nunc Judaei, 6vv, *Pn* Rés. Vma 571 f.28, A; Alleluya, Filiae Jerusalem, 5vv, *TOm* 168 f.42; Alleluya, Fundite rores, 6vv, *TOm* 168 f.58*v*, *Pn* Rés. Vma 571 f.95, L; Alleluya, Nova sint omnia, 5vv, *TOm* 168 f.80, *Pn* Rés. Vma 571 f.124; Alleluya, Venite amici, 5vv, *TOm* 168 f.66*v*, *Pn* Rés. Vma 571 f.106*v*, L; Ave cujus conceptio, 5vv, *TOm* 168 f.68*v*, *Pn* Rés. Vma 571 f.111, L; Ave Maria, 5vv, *TOm* 168 f.46*v*, L, ed. in Quittard (1904–5)
Beati mortui, 5vv, *TOm* 168 f.47*v*, L; Beati omnes, 5vv, *Pn* Rés. Vma 571 f.43; Benedic anima mea Dominum, 5vv, *Pn* Rés. Vma 571 f.86; Benedicite omnia opera Domini, 7vv, *Pn* Rés. Vma 57 f.23*v*; Candens flos, 5vv, *TOm* 168 f.76*v*, *Pn* Rés. Vma 571 f.122; Cantate Domino, omnis Francia, 5vv, ?1628, *TOm* 168 f.127, *Pn* Rés. Vma 571 f.125 (inc.), A; Cantate Domino, O Turonenses, 6vv, ?1641, *Pn* Rés. Vma 571 f.60*v*, Christus natus est, 5vv, *TOm* 168 f.98; Clamant clavi, 5vv, *TOm* 168 f.77, *Pn* Rés. Vma 571 f.122*v* L; Coetus omnes angelici, 6vv, *TOm* 168 f.26*v*; Descendit dilectus noster, 7vv, *TOm* 168 f.45*v*; Deus dixit, Abraham respondit, 5vv, *Pn* Rés. Vma 571 f.83; Deus propitius esto, 6vv, *Pn* Rés. Vma 571 f.16; Dic, Maria, quid vidisti, 5vv, *TOm* 168 f.110; Dilectus meus mi, 5vv, *TOm* 168 f.120*v*, *Pn* Rés. Vma 571 f.98; Domine salvum fac regem, 6vv, *Pn* Rés. Vma 571 f.47; Duas habes nativitates, 5vv (inc.), *Pn* Rés. Vma 571 f.85; Ducitur turma nobilis, 6vv, *Pn* Rés. Vma 571 f.6
Ecce aurora, 5vv, *TOm* 168 f.54*v*, L; Ecce homo, 5vv, *TOm* 168 f.107*v*, L; Ecce Maria, evolet, 5vv, *TOm* 168 f.53*v*; Ecce Maria, navis de longe, 5vv, *TOm* 168 f.65*v*, *Pn* Rés. Vma 571 f.106, L; Ecce panis angelorum, 6vv, *TOm* 168 f.23*v*; Ecce sacerdos magnus, 6vv, *TOm* 168 f.25*v*; Ecco mirabile, 5vv, *Pn* Rés. Vma 571 f.63; Ego flos campi, 6vv, *Pn* Rés. Vma 571 f.14*v*; Ego gaudebo in Domino, 5vv, *TOm* 168 f.38, L; Ex ore infantium, 9vv, *Pn* Rés. Vma 571 f.17*v*, A
Fasciculus myrrhae, 5vv, *TOm* 168 f.104, *Pn* Rés. Vma 571 f.123*v*; Flores, flores, liliae, violae, 5vv, *TOm* 168 f.39; Flos in floris tempore, 5vv, *TOm* 168 f.37, L; Fuge dilecte mi, 5vv, *TOm* 168 f.105*v*, *Pn* Rés. Vma 571 f.105*v*, A; Gaudeamus omnes in die Assumptionis, 8vv, *Pn* Rés. Vma 571 f.2, A; Gaudete et exultate, 5vv, *Pn* Rés. Vma 571 f.42; Gloria, laus et honor, 6vv, *TOm* 168 f.60, *Pn* Rés. Vma 571 f.96; Gloriosa dicta sunt de te, ecclesia Turonensis, 7vv, *Pn* Rés. Vma 571 f.3, A; Ha [Ah] morior, 5vv, *TOm* 168 f.108*v*, A; Ha, plange, 5vv, *TOm* 168, f.70*v*, *Pn* Rés. Vma 571 f.114, L, A; Heu suspiro, 5vv, *TOm* 168 f.106*v*; Hodie cum gaudio, 5vv, *TOm* 168 f.118, L
Ignis vibrante lumine, 5vv, *Pn* Rés. Vma 571 f.34; Ignis vibrante lumine, 6vv, *Pn* Rés. Vma 571 f.39*v*, attrib. in Brossard; Impetum fecerunt unanimiter, 6vv, *TOm* 168 f.35*v*; In exitu Israel, 4vv, *TOm* 168 f.33*v*; Infantem vidimus, 4vv, *Pn* Rés. Vma 571 f.64*v*; Inimicos ejus in dura confusione, 4vv, *Pn* Rés. Vma 571 f.41*v*; In pace in idipsum, 4vv, *TOm* 168 f.13 *v*, L; Invocabo nomen tuum, Domine, 5vv, *Pn* Rés. Vma 571 f.58; Irruerunt in me fortes, 5vv, *Pn* Rés. Vma 571 ff.27, 58; Jesu propitius esto, 5vv, *TOm* 168 f.74, *Pn* Rés Vma 571 f.119*v*; Jesus nova fecit omnia, alleluia, 5vv, *Pn* Rés. Vma 571 f.60; Jubilate Deo, 5vv, *TOm* 168, f.124, *Pn* Rés. Vma 571 f.9; Jubilate Deo, 5vv, *Pn* Rés. Vma 571 f.109; Lauda Syon, 5vv, *Pn* Rés. Vma 571 f.142*v*; Libera me Domine, 5vv, *TOm* 168 f.48 *v*; Miles mirae probitatis, 8vv, *Pn* Rés. Vma 571 f.65*v*; Multiplicati sunt, 5vv, *Pn* Rés. Vma 571 f.85*v*; Nihil insolentiae, 5vv, *TOm* 168 f.50; O lilia gratiarum, 5vv, *TOm* 168 f.69*v*, *Pn* Rés Vma 571 f.113; Omnes gentes, plaudite, 5vv, *TOm* 168 f.125*v*, *Pn* Rés. Vma 571 f.7*v*; Omnes gentes, plaudite, 9vv, *Pn* Rés. Vma 571 f.77; Omnia flumina intrant in mare, 5vv, *TOm* 168 f.104*v*; Omnium sanctorum, 5vv, *TOm* 168 f.115, L
O quam gloriosus es, 6vv, *Pn* Rés. Vma 571 f.5*v*; O salutaris hostia, 4vv, *TOm* 168 f.97; O Sapientia, O Adonaï, O Radix Jesse, O Clavis David, O Oriens, O Rex Gentium, 2vv, *TOm* 168 f.89*v*; Osculetur me, 6vv, *Pn* Rés. Vma 571 f.12*v*; Popule meus, 5vv, *Pn* Rés. Vma 571 f.11; Praesulum chorus, 6vv, *Pn* Rés. Vma 571 f.25*v*; Quae est ista, 5vv, *TOm* 168 f.114; Quaeram quem diligit, 5vv, *TOm* 168 f.77*v*, *Pn* Rés. Vma 571 f.123, L; Quare fremuerunt Judaei, 5vv, *TOm* 168 f.71*v*, *Pn* Rés. Vma 571 f.114*v*; Quasi cedrus exaltata sum, 6vv, *TOm* 168 f.20*v*; Quasi stella matutina, 6vv, *TOm* 168 f.22; Quomodo sedet sola civitas, 5vv, *Pn* Rés, Vma 571 f.75; Regina coeli, 5vv, *TOm* 168 f.113, L; Regnum mundi, 5vv, *Pn* Rés. Vma 571 f.74; Rorate coeli, 5vv, *Pn* Rés. Vma 571 f.85
Sacrae Coeciliades, 5vv, *Pn* Rés. Vma 571 f.62; Sagittae Domini, 5vv, *TOm* 168 f.65, *Pn* Rés. Vma 571 f.104; Salve Jesu piissime, 5vv, *TOm* 168 f.72, *Pn* Rés. Vma 571 f.115, L; Senex puerum portabat, 5vv, *TOm* 168 f.119*v*, L; Sicut laetantium, 6vv, *TOm* 168 f.61*v*, *Pn* Rés. Vma 571 f.97; Sicut malus, 4vv, *TOm* 168 f.14, attrib. by Quittard; Solem justitiae, 5vv, *TOm* 168 f.75, *Pn* Rés. Vma 571 f.120*v*; Spargite flores, filii amici, 6vv, *TOm* 168 f.62, *Pn* Rés. Vma 57 f.124*v*; Stella refulget, 5vv, *TOm* 168 f.43*v*, L, ed. in Quittard (1904–5); Stirps Jesse virgam produxit, 5vv, *TOm* 168 f.75*v*, *Pn* Rés. Vma 571 f.121; Surgam et circuibo civitatem, 5vv, *TOm* 168 f.44*v*; Surge, amica mea, 6vv, *TOm* 168 f.123; Surge, Aquila, veni Auster, 5vv, *TOm* 168 f.41; Tota pulchra es, 4vv, *TOm* 168 f.82*v*, *Pn* Rés. Vma 571 f.97*v*, L; Tu quis es, 8vv, *Pn* Rés. Vma 571 f.6*v*, A
Ubi est rorida luna, 5vv, *TOm* 168 f.45*v*; Unus ex vobis, 5vv, *TOm* 168 f.19, L, ed. in Quittard (1904–5); Vadam et videbo, 5vv, *TOm* 168 f.64, *Pn* Rés. Vma 571 f.102*v*; Veni Sancte Spiritus, 5vv, *TOm* 168 f.16; Veni, veni, Maria, veni in coelum, 5vv, *TOm* 168 f.52*v*; Vidi turbam magnam, 6vv, *Pn* Rés. Vma 571 f.78 *v*; Virgo Dei genitrix, 5vv, *TOm* 168 f.49*v*, L; Visitat Maria Elisabeth, 6vv, *Pn* Rés. Vma 571, f.1; Vulnerasti cor meum, 4vv, *TOm* 168 f.12*v*, L

SECULAR

Heureux séjour de Parthénisse, 4vv, *TOm* 168 f.1, L, ed. in Quittard (1904–5)
Ruisseau qui cours (St-Amant [M.-A. Girard]), 4vv, *TOm* 168 f.27*v*

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MARTIAL LEROUX

Bouzouki. Greek long-necked lute, also found in Ireland. The 19th-century *bouzouki* was indistinguishable from the Turkish *bozuk* with its carved wood or carvel-built bowl resonator, movable gut frets and wooden tuning-pegs. By the end of the 20th century it was exclusively carvel-built with fixed metal frets and metal machine tuning-heads. The instrument has three or four double courses of metal strings tuned *e–b–e'* and *d–g–b–e'* respectively and is played with a plectrum. The version with four courses of strings has developed since World War II.

During the first half of the 20th century the *bouzouki* and its smaller relations the *tzouras* and *baglamas* were used principally for virtuoso improvisation and for accompanying the REBETIKA (songs associated with an urban low-life milieu). Their strong associations with the criminal underworld and hashish smoking led to official disapproval and even persecution of the instrumentalists. During the 1930s, however, the *bouzouki*, aided partly by the release of commercial recordings, began to reach a wider audience.

The earlier practice of improvisation was derived from the Turkish modal system (*makam*) and the melodic repertory drew extensively on the traditional music of Asia Minor, but since the 1940s Western musical influence has become more marked: Western major and minor scales have displaced the oriental *makam* as the framework for composition. The traditional *bouzouki* with three courses is unsuitable for playing chords (the bass strings are mostly struck open to provide a drone), while the *bouzouki* with four courses has widened the possibility of introducing Western-style chords. Both types of *bouzouki* are now played; the traditional performance style is maintained by some veteran musicians and has been taken up by some younger exponents.

The *bouzouki* has become the Greek urban instrument *par excellence* and is played throughout the Greek-speaking world. Greek composers trained in Western music, such as Mikis Theodorakis and Manos Hadjidakis, have used the *bouzouki* in their works, drawing on the old repertory of the instrument for melodic and rhythmic inspiration.

In the late 1960s the *bouzouki* was adopted by traditional musicians such as Johnny Moynihan and Donal Lunny who were involved in the folk revival in Ireland. Ballad bands such as Sweeney's Men and Planxty were among the first groups to use the instrument in Irish music, initially to accompany traditional and contemporary folksong and later to provide a chordal accompaniment for traditional Irish dance music. The construction of the instrument was modified in this rapid acquisition; the Irish *bouzouki* has a shorter neck than its Greek counterpart and a flat back rather than a rounded one. A variety of tunings have been used, the most popular being *g–d'–a'–d''*. The *bouzouki* has become one of the most important instruments used to accompany Irish traditional music.

See also UNITED STATES OF AMERICA, §II, 1 (iii) (f).

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R. CONWAY MORRIS (with SANDRA JOYCE, NIALL KEEGAN)

Bovell, Dennis [Blackbeard] (*b* St Peter, Barbados, 1953). English reggae guitarist, bandleader and producer. He grew up in London where in the early 1970s he co-founded Matumbi, one of the first reggae groups in Britain, and also ran the Jah Sufferer sound system. Although he recorded with such rock and punk bands as the Pop Group and the Slits, his true strength was dub music which he recorded under the name Blackbeard (*Strictly Dub Wize*, Tempus, 1978). *Brain Damage* (Fontana, 1981), released under his own name, provides an overview of Bovell's creative production, with its shrieks, deep echo effects and syncopated hi-hats. In 1979 Matumbi recorded *Point of View* which placed traditional reggae toasting in a big band setting. Bovell is perhaps best known for his collaborations, in the studio and on tour, with the political dub poet Linton Kwesi Johnson. Among their best work is *Dread Beat an' Blood* (Virgin, 1977), *LKJ in Dub* (Island, 1980), *In Concert with the Dub Band* (Shanadine, 1985), and *More Time* (LKJ Records, 1999). Bovell has remained active as a producer, writer and bandleader.

ROGER STEFFENS

Bovicelli, Giovanni Battista (*b* Assisi; *fl* 1592–4). Italian music theorist and singer. He is known only as the author of *Regole, passaggi di musica, madrigali et motetti passeggiati* (Venice, 1594/*R*). His skill as a composer and improviser of ornamental *passaggi* was attested by Damiano Scarabelli, vice-*maestro di cappella* at Milan Cathedral, in the dedication of his *Liber primus motectorum* (Venice, 1592). Bovicelli's treatise is a valuable source of information on improvised vocal ornamentation and virtuoso singing in Italy in the early Baroque period. The book follows the usual format for such manuals; it gives lists of common diminutions of melodic intervals and passages, followed by versions of the soprano lines of several well-known motets, madrigals and *falsibordoni*, showing how the ornaments were to be applied. The composers represented in the treatise are Palestrina, Rore, Victoria and Claudio Correggio. Their works are so heavily embellished that the lines of the original compositions are at times difficult to detect. In his *Nuove musiche* (Florence, 1601/2), Caccini sought to reform this extravagantly ornamented style and sanctioned only one

of Bovicelli's figures – the *accento*; nevertheless, many early 17th-century sacred and secular monodies incorporated the type of elaborate passage-work advocated by Bovicelli, and the improvisation of ornaments in performance undoubtedly continued.

The first section of the treatise deals with the resetting of the text in the ornamented version. In a passage of fast notes of the same value there should be no syllable change until there is a change to longer notes, and the same is true for trills and similar rapid passages; a repeated note should have a syllable change. In a passage of varied note values the syllables may be changed at any time, provided the short and long syllables are properly set. Bovicelli stressed that ornaments should be appropriate to the voice and included suggestions about vocal articulation. In scale passages of demisemiquavers each note should be articulated separately, but a pair of demisemiquavers in a passage of semiquavers should not be articulated but passed over smoothly. He also discussed the treatment of melodic leaps in different situations; although he considered a series of leaps to be more instrumental than vocal in style, he maintained that they would sound well if the upper notes were taken lightly. In these and other instructions, and in a final exhortation on proper breathing in ornamented singing, there is evidence of the new virtuoso style of singing that was to dominate the Baroque cantata and opera.

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IMOGENE HORSLEY

Bovina, Giuseppe Maria. *See* BUINI, GIUSEPPE MARIA.

Bovio, Angelo (*b* Pavia, 1824; *d* Varenna, 1909). Italian harpist and composer. He studied the harp under Curzio Marcucci in Florence and from 1850 to 1878 taught the harp at the Milan Conservatory. He presented many performances and was known for his virtuosity. His leading pupils included Luigi M. Tedeschi, L.M. Magistritti (1887–1956) and F. Godefroid. Bovio wrote four books of harp studies and about 50 pieces and transcriptions for the harp.

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ALICE LAWSON ABER-COUNT

Bovy-Lysberg [Lysberg], **Charles Samuel** (*b* Geneva, 1 May 1821; *d* Geneva, 14 Feb 1873). Swiss pianist and composer. Son of Antoine Bovy, a well-known engraver, he received his first musical training in his native town. In 1835 he went to Paris, where he became a pupil of Chopin. He also studied composition under Marmontel and met Liszt, who encouraged both his composing and playing and secured a publisher (Richault) for Bovy-Lysberg's op.1, a set of waltzes for piano entitled *Suissesses*. He soon became a renowned piano teacher, but after the February Revolution in 1848 returned to Geneva, where he taught the piano at the conservatory (1848–9, 1870–73). In 1848 he married Alice Fazy (niece of the revolutionary Genevan statesman James Fazy), and the following year they settled at her castle at Dardagny, near Geneva. There and in neighbouring musical centres he gave frequent recitals, sometimes playing his own works; he also organized an annual series of concerts in Geneva. His compositions, which number more than 160, are mostly short, often brilliant piano pieces in various styles, which achieved great popularity in the salons of Geneva; many of them were published in Leipzig. He also wrote a comic opera *La fille du carillonneur*, which was performed with some success in Geneva in 1854, and a cantata *Les Alpes*, composed in 1860 to a text by A. Richard.

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F.R. BOSONNET

Bow (Fr. *archet*; Ger. *Streichbogen*; It. *arco*). A flexible stick of wood or a tube (bamboo) held under tension by a string or strings, usually of horsehair, used to draw sound from a string instrument.

I. History of the bow. II. Bowing. III. Non-Western instruments.

I. History of the bow

1. Origins. 2. The bow in Europe to *c*1625. 3. *c*1625–*c*1800. 4. The Tourte bow. 5. Double-bass bows. 6. The 'Bach' bow.

1. ORIGINS. The use of the bow can be traced back to the 10th century, when the bow was known throughout Islam and in the Byzantine empire. No evidence has been found either in the parts of Europe not then under Byzantine or Arab rule, or in eastern and south-eastern Asia, of string instruments which were bowed before the year 1000. Theories of a north European or Indian origin for the bow have proved groundless. The bow is frequently mentioned in 10th-century literature and is clearly depicted in a number of illustrations. The majority of references in Arabic literature come from important scholars and competent authorities on music, such as Al-Fārābī, Ibn Sīnā, Ibn Zayla and Ibn Khaldūn. In connection with the classification of chordophones 'whose strings are made to sound by rubbing them with other strings [*awtār*] or a string-like fabric', these writers mentioned instruments 'whose notes can be prolonged [*mumtadd*] and combined [*muttaṣil*] at will'.

The available sources indicate that bowing originated in central Asia. At the time, rods for plucking, beating or rubbing the strings were used as well as the bow to produce sound from chordophones. The hypothesis of the central Asian origin of the bow is supported by a mural in the palace of the governor of Khuttal at Hulbuk (now Kurbanshaid, south Tajikistan). Among other subjects, it shows women playing musical instruments, among them a bowed string instrument (fig.1). Since this palace was destroyed in the 11th century, and the mural was whitewashed over at the end of the 10th, the painting must date from the 10th century at the latest. Several 10th- and 11th-century Byzantine illustrations show string



1. Drawing of a detail from a mural depicting women playing musical instruments, late 9th century or early 10th, from the governor's palace, Hulbuk (now Kurbanshaid, south Tajikistan)

instruments – with the strings attached to a transverse string-holder and arranged in a fan formation, with lateral pegs being used in conjunction with extremely long bows.

2. The bow in Europe to *c*1625. The bow was first introduced into Europe in the 11th century via Islamic Spain and Byzantium. The earliest occidental references to it are in miniatures from northern Spain and Catalonia, dating from the first half of the 11th century. By 1100 the bow was used throughout western Europe. The oldest bow that has been preserved, although only in a fragmentary state, dates from the middle of the 11th century. It was found during excavations at Christchurch Place in Dublin, together with the tuning pegs of a string instrument. The wooden stick, broken off at the handle end, is 57 cm long and shows the bow to have been convex. It runs in a slight curve from the break and is distinctly bent towards the tip, where there is a notch. The horsehair stringing would have been fixed to the stick at the notch with a knot.

The bow in the early centuries, up to about 1600, had certain characteristics common to all specimens, notwithstanding the great variety of forms. Bows were always convex, like drawn hunting-bows. The hair, which was horsehair or a 'string-like material', was strung on a shaft of elastic wood or bamboo, bent in an arc. The bowstick was much weaker than on modern bows, so the hair gripped the strings less firmly. The hair was affixed directly to the stick, not to an adjustable nut which would have permitted alterations to the tension. Iconographic sources have yielded a great variety of bow shapes from around the end of the 10th century, ranging from the large, strongly arched, almost semicircular bow, held in the middle of the stick as in fig.2, to the flat bow, hardly curved at all, with its hair almost touching the wood (fig.3). The curve of some bows described a uniform arc;



2. Strongly arched bow, held at the centre: detail of illumination from a Mozarabic MS of the commentary on the Apocalypse by Beatus of Liébana, c920–30 (E-Mn MS de Beato, Vit.14–1, f.127r)



3. Long flat bow held by a boy playing a ?rebec: detail of a relief on a Byzantine casket, ivory, 10th century or early 11th (Museo Nazionale del Bargello, Florence)



4. Strongly arched bow with half the stick serving as a handle: miniature from a Mozarabic MS of the commentary on the Apocalypse by Beatus of Liébana, from Silos, Castile, 1091–1109 (GB-Lbl Add.11695, f.86r)

others were sharply curved at one end but otherwise fairly straight. There were also bows whose stick extended well beyond the end of the hair; this projection served as a handle and in early specimens was often exactly the same length as the part used for bowing (fig.4). In some illustrations the hair of the bow is apparently no more than about 20 to 30 cm long, allowing only very short bowing movements, while in others the bow has a total length of more than twice that of the instrument and is manipulated chiefly with the arm at full stretch.

The pictorial sources thus demonstrate that many different types of bow were tried out in the 10th and 11th centuries; this experimentation suggests that the bow was then at an early stage of its development, lacking forerunners. It was not until the late Middle Ages that uniform types gradually evolved, between 50 and 80 cm long and moderately curved. Where there was no projecting handle the player held not only the stick but also the end of the hair, and was therefore able to vary the tension of the bow while playing by pressing the hair with the fingers. In order to keep the hair and the stick apart on the flat type of bow, various forms of (non-adjustable) nut were introduced from the 13th century onwards: a natural bifurcation of the wood could be exploited, one of the branches being cut down to a stump; or the player could insert a piece of wood or a finger between the hair and the stick, a method illustrated as early as the 11th century.

Until the 14th century the bow was generally held in the clenched fist, which made for a powerful stroke and greater pressure on the strings but precluded a loose wrist and therefore elasticity at the change of stroke. Illustrations of the bow being held with the fingertips occur as isolated instances at first, and become more frequent only in the late Middle Ages (fig.5). There is a distinction to be made between the grip at some point along the stick and that at the very end of the stick: the former is found principally with the strongly arched semicircular bow; but the latter, ensuring to a certain degree the evenness of stroke essential when the instrument has more than one string, gradually prevailed in Europe as the less arched bow came into general use. Almost without exception the instrument was held in the left hand and the bow in the right, as is usual today. Certain norms developed at an early date in the method of holding the instrument and in the technique of bowing. When the player held the instrument slanting upwards or sideways from the body the bow was held in an overhand grip, but when the instrument was supported on the knee (*a gamba*), the



5. Bow held with the fingertips by an angel playing a fiddle: detail from a panel of an Aragonese reliquary retable from the monastery of Piedra, 1390 (Real Academia de la Historia, Madrid)



6. Musicians with (left) a rebec, holding the bow with an overhand grip, and (right) a viol with the bow held with an underhand grip: detail of a miniature from the Hunterian Psalter, English, c1170 (GB-Gu Hunter 229, f.21v)

bow was held in an underhand grip (fig.6; *see also* VIOL, fig.10). A common exception to this rule was that when the bow was strongly curved it was often held overhand, even if the instrument was supported on the knee. Occasionally, when the instrument was held with the strings almost vertical, the underhand grip was also found, principally in 10th- to 12th-century Byzantine illustrations.

Research has shown that the spread of bowing in Europe can be linked with the widespread medieval convention of bourdon accompaniment or with parallel organum or very early forms of medieval polyphony. The construction of the medieval fiddle with its bridge meant that the bow generally produced sound from more than one string at a time; the bourdon strings accompanying the melody created a drone background. The principle behind the sound production of the fiddle and that of the hurdy-gurdy was thus the same in the early phases. Only with the further evolution of bowing technique did the separate sounding of individual strings and the differentiation of angles in the bow's movement gradually develop. The polyphonic playing of string instruments was, however, still widespread during the Renaissance, at least on the *lira da braccio*, contributing to the development of chordal polyphony; this kind of playing required bows with a relatively wide gap between the hair and stick, a characteristic of both types of bow illustrated in the 15th and 16th centuries (i.e. the bow with strongly curved stick and the type with a flatter arc and a nut).

3. *c*1625–*c*1800. By about 1625 players began to require weightier bows for crisper articulation, increased volume, and a more complex sound. Iconographic sources indicate that until then the hair was attached at the point as it still is in traditional bows of many cultures: it was slipped through a hole or slit, then knotted and wrapped, as shown in Guido Reni's *St Cecilia Playing the Violin* of 1606 (fig.7). Probably about 1625, the point was thickened into a 'pike' head, the hair knotted and curled inside a rectangular (or later, trapezoidal) mortise cut in the head, secured by looping over a snugly fitting wooden plug (fig.8).

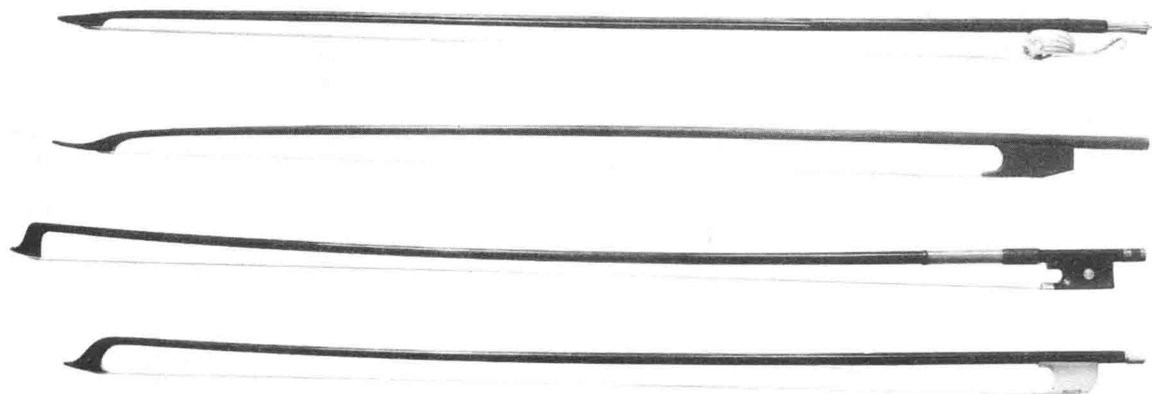
At this time, bows were generally constructed of tropical hardwoods; the few extant 17th-century bows are all made of snakewood (specklewood, letterwood; Lat. *piratinera guianensis*), a remarkably dense, strong and beautiful material. Ebony and ironwood bows from the 18th century are extant, but although these woods are dense, their elasticity necessitates exaggerated thicknesses and weights to strengthen them; they seem to have been reserved for the appropriately heavier bows intended for use on large instruments.

17th-century iconography reveals an aesthetic preference for matching the lengths of bows with their instruments. Representations of bows for violone, cello and bass viol seem substantially longer than later examples, although with actual bows adherence to the aesthetic was limited by practicality. *Braccio* instruments and their bows, however, were often conveniently matched, as in Peter Lely's *Man Playing a Violin* (late 1640s) and a *vanitas* by Pieter Claesz (*c*1597–1660; fig.9). A rare late 17th-century violin bow is 58 cm in total length; another extant short bow, of a later date, is just over 64 cm in length, roughly the outer limit for this type of violin bow (Powerhouse Museum, Museum of Applied Arts and Sciences, Sydney, Australia). Hawkins, in his *General History* of 1776, observed that the 'sonata' bow as late as 1720 was about 24 inches (61 cm) in total length, the 'common bow' even shorter. While it is impossible to generalize about the weights of short bows, extant examples weigh between 37 and 42 grams.

The hair was attached at the shank of the stick with a second mortise, and a removable frog (nut) separating the stick from the hair was fitted to a depression carved in the stick and held in place by hair tension. Although it precluded fine adjustments of hair tension, this method



7. 17th-century pre-'pike'-head bow (hair knotted through stick and wrapped): 'St Cecilia Playing the Violin' by Guido Reni, 1606 (Norton Simon Museum, Pasadena, CA)



8. (a) Bow with 'pike' head and movable frog by ?Antonio Stradivari, c1700; (b) 'swan-bill' head long bow of snakewood, reeded grip, with original 'clip-in' frog of plumwood stamped 'LS', probably English, length 71·7 cm, c1725; (c) modern 'hatchet' head bow of pernambuco and closed-channel screw-frog by François Tourte, length 75 cm, c1790; (d) 'battle-axe' head 'Cramer'-type transitional bow of pernambuco, with carved open-channel screw-frog of ivory, length 71·1 cm, c1775

nevertheless seemed perfectly adequate; some adjustment could be made by placing slips of paper or other material between hair and frog. Early experiments with tension-regulating devices, such as the dentated *crémaillère*, where the frog is attached by a metal loop to a small ratchet affixed along the top of the stick (see fig.11*b* below) seem not to have generated much interest until much later. (The date of 1694 on the eyelet-and-screw frog of a well-known bow formerly in the Hill collection in London is spurious.) On the few surviving 17th-century bows that retain their original frogs, the hair channel measures as much as 8 mm.

To circumvent perceived lack of responsiveness in the upper portion of a pike-head bow, where the distance between the hair and the stick was small, the stick was often heated and bent (or perhaps carved) slightly outward in its uppermost few centimetres. The resulting increased distance between hair and stick made the bow very flexible and responsive throughout its length, lending weight to the advice in Bartolomeo Bismantova's *Compendio musicale* (1677–9) that ornaments are best played with separate bowstrokes at the tip of the bow. In any case, with the frog 'clipped' in place under playing tension, 17th-century bows appear somewhat convex.



9. Matching lengths of 17th-century violin and pike-head clip-in bow: 'vanitas' still-life by Pieter Claesz, mid-17th century (Germanisches Nationalmuseum, Nuremberg)

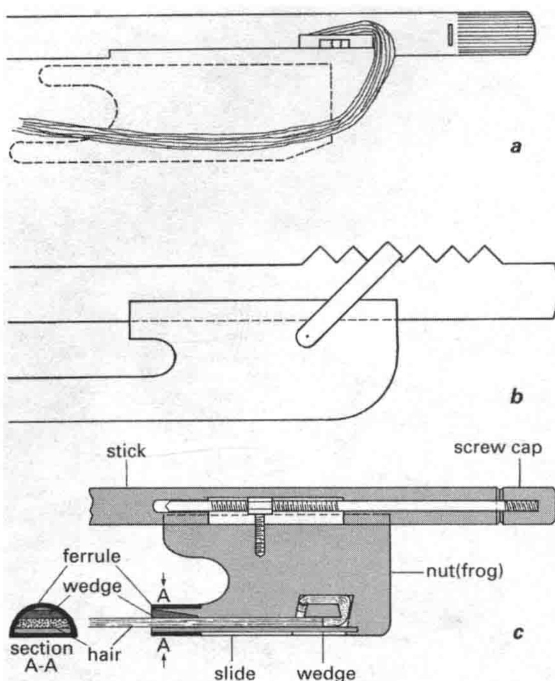


10. Short bow in the 18th century: 'Sultan Giving a Concert to his Mistress' by Carle Vanloo, c1737 (Wallace Collection, London)

Performers were evidently satisfied with the short violin bow well into the 18th century. However, about 1720, reportedly at the instigation of Tartini, Italian luthiers developed a substantially longer violin bow, between 69 and 72 cm in total length and generally weighing between 45 and 56 grams. In another modification later credited to Tartini as well, the mild convexity near the tip was replaced by a slightly more elevated head, frequently resulting in a distinct 'swan-bill' profile, while the stick remained straight; however, Tartini's long bow, although straight, has a small, somewhat elevated pike head rather than a 'swan-bill' (Conservatorio di Musica Giuseppe Tartini, Trieste). The new bows were known as 'long bows', sometimes as 'Tartini bows'. Under playing tension, long bows still always appear slightly convex; moreover, many 18th-century long bows were still built with low pike heads, or even swan-bill heads, that retain the convex 'hump' at the upper end of the stick. Not infrequently the shank of the stick was reeded – that is, carved with up to 24 shallow, narrow flutes – either for better grip, or for decoration. The bow in fig.8*b*, probably of English provenance, *c*1725, is 71·7 cm long and weighs 54·5 grams; its original 'clip-in' frog is intact, and the grip area and end of the stick are reeded.

Long bows did not supplant the short bows. G.B. Somis (1686–1763), a disciple of Corelli (1653–1713), continued to use a short bow; and P.A. Locatelli (1695–1764), arguably the most brilliant virtuoso of the 18th century, was reported by English observer Benjamin Tate in 1741 to be adamant in his preference for the short bow, perhaps because its greater ease of handling and quicker response complemented his fiery performance style. The slight sagging of the long bow on initial string contact suited the prevailing 18th-century italianate cantabile style and continuous on-string passagework, but not certain types of crisp articulation.

In an effort to reduce their mass without a compromise in strength, long bows, not infrequently, had their upper two thirds fluted; a number of fluted 18th-century examples are extant. Many of these show few signs of use, their preservation possibly due to their craftsmanship or costly materials rather than their playing characteristics. Indeed, the prevailing perception of bows as accessories meant that most ordinary, if well-playing, short and long bows were ultimately discarded, while aesthetically pleasing long bows survived without regard for their musical efficacy. Fluted bows never seem to appear in iconographical sources; perhaps their reduced mass also reduced their richness of sound or stability, diminishing their attractiveness to professional players. Indeed, short bows, invariably unfluted, had achieved increased strength and reduced mass with a stick that was slightly higher than wide; it was carved with an oval cross-section in its verticle axis.

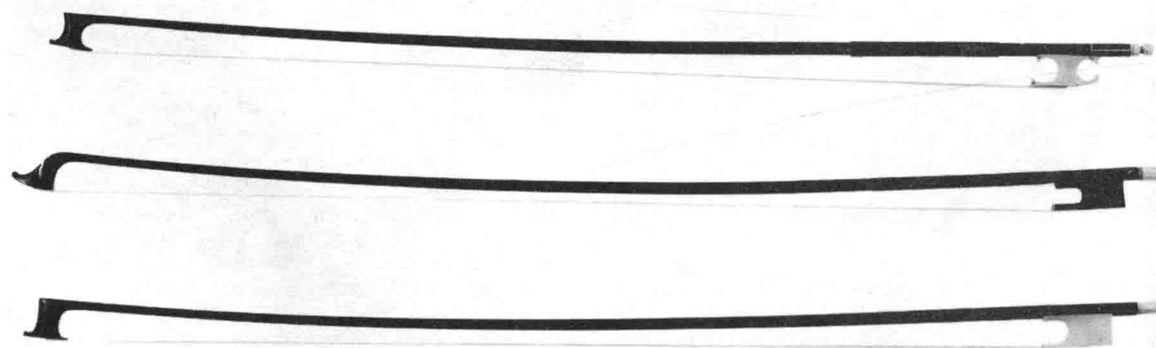


11. Three methods of tightening the bow hair: (a) clip-in or slot-notch frog; (b) crémaillère; (c) screw mechanism of the modern frog

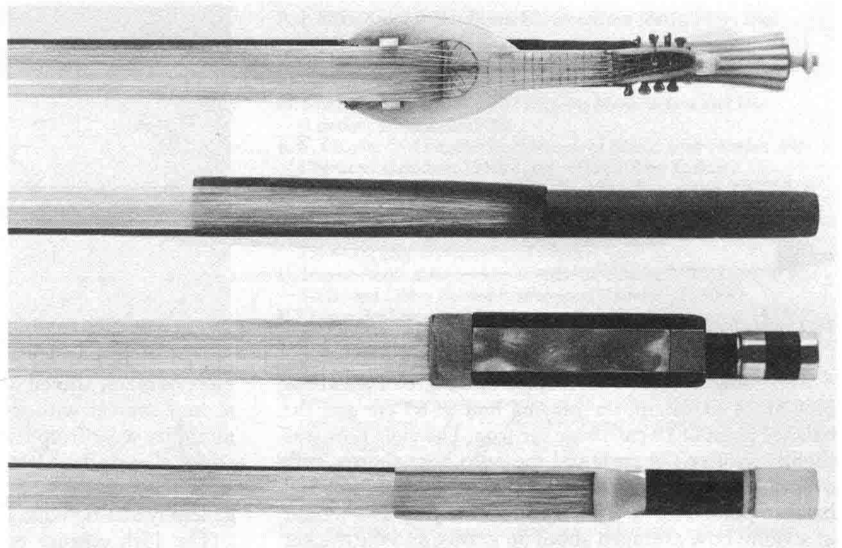
The short bow continued in common use until at least 1750. Catalogues of mid-18th-century luthiers still include them, and many 18th-century paintings show them in use, among them Carle Vanloo's *Sultan Giving a Concert to his Mistress* (fig.10; *c*1737) and Hogarth's *Enraged Musician* (1741), whose principal figure was identified by Charles Burney as the virtuoso violinist Pietro Castrucci. Still, the long bow eventually did replace the short bow, at least for most soloists: J.-M. Leclair performed with a long bow; so did F.M. Veracini, as illustrated on the frontispiece of his *Sonate accademiche* of 1744. The aesthetic of matching instrument and bow lengths was abandoned: bows for viola, cello and bass viol were now shorter than those for violin.

While the 'clip-in' frog was still adequate for most players, some evidently felt that the increased hair span of the long bow made it more sensitive to changes in humidity and that it required a means of implementing minute hair-tension adjustments. The screw-adjustable frog and eyelet, with the hair inserted into a mortise cut in the frog's hair channel rather than the stick itself, probably made its appearance about 1740. However, most long bows, and even the transitional/classical types that began to appear by about 1760, were still built with clip-in frogs for several decades: two bows owned by Tartini (Conservatorio di Musica Giuseppe Tartini, Trieste), one long bow and one transitional type have such frogs. Small adjustments of hair tension were apparently not deemed critical enough for most mid-18th-century players to consider the added expense of the screw frog. Moreover, early eyelets may not have been reliable, their few threads stripping after modest use. As is the case with short bows, the frogs on many extant long bows have wider hair channels than was once assumed: 8·5 mm is not unusual. Probably during the third quarter of the 18th century, a number of clip-in long bows were re-cut to accept screw frogs. A well-known example is the elaborate pandurina-shaped frog, probably of French provenance, *c*1770, on an anonymous fluted long bow, *c*1740 (Music Department, University of California, Berkeley). This bow was erroneously dated *c*1700 and attributed to Antonio Stradivari; its stick, probably of ironwood, was formerly thought to be pernambuco.

The long bow persisted until the end of the 18th century, overlapping with the transitional/classical bows. Transitional bows continued the long bow's pattern of development in further raising the head, creating 'hatchet' or 'battle-axe' profiles, and not infrequently, a modified swan-bill head that was foreshortened and extremely high; a number of fluted transitional bows with the latter are extant (fig.12*b*). The stick was heated and bent strongly inwards to counter the extended distance between stick and hair, and to add spring and resistance. One occasionally encounters incurved high-headed transitional bows built with the old convex 'hump' near the head, for added flexibility in that area. Many transitional models are shorter than the long bows, usually lighter, despite thicker graduations, and frequently have narrower hair widths (compare figs.13*b* and *c* below), although as the century progressed they became longer and heavier with wider hair channels. Pernambuco and, less commonly, ironwood were generally used for these thicker concave sticks rather than snakewood: pernambuco



12. Three screw-frog transitional bow designs, c1775 (Ashmolean Museum, Oxford): (a) bow stamped 'Forster', with 'battle-axe' head; (b) bow attributed to Louis Tourte (Tourte père), with raised, foreshortened modified 'swan-bill' head and fluted stick; (c) bow attributed to Edward – but possibly John – Dodd, stamped DODD, with 'battle-axe' head



13. Comparison between the hair widths of the bows in fig.8: (a) ?Stradivari, c1700; (b) clip-in frog, c1725; (c) F. Tourte, c1790; (d) 'Cramer' type, c1775

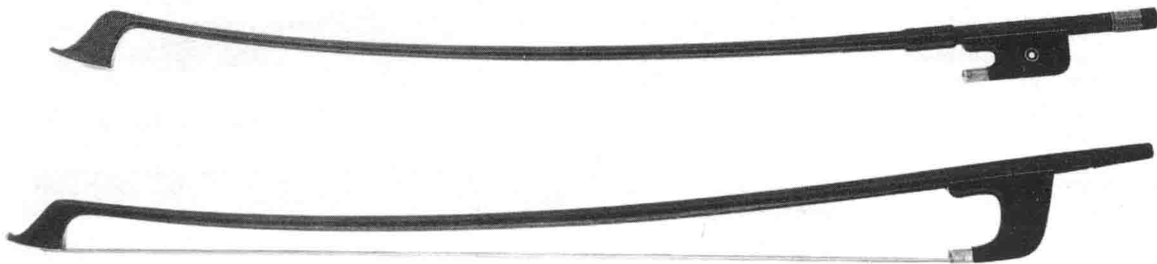
because it is lighter, ironwood because it is less stiff. The elasticity of these materials could be circumvented by the inward *cambre*, and pernambuco was also less expensive than snakewood.

In his *Méthode pour le violon* (*c*1798), the Parisian violinist Michel Woldemar (1750–1818) presented four accurate illustrations tracing the history of the bow: short ('Corelli'), long ('Tartini'), transitional ('Cramer') and Tourte ('Viotti'). Reputed to own bows of each type, Woldemar claimed that the model associated with the virtuoso Wilhelm Cramer, active in London during the 1770s and 80s, was 'adopted in his [Cramer's] time by a majority of artists and amateurs'. With mirrored peak and throat on its 'battle-axe' head, and a delicate ivory frog of typical French design, similarly hollowed on both sides (fig.8*d*), the 'Cramer' bow is one of many extant variations by builders working in Paris and London, the two centres of bowmaking: in Paris, Duchaine, Tourte (*père*) bows stamped 'Tourte L.', and 'Meauchand', among them; in London, Edward, John and James Dodd, Thomas Smith, and others. Few bows of the period were stamped, those stamps that exist were as likely to identify firms for which the maker worked, especially in Britain, such as 'Banks', 'Betts', 'Forster', 'Longman & Broderip' and 'Norris & Barnes'.

The bounced bowstrokes in music of the Mannheim school, Haydn, Mozart and their contemporaries seem to have been responsible for the introduction of springy transitional bows, which performed these effects more naturally than long bows. Interestingly, a transitional bow of about 1770, attributed to Tourte *père*, is yet another ascribed to Tartini's ownership; if he was indeed its owner, he acquired it at the end of his life. However, it is the long bows, which smoothly sink into the string, that are better suited to what Hubert Le Blanc, in his *Défense de la basse de viole* of 1740 recognized as the Italian violinist's 'endless stream of seamless bow changes'. A pen-and-wash drawing (*c*1800), shows G.B. Viotti, widely – if anecdotally – considered the early champion of the new François Tourte bow, holding what appears to be a long bow with a swan-bill head. Many surviving long bows had inward *cambre* added at a later date, presumably to facilitate bouncing strokes, but they ultimately fell into disuse with the radical changes in musical style in the late 18th century. With the late 20th-century interest in period-instrument performing practice, surviving long bows have been widely copied, although usually constructed with an inward curve that regrettably masks their genuine responses and strengths.

The model of François Tourte originating in the 1780s, is, at 74 or 75 cm, 2 to 4 cm longer than either long bows or many transitional bows. With even stronger graduations and *cambre*, and a closed frog with slides and a metal ferrule (figs.11*c* and 13*c*), it is, at 56 to 60 grams, slightly heavier than some of the long bows; the 'hatchet' head is similar to transitional models, but without mirrored peak and throat. Although this model eventually eclipsed all previous types, various transitional designs were made well into the 19th century throughout Europe, notably by the many members of the Dodd family in England. Cost was generally the motivation: frogs with mother-of-pearl slides and silver ferrules are more expensive to produce than plain open-channel ones. A Bégas lithograph of *c*1820 clearly shows Paganini using a transitional bow of the Edward Dodd type, with a 'battle-axe' type head.

4. The Tourte bow. About 1785 François Tourte (1747–1835) succeeded in producing in Paris a bow so remarkably satisfactory (see fig.8*c*) that it became the model in his own time and, with a few changes of detail, has continued as such. The superiority of Tourte's bows was acclaimed by Louis Spohr (*Violin-Schule*, 1833), who spoke of 'the trifling weight with sufficient elasticity of stick', of 'the beautiful and uniform bending, by which the nearest approach to the hair is exactly in the middle between the head and the frog' and of 'the extremely accurate and neat workmanship'. In effect Tourte combined the significant innovations of the transitional bows – including the concave bowstick and the higher, more massive head – in a final form that joined supreme playing qualities to incomparable grace. Although a legend in his own lifetime, he never stamped his bows; in a few cases he inscribed his name, age and the date on a piece of paper inserted in the slot holding the frog.



14. Double-bass bows: (a) French or Bottesini bow; (b) German or Simandl bow (private collections)

According to Fétis, Tourte fixed the length of the violin bow at 74 to 75 cm, the playing hair at 65 cm and the balance point at 19 cm above the frog. The viola bow was slightly shorter (74 cm); and the cello bow shorter still: overall length 72 to 73 cm, playing hair 60 to 62 cm and balance point 17·5 to 18 cm above the frog. The weight of a violin bow averaged about 56 grams, and the thicker viola and cello bows weighed correspondingly more. Tourte's bowsticks, invariably of pernambuco wood and finished as round or octagonal, tapered slightly from frog to head, being slimmer at the head end (for a mathematical formulation see Fétis, pp.125ff). He achieved the concave curvature by heating the stick completely through and then bending it while hot, rather than by cutting at once to the desired bend. The band of hair was widened to about 1 cm and comprised 150 to 200 hairs from white horses. To prevent it from bunching into a round mass, Tourte (according to Fétis, at Viotti's suggestion) spread the hair into a uniform ribbon by means of a ferrule, generally of silver; he covered the surface from the ferrule to the end of the frog with a mother-of-pearl slide (Fr. *recouvrement*). Although claimed as Tourte's innovation, the ferrule and slide had probably been introduced earlier. (The details of the modern frog and its mechanical action of tightening the hair are shown in fig.11*c*, from which may be noted the rectangular form of the frog – generally made of ebony – and the squared-off screw button.)

Tourte selected a hatchet form of head, facing it with a protective plate, generally of ivory. The 'hatchet' head was heavier than the earlier 'pike's' head or even than most transitional designs; balance was restored at the frog end by the extra weight of the metal ferrule and by the added weights of the inlay ('eye') of the frog (fig.8*c*), the back-plates and the screw button. Even so, the balance of the Tourte bow was farther towards the centre of the bow than in earlier examples. Tourte and his followers also adorned their best bows by using such precious materials as tortoiseshell for the frogs, gold for the ferrule, back-plate and screw button, and occasionally mother-of-pearl for the face of the head.

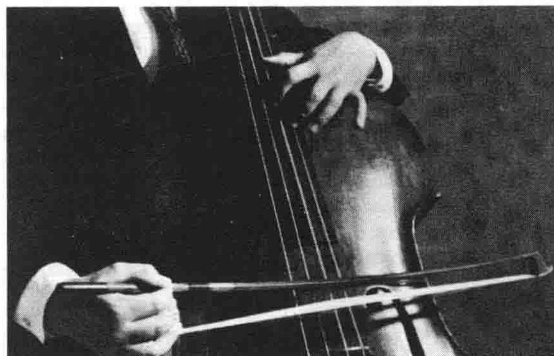
John Dodd (1752–1839), Tourte's contemporary in London, was likely aware of the pioneering work of the Tourte family. He may have perfected the bow about the same time as François Tourte, arriving at very similar solutions. Dodd's bows, however, are not of such uniformly high quality, and many of them are slightly shorter. To judge by the text and the bows illustrated in Baillot, Viotti may have used a Dodd bow about 2·5 cm shorter than the Tourte model.

Only one later addition to the Tourte bow proved of functional importance: the underslide (Fr. *coulisse*), a piece of metal affixed to the part of the frog that comes in sliding contact with the bowstick, its purpose being to minimize wear from friction and to reinforce the delicate edges. Tourte had left this surface of the wooden frog without protection; the invention of the underslide is generally attributed to François Lupot (1774–1837).

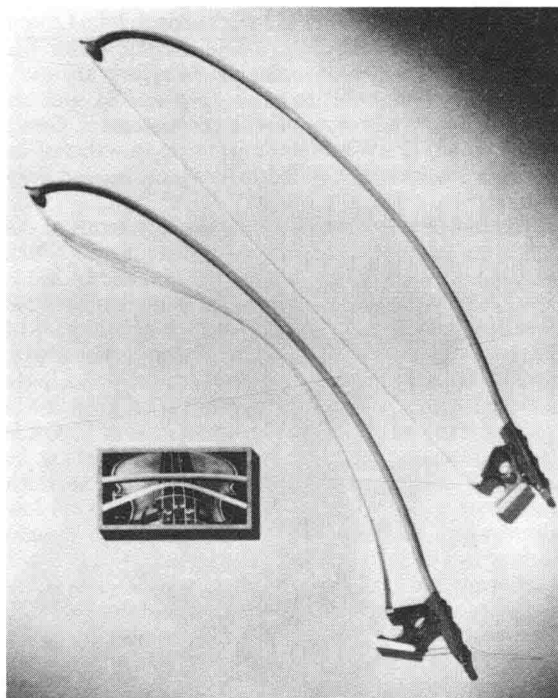
The 19th century produced a vast number of distinguished bowmakers; among the most celebrated were Dominique Peccatte, F.N. Voirin, Lupot, Maire, Pageot, Persois, Henry and Simon in Paris, and the Dodd and Tubbs families in London. In Germany Ludwig Bausch attained sufficient fame to be called the 'German Tourte'.

Both Peccatte and Voirin worked at first for J.-B. Vuillaume, the most celebrated French violin maker and dealer of the early 19th century. Many of the early bows of Peccatte and Voirin (among others) were stamped with the name of Vuillaume, who while not a bowmaker himself spent much time studying Tourte's work so that he was able to direct the work of his own makers. Vuillaume also invented new models, such as his hollow-steel and self-hairing bows, neither of which proved of lasting importance. Bowmakers after Tourte (such as Peccatte, Henry, Persois and Maire), while otherwise generally adhering to the Tourte model, tended to make the bowstick about 1 cm longer, and aimed at 60 grams as the ideal weight.

5. Double-bass bows. The double-bass bow is sometimes constructed like a modern cello bow and sometimes like a combination of cello and viol bow. The cello-type bow, played 'overhand', is called the 'French' or 'Bottesini' bow (after a renowned player). It has the concave curvature, modern frog and 'hatchet' head of the cello bow, although the stick is thicker, heavier, somewhat shorter and more sharply curved inwards (fig.14*a*).



15. Simandl bow grip as used on the double bass



16. Modern 'Bach' bow, made by Knud Verstergaard, Viby, Denmark

The other type of bow is called the 'German' or 'Simandl' bow (after a famous Viennese teacher; fig.14*b*). A combination of the French bow and the early viol-type bow (the 'Dragonetti', now obsolete), the 'Simandl' uses the modern 'hatchet' head and the incurve of the French bow but with a greater space between hair and stick at the frog, which is also somewhat different. The 'Simandl' bow and its predecessor the 'Dragonetti' were never played underhand like the early viol, but were grasped endways, almost like a saw, the palm enclosing the frog so that the two middle fingers went round the frog parallel to the stick, the little finger below the slide, the forefinger below the stick, and the thumb resting above and exerting pressure on the stick (fig.15).

The French and German double-bass bows were both introduced relatively late in the 19th century.

6. THE 'BACH' BOW. In the 20th century a so-called Bach bow was created to play the Bach solo violin sonatas and partitas 'precisely as written'. This goal was based on the misconception that the chords in these works were intended to be sustained as written. The existence of a highly arched bow on which the hair could be loosened and tightened was postulated by Arnold Schering and Albert Schweitzer at the beginning of the century and such a bow was built by Rolf Schröder in 1933. It is of very high arch, as much as 10 cm separating the bowstick and the hair at the highest point. By a mechanical lever, worked by the thumb, the player can tighten the hair at will to play on individual strings and loosen it to encompass all the strings, thus sustaining multiple stops continuously (fig.16).

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II. Bowing

1. Distinctive aspects of bowing before Tourte. 2. Bowstrokes to *c*1780: (i) Preliminary definitions (ii) The rule of the down-bow (iii) Bowing inflections (iv) Special bowings: problems of terminology and notation (v) Use of slurs (vi) Tremolo (vii) Staccato bowings (viii) *Ondulé, ondeggiando, bariolage* (ix) Arpeggiando, batterie (x) Mixed bowings (xi) Multiple stops, chords and special effects. 3. Bowstrokes after *c*1780: (i) Down-bow and up-bow (ii) The legato slur (iii) Portato (iv) *Détaché* (v) *Martelé* (vi) *Staccato* (vii) *Sautillé* (viii) *Spiccato* (ix) *Ricochet*, *jeté*, flying staccato, *staccato volante*, flying *spiccato* (x) Tremolo (xi) Multiple stops (xii) Special effects.

1. Distinctive aspects of bowing before Tourte. Although the violin bow changed markedly between about 1600 and the second half of the 18th century, there are two features common to all bows from this period which have a direct impact on the way they are used and consequently on the sounds they produce. First, the distance between bow hair and stick is less at the point than at the heel. It follows from this that such bows have a lighter head than late 18th-century models, a balance point which is closer to the player's hand, and a convex stick – or at least one which is predominantly so. (Many early 18th-century bows have quite complex curves.) Secondly, no pre-Tourte bow has a ferrule (that is, the band of metal – usually silver – which clamps the hair as it passes out from the frog).

The first of these features means that the tendency for up-bows to be lighter than down-bows is considerably more marked on early bows than on a Tourte-style bow. (As we shall see, it is one of the achievements of late 18th-century bow design that it becomes a relatively simple matter for players to disguise the difference between up- and down-bows.) The second feature, the absence of a ferrule, means that there is nothing to hold the ribbon of hair flat if pressure is exerted at the heel while the bow is held at a slight tilt. This makes it unsuitable for modern-style *martelé* (see §II, 3(v) below).

To put this in a more positive way, early bows serve an expressive ideal which places great value on an articulate and inflected bowing style. The concepts on the one hand of a seamless legato with inaudible bow changes and on the other of a sudden attack with an initial hard 'consonant' seem to have no place in 17th- and 18th-century music.

Ways of holding the bow are described in a number of sources. In the early Baroque period, the thumb was placed on the hair at or near the frog. The change to placing the thumb on the underside of the stick was initiated by the Italians. In France, the thumb-on-hair method persisted into the 18th century; it is the grip described by Montéclair (1711–12). Not until Corrette's *L'école d'Orphée* (1738) is the thumb-on-stick grip offered as an alternative (and it is still identified as an Italian practice). According to Roger North, Nicola Matteis persuaded the English 'out of that awkwardness'; yet in 1693, 20 years after Matteis's arrival, John Lenton (1693) advocated holding the bow 'half under the nut [i.e. the frog], half under the hair from the nut'. The Italian bow hold may not have seemed such an obvious improvement to all who encountered it. Georg Falck (1688) describes the French grip in terms of its positive qualities, saying that it produces a good deep stroke.

The Italian grip is carefully discussed in terms of the subtleties of tone production by Geminiani (1751), Leopold Mozart (1756), Herrando (1756) and L'abbé *le fils* (1761). What they describe is very different from the prevalent modern bowing style. All insist that the parts of the body closest to the bowstick are the most active; flexible wrist and finger movements are vital, then a freely moving lower arm and, finally, an upper arm which will become involved only in the broadest strokes. L'abbé *le fils* comments on the flexibility of the fingers which, he says, 'will naturally make imperceptible movements which contribute a great deal to the beauty of sound'. A low elbow which allows the weight of the arm to be brought to bear in a relaxed way is fairly consistently advocated in Baroque and Classical treatises. Lenton advises players to 'hold not up your Elbow, more than necessity requires'. The most precise statement about elbow position comes from Herrando who also stresses the role of the wrist, and lower-arm movement:

> The right arm is raised naturally, the elbow separated from the body about the distance between the extended thumb and forefinger, without movement from the elbow up, for the movement must come from the elbow forward with freedom of the wrist and evenness in the bow.

Mozart, too, warns against a right arm that is held too high, and, like Herrando, refers his readers to the engravings in his treatise; the contrast in elbow positions between the 'good' and 'bad' pictures is marked (fig.17).

The bow could be held some distance from the frog. Corrette claims that the Italians 'hold it three-quarters of the way down the stick'. Berlin (1744) says: 'imagine that the length of the bow is divided into three parts, and put your hand in the middle of the first part'. Geminiani advises players to use the whole bow 'from the Point to that Part of it under, and even beyond the Fingers', implying that the hand is not at the frog. Corrette, Herrando and L'abbé *le fils* all recommend tipping the bow slightly towards the fingerboard, but Mozart, typically concerned with achieving greater strength of tone, disapproves of this. For the same reason, he (and L'abbé *le fils*) advocate having the second or middle joint of the index finger (rather than the first joint) on the stick.

2. Bowstrokes to *c*1780.

(i) Preliminary definitions. On instruments of the violin family, 'down-bow' (Ger. *Abstrich*; Fr. *tirer*; It. [*arcata*] *in giù*, *tirare*) refers to the action of pulling the bow downwards so that the point of contact moves from the frog towards the tip, whereas in an 'up-bow' (Ger. *Aufstrich*; Fr. *pousser*; It. [*arcata*] *in su*, *spingere*) the player pushes the bow upwards from the tip towards the frog. The down-bow is more heavily weighted than the up-bow, partly because of the downward force of gravity and partly because of the weight exerted on the bow stick by holding it from above by the hand in a palm-down position. The natural weight of the arm is also a factor.





17. Correct (left) and incorrect (right) positions for the right elbow: engravings from Leopold Mozart's 'Versuch einer gründlichen Violinschule' (Augsburg, 1756)

From the late 18th century to the late 20th, violinists have toiled to equate the aural effect of down-bow and up-bow when it is musically desirable to do so, but the natural difference in emphasis favours the use of a down-bow for an accented beat (or part of beat) and up-bow for unaccented ones. This distinction was embodied in the fundamental 'rule of the down-bow' formulated by the Italians in the late 16th century (see below).

These distinctions apply to all members of the violin family. The basic cello strokes, though still called down- and up-bow might more accurately be described as 'out-bow' (away from the player) and 'in-bow' (towards the player). While gravity contributes less to the strength of the down-bow on the cello than it does on the violin or viola, the overhand grip nevertheless ensures that the application of weight to the string is much more direct at the start of a down-bow (when the hand at the heel of the bow is directly above the string) than at the start of an up-bow.

The viol bow is held underhand (*see* VIOL, fig.10); the in-stroke and out-stroke are nearly equalized with respect to gravity and pressure. Viol players nevertheless consider the push (in-bow) stroke somewhat more naturally weighted than the pull (out-bow). Thus the principles of viol bowing run exactly counter to those of the violin family. This is recognized in the earliest treatises to consider both families of instruments, and writers on viol playing from the late 16th century to the mid-18th give rules designed to produce push strokes (up-bows) in metrically stressed positions. (The viol's underhand grip was used by a number of cellists in the 17th and 18th centuries.)

(ii) The rule of the down-bow. The earliest explanations of how to organize bowing enshrine the basic principle later to become known as the 'rule of the down-bow' – that strong beats should be played on down-bows. Riccardo Rognoni (1592) gave a few rules in the introduction to his treatise on diminution. His son Francesco developed these in his *Selva de varii passaggi* (1620). They and Gasparo Zanetti (1645) insist on placing down-bows on strong beats.

The rule of the down-bow dominates French bowing in the 17th century. It is neatly summarized by Mersenne in 1636, and it forms the basis for Lully's bowing principles which were so meticulously documented by Georg Muffat (1698). The most distinctive of the Lullists' ways of achieving a down-bow at the beginning of each bar is the use of a down-up-down/down bowing sequence in slow triple time as an alternative to the more facile down-up-up/down (to divide – *craquer* – the up-bow is possible at all but the very fastest of tempos). Muffat, in describing how Lully bowed a minuet, contrasts the strict adherence of the French to the down-bow principle with the Italians' greater willingness to use alternate bows in triple time (ex.1*a*). According to Muffat, only fast courantes, gigues and canaries might be played by the French with continuously alternating bows. Of the rapid ornamental notes found so often at the end of a beat in the opening section of a French overture, Muffat says only that they can be bowed separately, or slurred 'for greater sweetness'. His brief example throws the whole question back on to the performers' taste (ex.1*b*). The 'Rules' which make so much sense of this Versailles-court dance-orientated style, are corroborated by other writers, notably Montéclair (1711–12) and Dupont (1713). Dupont, described on the

title page of his treatise as 'Maître de Musique et de Danse', stands in a tradition of violinist-dancing masters which goes back to the origins of the instrument.

Bow management in the later 18th century might be summarized as a very free interpretation of the rule of down-bow with various writers stressing that players needed to develop the ability to make up-bows sound strong when needed. Since Geminiani and Quantz both make this point, it clearly precedes (or at least goes hand in hand with) the development of a more substantial head to the bow.

(iii) Bowing inflections. It seems that in the pre-Tourte era many players were concerned as violinists are today with producing a good strong tone throughout the length of the bow. Bremner (1777, see Zaslaw, 1979, p.46) passes on an old (but plausible?) anecdote about Corelli's demands:

I have been informed that Corelli judged no performer fit to play in his band, who could not, with one stroke of the bow, give a steady and powerful sound, like that of an organ, from two strings at once, and continue it for ten seconds.

The ability to play a long, even stroke was, according to Muffat, one which transcended national boundaries: 'all the finest masters, regardless of their nationality, agree with each other that the longer, steadier, sweeter, and more even the bow-stroke is, the finer it is considered'. Montéclair, too, claimed that 'it is essential first of all to get used to playing up-and down-bows evenly from one end of the bow to the other without making the string produce an ugly sound'. His words are echoed by Corrette (1738), Geminiani (1751) and Mozart (1756).

In this period, however, a basic element in producing a strong sound was to make the string speak without a percussive consonant at the beginning of the note. According to Mozart:

Every note, even the strongest attack, has a small, even barely audible, softness at the beginning of the stroke; for it would otherwise be no note but only an unpleasant and unintelligible noise. This same softness must be heard also at the end of each stroke.

The point is reinforced by Tartini (1771):

To draw a beautiful tone from the instrument, place the bow on the strings gently at first and then increase the pressure. If the full pressure is applied immediately, a harsh scraping sound will result.
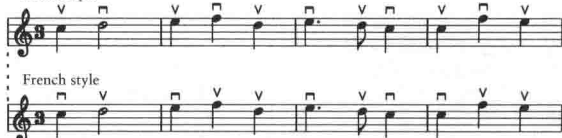
As late as 1791 Galeazzi was giving similar advice about the basic bowstroke:
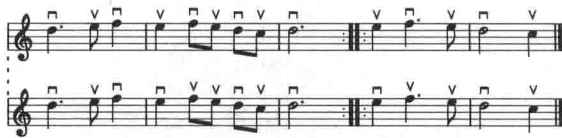
In guiding the bow across the strings, one must place it lightly at the very beginning of the stroke, gradually adding weight until the middle, and then again releasing the weight until the tip, in such a way that the volume of tone must be least at the ends of the bow and maximum in the middle. This rule must be inviolably observed not only in long notes and notes of like length but also proportionately in shorter notes.

Interestingly this advice is retained in the 1817 second edition of his treatise, after the Tourte bow had gained widespread acceptance.

It is clear that the bow, to a much greater extent than in modern playing, became the primary source of expressive inflection. (This was true for viol as well as violin playing: Christopher Simpson (1659) talks about gracing 'by the bow' and Loulié (1700, see Cohen, 1966) describes the *enflé* or swell – a device indicated in Marais scores by the letter *e*.) The malleable quality of a violin's sound is compared by Le Blanc (1740) with (among other things) clay on a potter's wheel. Roger North also has some fine images for bowing of a kind which he says the Italians brought to perfection:

Ex.1 Muffat: *Florilegium secundum* (1698)
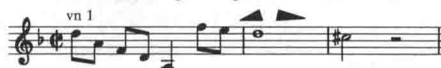






Learn to fill and soften a sound as shades in needlework, in sensation so as to be like also a gust of wind, which begins with a soft air and fills by degrees to a strength as makes all bend, and then softens again into a temper and so vanish. And after this to superinduce a gentle slow wavering, not into a trill, upon the swelling the note.

Geminiani (1751) calls this kind of dynamically modulated bowing 'one of the principal Beauties of the Violin'.

There are a few more specific indications of how inflected bowing might be used. Matthew Locke's storm music for *The Tempest* contains the directions 'lowder by degrees' and 'soft and slow by degrees'. Piani (*Sonate* op.1, 1712), and Veracini (*Sonate accademiche* op.2, 1744) have prefaces explaining the use of signs for a swell, a diminuendo and a combination of the two. The swell sign features in Geminiani's violin treatise, and in the earlier volumes *A Treatise of Good Taste* (London, 1749) and *Rules for Playing in a True Taste* (London, *c*1748). These signs were taken up and used by other French and English composers. Geminiani's pupils Festing and Avison made extensive and generally straightforward use of them. Avison, for example, uses combinations of these marks to show a natural phrasing off at cadences (ex.2). Sometimes the swell sign seems to require a rather unspecific interpretation, an expressive accent perhaps.

Ex.2 Avison: Concerto grosso op.4 no.1 (1755), end of 1st movt



J.-B. Cupis, in his celebrated Menuet (before 1742), uses large versions of these signs to indicate that the swell or diminuendo may be spread over several bars.

William Hayes, Professor of Music at Oxford, was contemptuous of Geminiani's habit of giving specific ornament and phrasing instructions to performers, claiming that he was 'paying his Brethren of the String but an ill Compliment'. The attitude that, at best, explicit markings are patronizing may help to explain why they are found in relatively few scores.

(iv) Special bowings: problems of terminology and notation. It has always been recognized that the violin's expressiveness is intimately connected with the way in

which the bow is used. The kind of bowing – whether sustained, gently articulated under a slur, detached but on the string, or lifted – will determine the expresssive character of a particular passage. An accepted vocabulary for describing a standard range of special bowings was not finally consolidated until well into the 19th century. Terminology for bowstrokes in the 18th and (more particularly) the 17th centuries was, to say the least, unstable. The point can be illustrated by sampling some of the ways in which staccato notes played in a single up- or down-bow have been described. Francesco Rognoni (1620) described this as 'il lireggiare affettuoso', Muffat (1698) as a *pétillement* ('crackling'), Piani (1712) as 'notes égales et articulées d'un même coup d'archet' (repeated verbatim by Corrette in 1738), Herrando (1756) as *picada* ('pricking or biting'), while L'abbé *le fils* (1761) called it a 'coup d'archet articulé', an expression applied by Bailleux (1779) to an ordinary detached stroke. Galeazzi describes it as 'note picchettate' and adds that many, believing that the technique was developed by Tartini, refer to 'note Tartiniate'. Cambini (1803) described it as *martellement* (a term which had already been used by L'abbé *le fils* and others for a mordent). This lack of agreement about terminology can in some cases make it quite difficult to know whether a type of bowing now identified by a 19th-century label was in fact part of earlier violinists' expressive armoury.

The other aspect of this problem is that, historically, notation for special bowings has never been able to reflect adequately the range of distinctions described or implied by violin treatises. The choice of dots, dashes, strokes, daggers and squiggles on their own or combined with slurs can suggest to modern eyes a more precise notational vocabulary than is in fact the case. When in 1954 the Gesellschaft für Musikforschung ran a musicological competition for essays which could establish the significance of wedges, strokes and dots in W.A. Mozart's works they fuelled a long-standing debate which, if nothing else, demonstrates the impossibility of giving consistent, universally-applicable answers to these questions. In the musical examples below it is often the case that the same notation could imply a range of different bowstrokes.

(v) Use of slurs. Slurs (to indicate that more than one note is to be played in a single bowstroke) are relatively few and far between in early violin music, though this may tell us more about the limitations of movable type as a way of printing music than about performing practice. Gabriele Usper in a contribution to his uncle Francesco Usper's *Compositione armoniche* op.3 (Venice, 1619) writes 'ligate' explaining his placing of groups of four notes under a slur. Rognoni (1620) uses the term 'Lireggiare' to describe the technique of playing two, three, or more notes in a single bow (emphasizing that in order to do this successfully the player must save bow and exert pressure with the wrist). Uccellini makes frequent use of slurs, some spanning quite long groups of demisemiquavers. By the end of the century, with bows about one and a half times as long as those being used in the 1620s, players were taking sweeps of notes into a single bow. We see this captured on the engraved plates of the Roger edition of Corelli's *Sonatas* op.5 (1710), for example. Burney tells us, too, that Pietro Castrucci came in for a certain amount of ridicule for advertising in 1731 that, in one of his own solos, he would execute '*twenty-four* notes with one bow' (*BurneyH*, ii, 770).

(vi) Tremolo. Before the end of the 18th century the term *tremolo* is ambiguous. (It is, for example, one of the terms used for vibrato.) *Tremolo* is never used in the Baroque period to indicate a rapid reiteration of a single note with individual bowstrokes. Monteverdi does, of course, describe a measured version of this as a crucial device for projecting a sense of agitation in the *stile concitato*. But *tremolo* itself refers usually to the pulsing of the same note in a single bowstroke. It is used in this way by Gabriele Usper (1619) and Tarquinio Merula (*Canzoni da suonare à tre*, 1639). The name derives, it seems, from the resemblance of this effect to an organ TREMULANT. Marini's sonata 'La Foscarina' (1617) calls for a tremolo with the bow in the violin parts at the same time as the basso continuo player is instructed to engage the tremulant stop (ex.3). Farina has a 'tremulo' section in *Capriccio Stravagante* (1627) with a foreword directing the player to use a pulsating bow hand to imitate an organ tremulant (in the *basso* part 'Der tremulant' is given as a translation of 'Il tremulo'). Andreas Hammerschmidt's *Musicalischer Andachten dritter Theil* (1662) contains the direction 'play four notes in one stroke with your bow (like the tremulants in an organ)'. The last piece in J.J. Walther's *Hortulus chelicus* (1688), includes a section in which the violin imitates an 'Organo Tremolante' by pulsing double-stopped minims in a single bow. Roger North talks about dividing long notes into shorter ones in the same bow 'as in the Italians *tremolo*' and he too likens the effect to 'the shaking stop of an organ'. Brossard (2/1705) states categorically that the device is intended to imitate the tremulant stop on the organ. Bailleux (1779) calls this 'balancement' and, noting the Italians call it 'tremolo', says that it produces the effect of an organ tremulant.

Ex.3 Marini: Sonata 'La Foscarina' op.1 (1617)

CANTO PRIMO — tremolo con l'arco
CANTO SECONDO — tremolo con l'arco
BASSO — tremolo col strumento
BASSO PRINCIPALE — metti il tremolo

Sometimes the device has a programmatic function – most famously in the winter scenes of Lully's *Isis* (1677) and Purcell's *King Arthur* (1691) (ex.4). Another 'orchestral' example of the device occurs in Cesti's *Il pomo d'oro* (Act 4 scene iv). Most often it is simply intended as a kind of bowed vibrato. It is one possible explanation for the markings 'con affetti', 'affetti' or 'affetto' which appear above long notes in sonatas by Marini, Buonamente and Scarani, especially in situations where faster movement in other voices seems to rule out improvised embellishment. Right at the end of the 18th century Galeazzi expressed a preference for this kind of tremolo over left-hand vibrato as a way of being expressive. (Incidentally, he used the term 'tremolo' for both devices.)

Ex.4 Purcell: *King Arthur* (1691), Act 3, Chorus of the Cold People

The device was not restricted to the violin family. Francesco Rognoni (1620) wrote enthusiastically of the viol being played 'con bella archata accentata, con i suoi tremoli' ('with fine accented bowing, with its *tremoli*). Christopher Simpson (1659), however, had some reservations: 'Some also affect a Shake or Tremble with the Bow, like the Shaking-Stop of an Organ, but the frequent use thereof is not (in my opinion) much commendable'.

(vii) Staccato bowings. The term *staccato* is the past-participle of *staccare*, itself a shortened form of *distaccare* 'to detach'. It was used twice by Johann Walther in his *Scherzi da Violino solo* (1676) in contexts that imply short separated strokes. Brossard (2/1705) defined staccato as 'approximately the same thing as *spiccato*, that is to say that on all bowed instruments the bowstrokes should be dry and very detached or with each note separated from the others without being drawn out'. He gave *Picqué* and *Pointé* as French synonyms (*see* PIQUER and POINTER). (Note that he associates *staccato* particularly with bowed instruments; *tronco*, on the other hand, is a word which he says applies equally to voices and instruments.) At about the same time Roger North described '*Stoccata* or stabb' as 'a peculiar art of the hand upon instruments of the bow'. He recommended it especially as a way of producing expressive contrasts, citing the example of Matteis who 'used this manner to set off a rage, and then repentance; for after a violent *stoccata*, he entered at once with the bipedalian [i.e. 2′ long] bow, as speaking no less in a passion, but of the contrary temper'. Interestingly, although the Matteis *Ayres* abound in quite complex slurred bowings, there are no explicit detached-bowing staccato markings and just one group of ten semiquavers slurred with dots. Leopold Mozart defines *Stoccato* or *Staccato* as 'struck; signifying that the notes are to be well separated from each other, with short strokes, and without dragging the bow'.

Eventually, dots placed above or below the notehead became the accepted way of indicating staccato playing. But since dots of this kind were also a normal way of specifying *notes égales*, their presence in Baroque scores is somewhat ambiguous. One of the earliest examples of (apparently staccato) dots above noteheads appears in G.A. Pandolfi's *Sonate a violino solo* op.3 (1660). Two Bolognese publications, Pirro Albergati's *Pletro armonico* op.5 (1687) and Bartolomeo Bernardi's *Sonate da camera a trè* op.1 (1692) have 'spicco', a term which F.O. Manfredini (Concerti op.3, 1718) uses in conjunction with dots. Antonio Veracini uses short vertical strokes to indicate staccato in several sonatas of his op.1 (1692). Presumably, the separation of notes by rests in much 17th- and early 18th-century music is designed to achieve a staccato effect (as in the Vivace opening of Corelli's op.6 no.8 which is contrasted a few bars later with a Grave marked 'Arcate sostenuto e come stà'). Leopold Mozart uses the term *Abgestossen* (*see* ABSTOSSEN) when explaining the significance of little strokes written above or below the notes. The terms ABSETZEN (used by Quantz), AUFHEBEN (Löhlein and Reichardt) and *Erheben* (Leopold Mozart) imply a lifted off-the-string stroke.

A variety of slurred staccato bowings formed part of accomplished violinists' techniques well before 1750 even if, as we have seen (see §II, 2(iv) above), there was little agreement about what label to give these bowings. Complex staccato bowings seem to have been regarded as a particularly violinistic form of virtuosity: Rousseau (1687) remarks disdainfully that the *dessus de viole* is above such vulgar display: 'It is never necessary [on the *dessus*] to practise those passages called *Ricochets* which we endure so reluctantly in violin playing'.

Groups of demisemiquavers with both slurs and dots appear in J.J. Walther's *Hortulus chelicus* (1688; ex.5). Many virtuoso examples appear in 18th-century sonatas. Castrucci (op.2 no.10, 1734) has a group of 22 quavers with dots under a slur with the direction 'Tutti in un Arcata' (judging from the advertisement referred to above, virtuoso slurred bowings must have been a Castrucci speciality). In 1777 W.A. Mozart praised the playing of Ignaz Fränzl for its 'beautiful staccato, played with a single bowing, up or down'.

(viii) Ondulé, ondeggiando, bariolage. Walther uses the term *ondeggiando* (It: 'undulating') in his *Scherzi da violino solo* (1676) to describe a slurred oscillation between two strings. He had earlier called for the same effect (but without using the term) in *Hortulus chelicus* (1688). The sixth of Biber's 'Mystery Sonatas' (*c*1676) has an extended passage using this bowing which starts with alternating unisons (here facilitated by the scordatura tuning) – an effect which Baillot was later to call BARIOLAGE (ex.6). This is yet another instance of rather

Ex.5 Walther: *Hortulus chelicus* (1688), 6th suite

unstable terminology: Tartini and Löhlein use 'ondeggiamento' torefer to wavering of pitch in vibrato.

Ex.6 Biber: Mystery Sonata no.6 (*c*1676)

written

sounds

33

(ix) Arpeggiando, batterie. There are many instances in early violin music of arpeggiando bowings – and the term itself appears in various sources (meaning to arpeggiate chords using slurred bowings). Walther has 'arpeggiando con arcate sciolte' written above broken-chord figurations in his *Scherzi da violino solo*. Earlier in this volume he had used 'Harpeggiato' above what appear to be a continuation of a rather different kind of bowing pattern. There are many later examples. Vivaldi, in the Concerto in B minor from *L'estro armonico* op.3 (1712) has a Larghetto section in which all four solo violins are given different articulations and bowing patterns; the first violin is instructed to arpeggiate in demisemiquavers, the 2nd and 4th violins are given legato slurrings, while the 3rd violin is given a staccato pattern (ex.7).

Rousseau, in his *Dictionnaire de musique* (Paris, 1768), identifies a continuous arpeggio played with separate bows as a '*batterie*', and Corrette in *L'art de se perfectionner dans le violin* (Paris, 1782) provides several

Ex.7 Vivaldi: *L'estro armonico* op.3 no.10 *(1712), Larghetto*

Arpeggio battuto di Biscrome

VIOLIN 1

Arpeggio sempre legato come sta

VIOLIN 2

Arpeggio sempre sciolto

VIOLIN 3

Forma di Arpeggio sempre legato come sta

VIOLIN 4

3

models for translating notated chords into batteries. The Bach Chaconne from the Partita in D minor (BWV1004) provides obvious instances of chords which need to be treated in this way (ex.8).

Ex.8 J. S. Bach: Partita in D minor BWV1004 (1720), Chaconne

arpeggiando

89

(x) Mixed bowings. Several types of bowstroke might be combined in the execution of a particular passage. Ex.9, for instance, contains slurred staccatos, slurs within

Ex.9

etc

slurs, and the same pattern played both down-bow and up-bow. In addition, the bowing pattern creates a cross-rhythm since it consists of four quavers in 3/4.

(xi) Multiple stops, chords and special effects. Double stops (bowing several notes simultaneously) and chords feature in violin literature from early in the 17th century (*see* MULTIPLE STOPPING).

It is probable that violinists had discovered the expressive possibilities of effects like SUL TASTO or sulla tastiera (to bow, or occasionally pluck, near or over the fingerboard, resulting in an ethereal tone; *see also* FLAUTANDO, and §II, 3(xii) below) and SUL PONTICELLO (to bow close to the bridge of the instrument) long before they were formally described in any treatises (though it is interesting that Quantz warns against playing too close to the bridge without acknowledging the potential for this to be used as a special effect). Tobias Hume has the instruction 'drum this with the back of your bow' in *The First Part of Ayres* (London, 1605) – the first documented instance of COL LEGNO. Farina calls for this effect in *Capriccio Stravagante*. The novelty of such a device stands out in the way something which can now be invoked with a simple, conventional direction is here explained fully: 'Qui si batte con il legno del archetto sopra le corde' ('Here the wood of the bow is tapped on the strings').

3. BOWSTROKES AFTER *c*1780. This section is divided from the previous one by '*c*1780' as a rough chronological marker. The inference that the widespread use of bows having more features in common with the Tourte model (perfected in the mid-1780s) than with the 'Baroque' bows is a crucial step. This development was accompanied (and promoted) by a different ethos about the basic stroke (parallel to the changing concept of the 'ordinary' touch for keyboard players) and by an expansion of the range of special bowings. There was a movement away from a naturally articulated stroke towards a more legato style. The new ideal is stated very directly at the end of the 18th century by Galeazzi: 'in playing an adagio, the aim above all is to produce evenness, not just in the left hand but also in bowing, joining everything even more than seems possible . . . changing the bow as imperceptibly as possible demands considerable little skill'.

A case could be made for placing the turning point later than 1780. The Tourte bow took some time to gain universal acceptance (though in his edition of Leopold

Mozart's *Méthode* (Paris, *c*1804), Woldemar described it as 'the only one in use') and it is only in the treatises of the 19th century that we find a significantly different perspective on the management of bowstrokes.

In the period leading up to the development and acceptance of the Tourte bow, it is clear that there was considerable variety in the types of bow used by players. Leopold Mozart tries to accommodate this in his description of how to play up-bow staccato: 'The weight of a violin bow contributes much, as does also in no less degree its length or shortness. A heavier and longer bow must be used more lightly and retarded somewhat less; whereas a lighter and shorter bow must be pressed down more and retarded more'.

Despite the abundance of systematic instruction addressed to advanced players published in the 19th century, much ambiguity surrounds the notation of certain kinds of bowings. In particular, there is considerable inconsistency in the use of dots, strokes and horizontal lines in conjunction with slurs to indicate varying degrees of separation from *portato* to flying SPICCATO.

A low right elbow remained a distinctive feature of violin technique after 1800. It finds its most extraordinary expression in the recommendation by Campagnoli (1824) that players practise with a cord around their elbow linked to their clothing to prevent the elbow from rising too far away from the body. It can be seen in many 19th-century depictions of violinists such as the drawing of Joseph Joachim in fig.18.

(i) Down-bow and up-bow. Much greater freedom in ways of organizing bowing is obvious in 19th-century repertory and there is considerable emphasis on cultivating an up-bow which could be as forceful as a down-bow. Nevertheless, for ensemble playing the old 'rule of the down-bow' continued to provide a basis for uniformity. Spohr (1833) emphasized this: 'the orchestral player must conform strictly to the old rule which prescribes: take the strong beats in the bar with the down-bow, the weak beats with the up-bow, and thus begin every bar with a down-bow and end it with an up-bow'.

(ii) The legato slur. Possibly the most conspicuous musical characteristic of the Tourte bow is its ability to produce a seamless legato. A preference for this kind of bowing is evident in many early 19th-century treatises beginning with the *Méthode* produced by Baillot, Rode and Kreutzer for the Paris Conservatoire in 1803. Stowell (1985, p.197) has made the point that comparison of the original editions of Haydn quartets with early 19th-century editions indicates that the use of legato slurs was on the increase.

(iii) Portato (It.; Fr. *notes portées, louré*). This expressive re-articulation or pulsing of notes joined in a single bowstroke was described by Galeazzi as 'neither separate nor slurred, but almost dragged'. A similar stroke had earlier been described by Leopold Mozart though he does not use the term *portato*. Baillot emphasizes that *portato* achieves a kind of undulation of the sound (rather than separated notes). He gave two alternative methods of notating the effect: firstly, a wavy line (also used to indicate vibrato which Baillot considered a related device) and secondly, dots under a slur. (Brahms was later to criticize the ambiguity of this notation.) Later in the 19th century it became common to indicate *portato* with lines under a slur. Heinrich Dessauer's 1903 annotated edition of the Mendelssohn Violin Concerto in E minor uses both (ex.10).
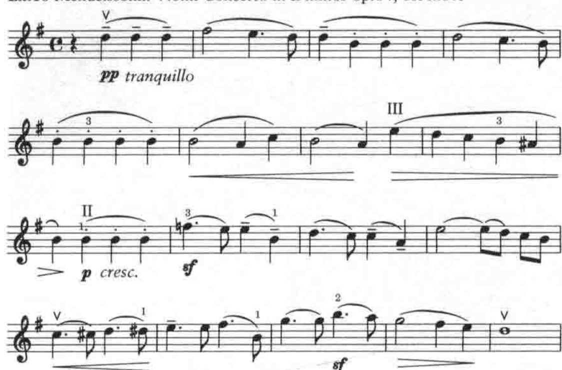
There are other, less gentle, ways in which slurred notes can be articulated, such as *saccadé*, in which the second of the two notes under a slur is sharply accented. Described in detail by Baillot (1834), it is similar to what Spohr (1833) called 'the Viotti bowing'.

(iv) Détaché. The term *détaché* simply means 'separated' and it can be applied to any notes not linked by a slur. Baillot's comprehensive survey of *détaché* strokes subdivided them into muted *détaché* (such as the *grand détaché*



18. Joseph Joachim accompanied by Clara Schumann: drawing by Adolph Menzel, chalk, 1854

Ex.10 Mendelssohn: Violin Concerto in E minor op.64, 1st movt



and *martelé*) where stopping the bow on the string deadens the vibrations and thus creates a 'muted' accent, elastic *détaché* which covered off-the-string strokes, and dragged *détaché* (*détaché traîné*) where smooth bow changes leave no audible gap between each note.

(v) Martelé. The literal meaning of this term is 'hammered', referring to a percussive on-string stroke produced by an explosive release following heavy initial pressure ('pinching') on the string, and a subsequent stop of the arm (and tone) before next 'pinching'. The result is a sharp, biting *sforzando*-like attack and a rest between strokes. The early bow, with its comparatively gentle attack, cannot produce this stroke effectively. *Martelé* can be played in any region of the bow, but is best between middle and point. However, it cannot be executed in excess of a certain speed because of the preparation required for each stroke. *Martelé* may be indicated by dots or by arrow-head strokes as in ex.11.

Ex.11



(vi) Staccato. As noted in §II, 2(vii) above the term STACCATO literally means 'detached' and does not necessarily imply anything about whether this effect is achieved with separate or slurred bowings. In string playing from the late 18th century on, however, it was more generally applied to notes separated from each other in the same bowstroke, normally (or at least, more manageably) up-bow (see ex.12). Baillot classified this with the 'muted *détaché*' strokes.

Ex.12



(vii) Sautillé. This is a rapid detached stroke played in the middle of the bow so that the bow bounces of its own volition. *Sautillé* is indicated by dots (sometimes by arrow-headed strokes). Classified by Baillot as one of the 'elastic *détaché*' strokes.

(viii) Spiccato. Although this term was originally a synonym for *staccato* (see §II, 2(iv) above), by the early 19th century it was consistently used for a short off-the-string stroke, sometimes a synonym for *sautillé*.

(ix) Ricochet, jeté, flying staccato, staccato volante, flying spiccato. In this bowstroke the bow is thrown on the string, making contact in its upper half, so that it will bounce or 'ricochet' off the string from two to six or more times. These terms are rarely used as a direction, the bowing being implied by context and indicated, as in ex.13, by dots within a slur (like other forms of staccato).

Ex.13 Paganini: Caprice no.9



(x) Tremolo. The modern tremolo bowstroke is generally used in the orchestra but also (after the mid-19th century) in some chamber music and solo playing: the same note is reiterated very rapidly with very little bow at the point. The notation is as in ex.14.

Ex.14



(xi) Multiple stops. There is considerable variety in performing triple and quadruple stops: they can be spread (evenly, or in pairs of notes) or struck as a single chord in so far as the curve of the bridge allows. Obviously the latter is more possible for 3-note chords than for those involving all four strings. Baillot gives instructions for playing passages of triple stops. In the late 18th and early 19th centuries it seems that placing the bottom of a chord on the beat and then spreading it upwards was still favoured. That, at least, is the method described by Galeazzi. Spohr is the first person to describe the modern practice of breaking a chord in two with the upper notes coming on the beat.

Many passages notated as chords are intended to be arpeggiated in some way. This may be indicated through having the first in a series of chords spelled out as an arpeggiation or through an instruction such as *arpeggiando*. 19th-century writers stress the importance of finding interesting ways of arpeggiating – through varied bowing patterns, picking out the bass or the top of the chord, or bringing out a melody (*see also* MULTIPLE STOPPING.

(xii) Special effects. SUL PONTICELLO, bowing very close to the bridge to produce a glassy timbre, is called for by both Haydn and Boccherini but throughout the 19th century continued to be regarded as a special effect. Galeazzi mentions it as evidence of the 'ridiculous extremes' some players would go to for novelty. SUL TASTO, or bowing over the fingerboard, produces a softer, more diffuse sound. This device is mentioned by Galeazzi and described in detail by Baillot. Paganini called for it in the 24 Caprices specifically to imitate the flute (ex.15).

Ex.15 Paganini: Caprice no.9, Allegretto

Sulla tastiera imitando il Flauto..



Flautando or *flautato* is the flute-like sound produced by using very little weight with a fast bowstroke. The effect is made more pronounced by playing near the fingerboard.

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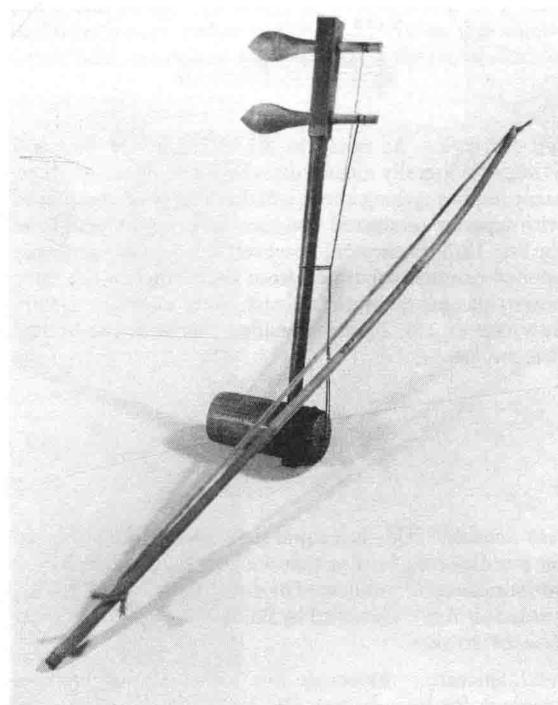
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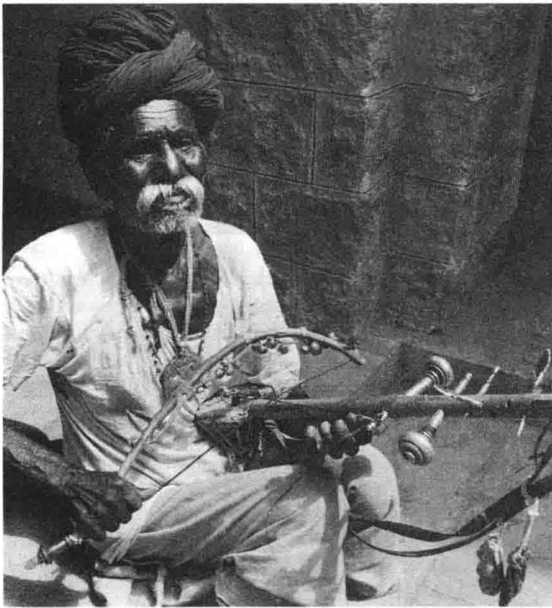
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III. Non-Western instruments

The variety of bows used throughout the world reflects the musical requirements of and sometimes the symbolism associated with the many different bowed instruments. A distinction may be made between bows where the hair is kept taut either by an adjustable frog mechanism (European-type frogs have recently been adopted for many Japanese and Chinese bow types) or by the tension inherent in the bending of the bowstick when the bow hair is attached, and those where the bow hair is normally slack but the player uses one or more fingers curled around the hair to control tension during play. Examples of the last type are used in playing the Indonesian *rebab* and the Japanese *kokyū*. Bow hair lasts longer when it is not permanently under tension; thus some bows are



19. Ching-hu (tube bowed lute); note that the hair of the bow is inserted between the two strings and is rosined on both sides



20. Rāvaṇhatthā (fiddle), Jodhpur, north-west India

shaped by carving, others by heating, and only tensioned when in use. Horsehair is usually the preferred material for bow hair, but in parts of Africa lengths of sisal suffice. 10th-century Chinese sources suggest that string instruments were sounded using a thin strip of bamboo (i.e. a friction stick) before horsehair was employed.

The length of the bow is related to musical needs. The non-melismatic and very rapid syllabic playing style of the Ganda *endingidi* (of Uganda) calls for an extremely short bow (about 18 cm), as do the brief, rhythmic but melismatic, phrases characteristic of the *masenqo*, played by the Ethiopian *azmari* (minstrels). The generally longer bows associated with Oriental traditions are obviously suited to longer melismatic phrases. The thickness of the bow is related to musical pitch (as in European usage). Heavy and therefore lower-pitched strings of instruments like the Rajasthani *rāvaṇhatthā* (fig.20) and the North African *ribāb* require more solidly-built bows. However, some thinner and therefore lighter bows are shaped so that there is adequate weight in the stick nearer the point of the bow (e.g. the Okinawan *kūchō* and Sundanese and Malaysian *rebabs*). In Kelantan, Malaysia, the elegant carving of the bow complements the rich decoration of the instrument and the costumes of the dancers and singers.

Other distinguishing features include the use of bells and other jingling devices attached to the bow to give a rhythmic accompaniment during play (e.g. the *rāvaṇhatthā* of Rajasthan and Gujarat and the Cretan *lira*). Bows may also be differentiated by the method of attaching the hair to the stick, which ranges from knotting directly onto the bowstick (notches are often carved in the stick to prevent slippage), knotting the hair after passing it through a hole in the stick, binding the hair onto an attachment cord, and using various types of frog.

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WERNER BACHMANN (I, 1–2), ROBERT E. SELETSKY (I, 3), DAVID D. BOYDEN/JAAK LIIVOJA-LORIUS (I, 4), DAVID D. BOYDEN/R (I, 5–6), PETER WALLS (II), PETER COOKE (III)

Bowen, Eugene (Everett) (*b* Biloxi, MS, 30 July 1950). American composer and performer. After studies at the California Institute of the Arts with Budd, Subotnick, Leonard Stein and Mel Powell (1970–72), he taught electronic music at Moorpark (California) College from 1975 to 1980. His compositional style combines simplicity and lyricism with an understated use of electronics. He has collaborated with Budd and Daniel Lentz both in performance and on recordings such as Budd's *Abandoned Cities* and *Ambient 2: The Plateaux of Mirror*. Bowen's *Longbow Angels*, written for the double bass player Buell Neidlinger, took second place in a competition sponsored by the International Society of Bassists (1977). Bowen has been involved with folk and regional music; he has travelled extensively in Mexico and in 1971 was a lecturer on modern American music at the University of Guadalajara. His recording *Traditional Folk Music in Ventura County* (1977) employs both Mexican and Anglo performers. Mexican, African and North American folk musics have been significant in his work, particularly *The Vermilion Sea* (1994), which combines an American minimalism with the most advanced electronic and acoustic processes. Bowen has also composed music for film and collaborated with performance artists.

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Principal publishers: Soundings, Sespe Music

PETER GARLAND

Bowen [Bowin], **James** [Jemmy] (*b* c1682; *d* after 1701). English singer. Jemmy Bowen was 'the boy' who sang Purcell's 'Lucinda is bewitching fair' in *Abdelazer* in April 1695 at the reopening of Drury Lane Theatre. Purcell then gave him a series of demanding pieces in other stage works including *The Indian Queen*, *Timon of Athens*, *The Libertine*, *The Rival Sisters* and *Oroonoko*. Anthony Aston told of Purcell's defence of the boy against interfering advice on the ornamentation of a song: 'O let him alone ... he will grace it more naturally than you, or I, can teach him'. After Purcell's death Jeremiah Clarke, Daniel Purcell and Raphael Courteville (i) wrote for Bowen, notably duets with 'the girl' Letitia Cross. We last hear of him performing a Daniel Purcell song in Richard Steele's *The Funeral* (?December 1701). Roger North saw him as on a par with the star performers of the day, writing that amateur singers aspired 'to be Mr. Abell, Fideli, or Jemmy Bowen'.

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OLIVE BALDWIN, THELMA WILSON

Bowen, (Edwin) York (*b* London, 22 Feb 1884; *d* London, 23 Nov 1961). English composer and pianist. Already a talented pianist at the the age of eight, he studied at the Blackheath Conservatoire, then won an Erard Scholarship to the RAM, where he studied piano and composition (1898–1905), winning all the piano and composition prizes. He taught at the Tobias Matthay Piano School and was appointed a professor at the RAM in 1909.

Thereafter he embarked on a career both as a pianist and as a composer. He performed regularly at the Queen's Hall and later at the Royal Albert Hall. His piano playing was recognized for its technical and artistic excellence. He formed duos with the viola player Tertis and the pianist Harry Isaacs. He could also play many orchestral instruments, a fact which contributed to the mastery of his orchestral writing. During World War I he played the horn in the band of the Scots Guards.

Bowen composed over 160 works, which show a blend of Romanticism and strong individuality. Several received their premières before 1914, and his Third Symphony (1951) and Fourth Piano Concerto (1929) were performed throughout his lifetime. He won the Sunday Express Prize for *March RAF* (1919), Chappell's Orchestral Suite Prize and the Hawkes and Co. Prize for *Intermezzo* (1920). Saint-Saëns thought him the finest of English composers, and Sorabji expressed his admiration for the piano writing of the 24 Preludes, op.102 (1938). He is commemorated by a York Bowen Prize at the RAM, and some recordings of his music have appeared on the Hyperion label.

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for detailed list see Watson

Many orch works, incl. 4 pf concs., Vn Conc., 4 syms., tone poems
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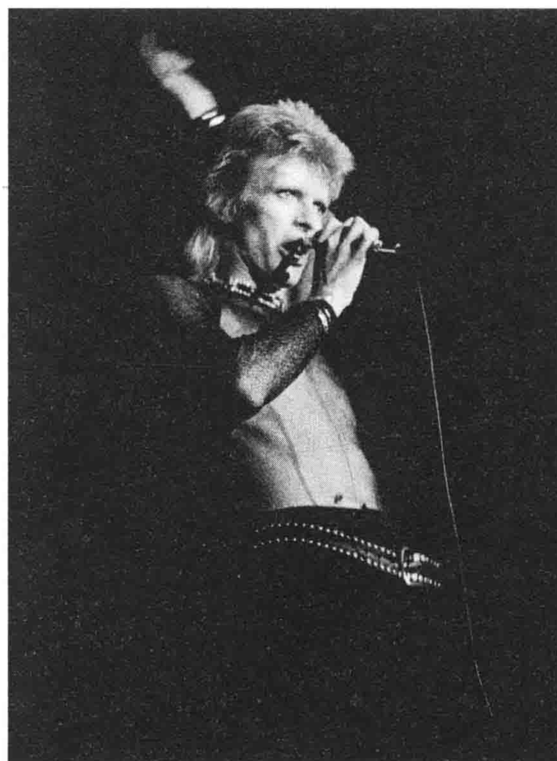
MONICA WATSON

Bower, John Dykes. *See* DYKES BOWER, JOHN.

Bow harp. A term used (after the German *Bogenharfe*) particularly in the classification of African instruments for a form of 'arched harp' (*see* HARP, §I) where the strings are at one end attached to the resonator and at the other to an onbuilt curved neck. Some organologists have however proposed the term as applicable to a chordophone on which the strings are attached to either end of a curved, bow-shaped stick or neck, where the resonator is attached to the neck in a way sufficiently permanent to justify the term 'harp' (as opposed to a MUSICAL BOW with attached resonator); it has been applied to ancient Indian harps (*see* VĪNĀ) and its modern survivors in Afghanistan and India.

Bowie [Jones], David (Robert) (*b* Brixton, London, 8 Jan 1947). English rock singer, songwriter and producer. His career has witnessed a large number of musical changes. His influence on a succession of styles and their attendant subcultures – glam and punk in the 1970s, new romanticism in the 1980s and Britpop in the 1990s – has made him arguably the most important British recording artist since the Beatles.

He began recording in the mid-1960s as Davy [Davie] Jones, heading a succession of short-lived rhythm and blues and mod groups. In 1966 he changed his name to Bowie in order to avoid confusion with Davey Jones of the Monkees. His early work, influenced by Anthony Newley, had little in common with the dominant rock styles of the day and was largely overlooked. In 1969, in the guise of a hippy singer-songwriter, he achieved his first hit with the single *Space Oddity* (Phillips), a tale of space-age alienation released to coincide with the recent Apollo moon-landing. His 1971 album, the rock-orientated *The Man who Sold the World* (Mercury), which fictionalized the schizophrenia that plagued his step-brother and many of his relatives, heralded a decade of remarkable creativity. *Hunky Dory* (RCA, 1971) was a more conventionally melodic work, with sweeping orchestral arrangements, piano and acoustic guitar. It contains many of Bowie's best-known songs, including *Life on Mars?*, a parody of Sinatra's performances of *My Way*, and *Changes*. However it was not until *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (RCA, 1972) that he achieved mainstream recognition. The first English pop star to declare openly his bisexuality, he set his fey vocals against the hard rock of his band, the Spiders From Mars. On stage, he developed the alter ego of Ziggy Stardust, a fictitious alien rocker dressed in Japanese Kabuki-style clothes (see illustration), and his



David Bowie as Ziggy Stardust

performances introduced a level of theatricality which was new to pop.

By 1973 Bowie was opening up his music to other influences, inluding avant-garde jazz on *Aladdin Sane* (RCA, 1973), while his most successful album in artistic terms, *Diamond Dogs* (RCA, 1974) – in part based on George Orwell's novel *1984* – incorporated disco, rhythm and blues and chanson. In the mid-1970s Bowie moved to the USA and achieved success with *Young Americans* (RCA, 1975) and *Station to Station* (RCA, 1976). These albums mixed contemporary American dance music with European melodic structures and helped to popularize black styles with the white mainstream. *Low* (RCA, 1977), *'Heroes'* (RCA, 1977) and *Lodger* (RCA, 1979), recorded with Brian Eno and co-produced by Tony Visconti, are Bowie's most innovatory albums. *Low* is particularly important in the history of pop; half electronic pop and half extended instrumental pieces which incorporate ambient and mood musics, this album democratized the synthesizer after the excess of progressive rock, paving the way for a wave of British bands such as Joy Division, Human League, the Eurythmics and Soft Cell.

Scary Monsters (and Supercreeps) (RCA, 1980) was outstanding and included the inventive work of the guitarist Robert Fripp (of King Crimson). Bowie's melodic genius is highlighted on songs such as *Ashes to Ashes*, which was the sequel to *Space Oddity* and possessed one of the finest pop videos. The pop album *Let's Dance*, (EMI, 1983) brought greater commercial success, but as Bowie attempted to appease his mainstream audience throughout the rest of the decade, his music lost its edge and several poor albums ensued. It was not until the mid-1990s that Bowie regained his inventive touch. Reunited with producer Brian Eno, on *Outside* (RCA, 1995) he almost completely abandoned conventional song structures on tracks such as the haunting *The Motel*, while 1997's innovatory album, *Earthling* (RCA), mixes grunge and drum and bass to good effect. The album *hours ...* (Virgin, 1999) was a return to a more conventionally melodic pop sensibility.

Despite his commercial success (eight number one albums and 23 top ten singles in the UK alone), Bowie remains something of a cult artist who opens up mainstream pop to avant-garde ideas. He also represents a British tradition of irony and artifice within popular music. By adopting a variety of alter egos (Ziggy Stardust, Aladdin Sane, and the Thin White Duke), Bowie destroyed the mythical status of the performer within pop, and showed that what the singer sang or how he or she looked was not neccessarily a true reflection of the performer's real identity. In addition to being an underrated singer (live Bowie has a powerful, open-throated singing style with plenty of vibrato and an avowedly English sound with none of the Americanisms adopted by Mick Jagger or Rod Stewart), he is a brilliant songwriter and talented musician, arranger and producer (he relaunched the careers of Iggy Pop and Lou Reed in the early 1970s). Bowie has also involved himself in extra-musical activities such as video, film, mime, theatre, writing, painting, sculpting and wallpaper design. In 1998 he set up Bowienet, becoming the first pop star to run his own website simultaneously as an internet service provider. His cultural significance has been enormous: he appealed to the sexually and emotionally dispossessed and the suburban intellectuals who saw in him the epitome of cool. In the 1990s artists such as Morrissey, Pulp, Blur and Suede in the UK and the Smashing Pumpkins, Nirvana, Nine Inch Nails and Madonna in the USA have cited Bowie as a major influence. Even the classical composer Philip Glass has written two symphonies for full orchestra (released on Point Music in 1993 and 1997 respectively) based on Bowie's *Low* and *'Heroes'* albums. In 1999 he was awarded an honorary doctorate in music from Berklee College of Music.

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DAVID BUCKLEY

Bowin, James [Jemmy]. *See* BOWEN, JAMES.

Bowles, Michael (*b* Riverstown, Sligo, 30 Nov 1909). Irish radio producer, conductor and composer. He joined the Army School of Music in 1932 as an officer cadet under Brase. As part of his training he completed a degree in music at University College, Dublin, where he studied with Larchet and O'Dwyer. In 1940 he became the director of music and the principal conductor of the national broadcasting service. He expanded the station orchestra and instituted a series of public concerts for the ensemble; he also founded the Radio Éireann Concert Orchestra and the choral group, Cór Radio Éireann. Bowles resigned from his post in 1948, responding to pressure brought about by extensive expansions in broadcasting. He subsequently taught and conducted in New Zealand and the USA before returning to Ireland in 1970. His publications include a number of articles and a book, *The Art of Conducting* (New York, 1959). Sacred choral settings and songs number among his compositions.

JOSEPH J. RYAN

Bowles, Paul (*b* Jamaica, NY, 30 Dec 1910; *d* Tangier, Morocco, 18 Nov 1999). American composer and writer. As a young man he studied with Copland in New York, Berlin and Paris. In 1931 they travelled to Morocco, where he completed his first chamber and solo piano works. He continued his studies with Nadia Boulanger, Roger Sessions, Virgil Thomson and Israel Citkowitz. Further travel to Guatemala, Mexico, Ceylon, southern India and the Sahara enabled him to explore indigenous musical styles which were to influence his own compositions. In 1937 he met the writer Jane Auer, whom he married the following year; together they travelled to Mexico, where he visited Silvestre Revueltas, whose compositional style had a considerable influence on his own.

Upon his return to New York, Bowles joined the musical milieu of Henry Brant, David Diamond, Citkowitz and other members of the League of Composers. Between 1936 and 1963 he wrote several ballet scores for the American Ballet Caravan and incidental theatre music for Orson Welles, John Houseman, William Saroyan and primarily Tennessee Williams. He also composed under the aegis of the Work Projects Administration and the Federal Theatre Project. In 1943, Leonard Bernstein conducted the première of the zarzuela *The Wind Remains*, choreographed and danced by Merce Cunningham, at the New York Museum of Modern Art. Several Latin-inspired orchestral works followed. Under the guidance of Virgil Thomson, Bowles began writing music criticism for the *New York Herald Tribune* (from 1942), covering jazz and folk, as well as art music; he also contributed articles on these topics to *Modern Music*.

Increasingly dissatisfied with his role as a composer of *Gebrauchsmusik*, Bowles left New York for Tangier in 1947. There he completed his first novel, *The Sheltering Sky* (London, 1949), the success of which encouraged him to become more active as a writer and translator. Despite his decision to leave the world of music and devote himself to prose, he composed one additional opera, *Yerma* (1948–55) for torch-singer Libby Holman, and continued to write songs throughout his life. His honours included a Guggenheim Fellowship (1941) and a Rockefeller grant (1959), which enabled him to pursue ethnomusicological research and record traditional music in Morocco. His collection now resides in the Archive for Folk culture at the Library of Congress.

Bowles's compositional style is witty, aphoristic and tuneful. He wrote almost exclusively in short forms that evoke, particularly in the solo piano works, American jazz and folk elements, Latin American dance rhythms and Spanish harmonies. His operas are constructed as series of separate songs, each of which is unfailingly idiomatic. His orchestral music, which tends to be at once concise and kaleidoscopic, employing collage-like juxtapositions, displays little thematic development. Despite his fame as a writer, Bowles always thought of himself primarily as a composer. Even though many of his compositions remained unpublished at the time of his death, his music enjoyed a renaissance during the final decade of his life, inspiring numerous recordings and performances.

WORKS

(*selective list*)

DRAMATIC

Stage: Yankee Clipper (ballet), 1936; Denmark Vesey (op, C.H. Ford), 1939; Pastorela (ballet), 1941; The Wind Remains (zarzuela, after F. García Lorca), 1941–3, New York, 1943; Colloque Sentimental (ballet), 1944; Yerma (op, after García Lorca), 1948–55

Incid music: Doctor Faustus (C. Marlowe), 1936; Horse Eats Hat (M. Labiche), 1936; My Heart's in the Highlands (W. Saroyan), 1939; Love's Old Sweet Song (Saroyan), 1940; Twelfth Night (W. Shakespeare), 1940; Watch on the Rhine (L. Hellman), 1941; South Pacific (D. Heyward and H. Rigby), 1943; 'Tis the Pity She's a Whore (J. Ford), 1943; Liberty Jones (P. Barry), 1944; Jacobowsky and the Colonel (F. Werfel), 1944; The Glass Menagerie (T. Williams), 1945; Summer and Smoke (Williams), 1948; In the Summer House (J. Bowles), 1953; Edwin Booth (M. Geiger), 1958; Sweet Bird of Youth (Williams), 1959; The Milk Train Doesn't Stop Here Anymore (Williams), 1963; *c*15 other incid scores; *c*11 film scores

INSTRUMENTAL

Ens and solo: Sonata, ob, cl, 1931; Suite, small orch, 1931–2; Scènes d'Anabase (St J. Perse), T, ob, pf, 1932; Sonata, fl, 1932; Mediodia: Grupo de danzas Mexicanas, fl, cl, tpt, 7 strings, pf, 1937; Music for a Farce, cl, tpt, perc, perc, 1938; Romantic Suite, 6 wind, str, pf, 1938; Pastorela 'First Suite', orch, 1947; Conc., 2 pf, wind, perc, 1947, orchd 1949

Pf: Tamanar, 1931; La femme de Dakar, 1933; Guayanilla, 1933; Impasse de Tombouctou, 1933; Nocturne, 2 pf, 1935; 2 Portraits, 1935; Prélude pour Bernard Suarès, 1936; Folk Preludes, 1939; Huapango I-II (El sol), 1939; Suite, 2 pf, 1939; El bejuco, 1943; El indio, 1943; La cuelga, 1946; Orosí, 1946; Sayula, 1946; Iquitos (Tierra mojada), 1947; Carretera de Estepona, 1947; 6 Preludes, 1947; Sonatina, 1947; Night Waltz, 2 pf, 1948; Dance, 1949; Sonata, 2 pf, 1949; Cross Country, 2 pf, 1976

VOCAL

Songs (for medium v, pf, unless otherwise stated): In the Platinum Forest (P. Bowles), 1931; Danger de mort (G. Linze), 1933; Scenes from the Door (G. Stein), 1933; Memnon (J. Cocteau), 5 songs, 1934–5; Green Songs (R. Thomas), 1935; Rain Rots the Wood (Ford), 1935; 6 American Folk Songs, 1939; 12 American Folk Songs, 1939; Love like Wildfire, 4 songs; [Untitled] (R. Hepburn), 1941; A Little Closer, Please (Saroyan), 1941; Two Skies (J. Bowles), 1942; Night Without Sleep (Ford), 1943; Sailor's Song (Ford), 1943; 5 Spanish Songs (García Lorca), 1943; An American Hero (A. Law, N. Niles), 1944; 3 Songs from the Sierras (old Sp.), 1944; A Quarreling Pair (J. Bowles), 2 songs, 1945; David (F. Frost), 1945; In the Woods (P. Bowes), 1945; Baby, Baby (Saroyan), 1946; Blue Mountain Ballads (Williams), 4 songs, 1946; Once a Lady was Here (P. Bowles), 1946; Song of an Old Woman (J. Bowles), 1946; Letter to Freddy (Stein), 1947; On a Quiet Conscience (Charles I), 1947; Three (Williams), 1947; *c*20 others

Other vocal: Par le détroit, S, 4 male vv, hmn, 1933; Tornado Blues, SATB, pf, 1939; 3 Pastoral Songs (anon., Canon Dixon, S. O'Sullivan), T, str qt, pf, 1944; A Picnic Cantata (J. Schuyler), 4 solo vv, 2 pf, perc, 1953

MSS at Harry Ransom Research Center for the Humanities, Austin

Principal publishers: G. Schirmer, Theodore Presser

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IRENE HERRMANN

Bowlly, Al(bert Alick) (*b* Laurenço Marques [now Maputo], 7 Jan 1899; *d* London, 17 April 1941). British popular singer. His father was Greek, his mother was Lebanese. Bowlly was brought up in South Africa and joined Edgar Adeler's leading dance band in 1922, touring South Africa, Southern Rhodesia, East Africa and the Far East. He left Adeler in 1924 and took up a residency at Raffles Hotel, Singapore. In 1927 he went to Germany and made his first recording, Irving Berlin's *Blue Skies*. A prestigious engagement lasting one year followed at the Savoy Hotel, London, with the bandleader Fred Elizalde. He had a major break in 1930 when he joined a recording studio band led by Ray Noble, with whom he made the original versions of songs which have become standards. These, all by Noble, included *The Very Thought of You*, *Love is the Sweetest Thing*, *The Touch of your Lips* and *Goodnight Sweetheart*. In 1931 he joined Roy Fox's and subsequently Lew Stone's band at the newly opened Monseigneur restaurant in Piccadilly. This was Bowlly's most productive period, with recording, radio, theatre

dates and regular engagements at top society venues. In 1934 Bowlly went to New York. He was soon in the American recording studios and on the radio, and made a big impression as 'the new British singer' with Ray Noble's new band at the Rainbow Room. By the end of 1936, however, he had returned to England where he toured in variety and worked freelance with several major dance orchestras. At the outbreak of war he toured with vocalist Jimmy Mesene, recording Berlin's *When that Man is Dead and Gone* (1941), a song about Hitler, Bowlly's last record. Two weeks later he was killed in his London flat by the blast of a bomb.

Since Bowlly's death his reputation has grown, and he has been the subject of many radio tributes and one television tribute. His major legacy is his recorded output of more than 1100 titles issued on just over 600 78 r.p.m. discs, with the majority of titles reissued on LP and CD. They are still frequently heard on the radio, in shops and restaurants and as the background to films and plays. *Modern Style Singing (Crooning)* (London, 1934) was published under his name.

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C.M. Harvey and B.A.L. Rust: *The Al Bowlly Discography* (London, 1964)

S. Colin and T. Staveacre: *Al Bowlly* (London, 1979)

R. Pallett: *Goodnight Sweetheart: Life and Times of Al Bowlly* (Tunbridge Wells, 1985) [incl. complete discography]

RAY PALLETT

Bow lute. *See* PLURIARC.

Bowman, Euday L(ouis) (*b* Fort Worth, TX, 9 Nov 1887; *d* New York, 26 May 1949). American ragtime composer. He reportedly worked as an itinerant black pianist, beginning in 'Hell's Half Acre', the former bordello district of Fort Worth. Bowman commemorated four streets in this district with piano rags. In 1914 he published the *12th Street Rag* at his own expense, then sold it to the music publisher J.W. Jenkins' Sons in Kansas City, Missouri. Its theme-and-variations structure (unusual for ragtime) and use of a repeating three-note motif (sometimes called 'secondary rag') made the piece catchy and easy to play, and under the Jenkins imprint it became a major hit. Words were added, and it was issued in numerous arrangements, becoming an enduring standard among bandleaders, pianists, broadcasters, and the record-buying public. More than 120 versions were recorded on 78 r.p.m. records alone, and until the ragtime revival in the 1970s it ranked as the most popular rag of all time. Bowman recorded the piece in 1924 for Gennett and again in 1938 for ARC, but the recordings were never issued. Following Pee Wee Hunt's extraordinarily successful recording of the rag in 1948, Bowman tried to capitalize on its renewed popularity and issued his own recording of it, but he died soon after.

WORKS

(*selective list*)

all for piano

12th Street Rag (1914); Sixth Street Rag, 1914; Tenth Street Rag, 1914; Petticoat Lane (1915); Shamrock Rag (1916); Eleventh Street Rag (1917); Chromatic Chords, 1926

Principal publishers: J.W. Jenkins' Sons Music Company, Enday L. Bowman

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D.A. Jasen and T.J. Tichenor: *Rags and Ragtime: a Musical History* (New York, 1978)

JOHN EDWARD HASSE

Bowman, Henry (*fl c*1669–85). English composer and music copyist. He seems to have lived and worked exclusively in Oxford, and was presumably related to the booksellers Francis and Thomas Bowman of the parish of St Mary the Virgin. His *Songs for 1 2 & 3 Voyces* (Oxford, 1677) was published by Thomas, though he apparently engraved the music himself. He was a prolific copyist, and compiled or contributed to at least 18 manuscripts (now in *GB-Lbl*, *Ob* and *Och*) between about 1669 and 1685, copying a range of Italian vocal music from Monteverdi to Carissimi and English vocal and instrumental music from Orlando Gibbons and Coprario to Blow and Purcell, as well as his own music. He does not seem to have been a professional musician; there is no evidence that he held a musical post in Oxford, and he described himself as 'Philo-Musicus' in his *Songs*. Nevertheless he wrote three suites for two violins and bass for a meeting of the Oxford Music School on 5 February 1674, and a concerted act song by him was prepared for performance in the Sheldonian Theatre on 10 July 1680. It was not performed then, but two other undated works of this type also seem to have been written for Oxford academic ceremonies.

The 1677 book went through four editions, though the music is competent rather than inspired. It was successful probably because it was engraved rather than type-set, and because Bowman had better literary taste than most Restoration composers: it includes settings of Thomas Carew, Abraham Cowley, Sir John Denham, Michael Drayton, Sir George Etherege, James Graham, Marquis of Montrose, Henry Noel, John Wilmot, Earl of Rochester, Thomas Stanley and Aurelian Townsend. It also broke new ground in that four of the 28 songs have short ritornellos for two violins and continuo; they have been the model for the symphony songs of Blow and Purcell. Apart from one song with four-part chorus (SSTB), they all require 3 voices (SSB), and this scoring is used in seven additional songs and four Italian motets in *GB-Lbl* Add. 30382 and other autograph manuscripts. The autographs also include two English devotional duets, a funeral anthem and a sacred dramatic dialogue. Like similar works by George Jeffreys, Locke and Blow, the religious music reflects the influence of the corpus of mid-17th century Italian music that circulated in Restoration Oxford. Bowman copied part of *GB-Och* Mus.1003, containing keyboard music by William Lawes, Blow, John Roberts, Christopher Gibbons and others, though it is not clear whether he composed any of the unascribed items.

WORKS

[28] Songs for 1 2 & 3 Voyces, 3–4vv, 2vn, b, bc (Oxford, 1677, 4/1683)

5 Lat. motets, 3vv, bc: Cantate Jehovah, *GB-Ob*; In te Domine speravi, *Lbl*, *Ob*, *Och*; Miserere mei Deus, *Lbl*, *Ob*, *Och*; Tribulare ego, *Lbl*, *Ob*; Usquequo Domine, *Lbl*, *Ob*

2 devotional songs, 2vv, bc, *Lbl*: Close thine eyes; Hark! how he groans

3 anthems, 5vv, bc: Sing unto the Lord O ye saints ('Funerall Anthem'), *Ctc*, *Lbl*; Wake sleeping ones ('A Dialogue between the Angel and the Soul at the Judgement Day'), *Lbl*; Give to the king thy judgements, inc., *Ctc*

7 songs, 3vv, bc, *Lbl*

3 act songs, *Ob*: My Lesbia, let us live and love, 3vv, 2vn, b, bc, 1680; Non usitata ac tenui ferar, 4vv, inc.; Stay, shepherd, stay [rev. of piece in *Songs*], 4vv, 2 vn, b, bc

While vulgar beauty, 1v, bc, inc., *Lbl*; How long wilt thou forget, 5vv, bc, *Och*: anon., attrib. Bowman
3 suites (g, a, D), 2 vn, b, bc, 1674, *Ob*
Kbd pieces, *Lbl*, *Och*: anon., attrib. Bowman

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Day-MurrieESB; *DoddI*; *KrummelEMP*
P. Holman: 'Original Sets of Parts for Restoration Concerted Music at Oxford', *Performing the Music of Henry Purcell*, ed. M. Burden (Oxford, 1996), 9–19, 265–71
J. Wainwright: *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997)

PETER HOLMAN

Bowman, James (Thomas) (*b* Oxford, 6 Nov 1941). English countertenor. He studied at Oxford University and made his stage début in 1967 at Aldeburgh as Britten's Oberon, a role he has sung at Covent Garden, Strasbourg, Sydney, with the WNO and at Glyndebourne, where he made his début in 1970 as Endymion in Cavalli's *Calisto*. He created the Priest-Confessor in Maxwell Davies's *Taverner* (1972), his Covent Garden début; the voice of Apollo in *Death in Venice* (1973, Aldeburgh Festival); Astron (with Anne Wilkens) in Tippett's *The Ice Break* (1977, Covent Garden); and sang Ridout's *Phaeton* for BBC Radio. Britten dedicated his fourth Canticle, *Journey of the Magi*, to him, Pears and Shirley-Quirk. Bowman is a noted Handelian, and for the Handel Opera Society sang Otho, Scipio, Xerxes and Justinian, as well as Polinesso (*Ariodante*) which he repeated at Geneva and Buxton. His other Handel roles include Julius Caesar (Barber Institute), Ptolemy (San Francisco and the ENO), Goffredo in *Rinaldo* (Reggio nell'Emilia and Paris) and Orlando (Scottish Opera). He has also sung many other Baroque roles, including Lidio in Cavalli's *Egisto* at Santa Fe, Ruggiero in Vivaldi's *Orlando furioso* at Verona and Dallas, Monteverdi's Otho at Spitalfields and Epaphus in Jommelli's *Fetonte* at La Scala. Bowman has been partly responsible for the present wide acceptance of the countertenor voice in modern and Baroque opera. He also sings often in oratorio and solo recitals, and is a specially fine interpreter of Elizabethan lute-songs. His voice is expressive and individual in timbre and he uses it to highly dramatic effect. His extensive recording career has included operatic roles ranging from Orlando and Julius Caesar to Britten's Oberon and voice of Apollo, lute-songs, choral works by Purcell, Bach and Handel, and songs by Britten.

ALAN BLYTH

Bowman, John (*b c*1660; *d* London, 23 March 1739). English bass and actor. He entered the Duke's Company as a boy and was a member of the Royal Private Musick from 1684. Cibber related that as a youth 'fam'd for his Voice' he sang before Charles II at Nell Gwynn's lodgings. He was a soloist in Purcell's court odes *Sound the Trumpet* (1687) and *Celebrate this Festival* (1693) and was Purcell's principal stage bass from 1680, when he sang as Atticus in *Theodosius* (a part he last played in 1733). He took the important acting and singing role of Grimbald in *King Arthur* (1691) and played Cardenio in *Don Quixote* (1694), with the famous mad song 'Let the dreadful engines'. As Lord Froth in William Congreve's *The Double Dealer* he sang 'Ancient Phyllis', and *Thesaurus Musicus* (RISM 1694[7]) states that he composed it. He remained on stage, acting his stock roles and singing a little, until a few months before his death, when the *London Magazine* described him as the oldest actor and singer in England, erroneously giving his age as 87.

In August 1692 he married Thomas Betterton's adopted daughter, Elizabeth Watson (*d* 1707), a popular actress and singer. Their son, 'young Bowman' (*fl* 1712–58), and Mrs Bowman (*fl* 1716–56), probably his wife, sang and acted on the London stage and in the provinces.

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OLIVE BALDWIN, THELMA WILSON

Bowsher, John (Michael) (*b* London, 26 August 1933). English physicist and acoustician. He obtained a BSc in physics from Imperial College, London, later gaining the doctorate there with research into high-amplitude stress waves. After holding a research fellowship at the electronic music laboratory of the Canadian National Research Council in Ottawa, he worked for five years in the acoustics section of the UK National Physical Laboratory, where he carried out research on the psycho-acoustic perception of short duration and very low frequency sounds. In 1966 he was appointed to a lectureship in acoustics at the University of Surrey, where, in collaboration with colleagues in the US, Europe, Israel and Australia, he established a group which became noted for its research into the acoustics of wind instruments and their subjective assessment. He played a major part in the establishment there of the Tonmeister course in music and applied physics. An accomplished trombonist, his most notable research has been in the acoustics of brass instruments, where he supplemented and elucidated physical measurements by applying psychological testing procedures to the assessment of brass instrument tone quality. He developed a non-invasive technique which allows the bore of an instrument to be reconstructed by injecting acoustic pulses into one end and recording the reflections.

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'Brass Instruments', *Encyclopedia of Acoustics*, ed. M.J. Crocker (New York, 1997), 1643–51

MURRAY CAMPBELL

Bowyer, Kevin (John) (*b* Little Wakering, Essex, 9 Jan 1961). English organist. He was a student at the RAM from 1979 to 1982, studying with Christopher Bowers-Broadbent, a champion of avant-garde organ music, and the harpsichordist Virginia Black. Then for two years he studied with the leading English organist David Sanger. During his student days he first demonstrated his powers in undertaking mammoth organ recital projects, when he played the complete organ symphonies of Widor, Vierne and Dupré. Bowyer's début recital was at the Royal Festival Hall, London, in 1984, the year following his success in winning the St Albans International Organ Festival competition. In 1990 he won no less than four competitions: Dublin, Odense, Paisley (joint winner) and Calgary. Gifted with a powerful intellect, he has given

convincing performances of highly demanding 20th-century works, including the epic First Symphony of Sorabji. He has also edited organ symphonies by Sorabji.

IAN CARSON

Boxberg, Christian Ludwig (*b* Sondershausen, 24 April 1670; *d* Görlitz, 1 Dec 1729). German composer and librettist. He studied at the Leipzig Thomasschule between 1682 and 1686, presumably receiving music instruction from the Kantor, Johann Schelle. In 1692 he accepted a position as organist in Grossenhain, north of Dresden, which he retained until 1702. However, his early career was centred on Leipzig where he was active as librettist, singer and opera composer. He was a student of Nikolaus A. Strungk, director of the Leipzig Opera, 1688–92, whose opera *Amyntas und Phyllis*, now lost, was completed after his death by Boxberg and given at Leipzig in 1700. Boxberg wrote at least five librettos for operas by Strungk and sang in performances of those works. He seems also to have been active at the court of Ansbach during 1697–8 where his most important operas (for which he also wrote librettos) were first performed: *Orion*, *Die verschwiegene Treue* and *Sardanapolus*. Only the last score is extant (*D-AN*). In 1702 he gave up his operatic career to become organist at the church of Sts Peter und Paul in Görlitz. He wrote a number of cantatas during this period (35 in *S-L*, 13 in *D-Dl*, 4 in *MÜG* and 3 in *LUC*), including both choral works and solo cantatas for soprano and trio sonata accompaniment.

WRITINGS

'Ausführliche Beschreibung der grossen neuen Orgel in der Kirchen zu St Petri und Pauli allhie zu Görlitz': appx to *Einweihungs-Predigt, welche bey Einweihung der neuen Orgel in der Haupt-Kirche SS Petri und Pauli zu Görlitz ... von M. Gottfried Kretschmarn* (Görlitz, 1704)

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GEORGE J. BUELOW

Box organ. *See* BARREL ORGAN.

Boxslide. A type of JACKSLIDE of one-piece construction, commonly used in Italian harpsichords, bentside spinets and Italian virginals.

Boy Bishop, feast of the. *See* FEAST OF FOOLS.

Boyce [Boice, Boyes, Boys], **Thomas** (*fl* early 17th century; *d* ? Nov 1643). English composer. He took the BMus at Oxford in 1603; he may be the Thomas Boyce who was buried in Canterbury Cathedral on 3 Nov 1643. A Short or 'Whole' Service survives (*GB-Cp*, *DRc*, *GL*, *Lbl*, *Lcm* and *Ob*); the *Te Deum* from this service also survives in a Latin adaptation (*Cp*). A full anthem, *Give Sentence with me*, is listed in the indexes to *Lcm* 1049 and 1051, but the music itself is lost. The composer may be related to the William Boys, acting organist at Lincoln in 1597, whose three-part Paven is in the manuscript *Lcm* Add.1145, and John Boyce, of New College, composer of the full anthem *If ye love me* (*Och* and *US-NYp*).

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PETER LE HURAY/JOHN MOREHEN

Boyce, William (*b* London, bap. 11 Sept 1711; *d* London, 7 Feb 1779). English composer, organist and editor. Though formerly best known for some of his anthems and his editing of *Cathedral Music* (1760–73), the significant contribution he made to instrumental music, song, secular choral and theatre music in England is now widely recognized.

1. Early career. 2. Middle years. 3. Later years. 4. Style and reputation.

1. EARLY CAREER. Boyce's family came from Warwickshire, where his grandfather was a farmer. His father, John, the youngest of five sons, came to London in 1691 to be apprenticed to a joiner. He settled in the City of London, as a joiner and cabinetmaker, and married Elizabeth Cordwell in 1703. They were living in Maiden Lane (now Skinners Lane) when William, the last of their four children, was born. In 1723 John Boyce was appointed resident beadle for the Joiners' Company, whose headquarters were situated close to his house. Joiners' Hall became William's home for the next 30 years or so.

According to Hawkins, who was acquainted with Boyce, it was William's father who became aware of his son's 'delight in musical sounds' while he was still in his infancy. Given the proximity of St Paul's Cathedral to the family house it was natural to seek a place in the music school, where he was admitted in about 1719. There he began his musical education under the Master of the Choristers, Charles King, and on entering the cathedral choir he came under the guidance of the organist, Maurice Greene, who was to become his lifelong mentor, advocate and friend. When his voice broke, in about 1727, he became an articled pupil of Greene for seven years; he continued to act as Greene's music copyist at least until 1736. Boyce also studied in the 1730s with J.C. Pepusch, who made a lasting impression on Boyce's outlook, nurturing his interest not only in the theory of music but also in early music, particularly that of the greatest English and Italian composers from the Renaissance onwards. Boyce's first professional engagements were as a harpsichord teacher in schools and as an organist of the Oxford Chapel (now St Peter's), Vere Street (1734), a post he relinquished on becoming organist of St Michael Cornhill, in 1736. These early steps in his career were achieved in spite of the onset of deafness during his studies with Greene.

Boyce's earliest compositions began to emerge in the early 1730s. A number of songs appeared in songsheet publications and periodicals, and four were included in George Bickham's highly regarded song collection, *The Musical Entertainer* (London, 1737). By 1736 more than a dozen anthems by Boyce were in the repertory of the Chapel Royal. The sacred cantata *David's Lamentation over Saul and Jonathan* is the first of his large-scale works whose early history is now well established. Its first performance took place in April 1736 at the Apollo Academy, which promoted a number of other important works by Boyce in the late 1730s, including the two St Cecilia odes, *The charms of harmony display* and *See famed Apollo and the nine*, the texts of which were

printed in *A Miscellany of Lyric Poems . . . performed in the Academy of Music* (London, 1740). It can be assumed that Boyce's first theatrical work, the masque *Peleus and Thetis*, was performed by 1740, since its libretto also appears in the *Miscellany*. No evidence has come to light, however, to support Hawkins's suggestion that an earlier first performance of *Peleus and Thetis* was undertaken in London by the Philharmonic Society.

Public recognition of Boyce's talents came with the first of his royal appointments as a Composer to the Chapel Royal, on the death of John Weldon in May 1736. His contract stipulated that he should also share some of the duties of the newly appointed second organist, Jonathan Martin. The close association with Greene continued here, for his former teacher was now the senior composer and organist of the chapel. From 1737 until at least 1756 Boyce conducted the Three Choirs Festival. In 1738 he undertook the first of a number of commitments to charitable organizations when he subscribed as a founder-member, alongside Handel, Greene, Festing and many other prominent musicians, to the Fund for the Support of Decay'd Musicians and their Families (later the Royal Society of Musicians).

By the end of the decade Boyce's reputation had reached Dublin. When his impressive St Cecilia ode *See famed Apollo* was performed by the Philharmonic Society of Dublin on 17 December 1740, *Faulkner's Dublin Journal* reported that it 'was allowed, by several of the best Judges here, to be one of the grandest Performances that hath been heard', a warmth of response to be exceeded in Dublin at this time only by that inspired by the première of Handel's *Messiah* in April 1742. Other works by Boyce given there during the early 1740s were the orchestral anthem *Blessed is he that considereth the sick*, commissioned for the benefit of Mercer's Hospital, *David's Lamentation*, the ode *Gentle lyre, begin the strain* and the serenata *Solomon*.

2. Middle years. It was through *Solomon* that Boyce achieved his first notable success as a composer in the early 1740s. Burney's assessment in 1789 that it was 'not only long and justly admired, as a pleasing and eloquent composition, but still affords great delight to the friends of English music whenever it is performed', though not as fulsome as some other accounts, confirms its reputation and its survival in the repertory until the end of the century. Significantly, in Thomas Hudson's later painting of the composer (Bodleian Library, Oxford), Boyce is depicted holding a copy of *Solomon*. Though outwardly a cantata-like work for two vocal soloists, chorus and orchestra with a text based on the biblical 'Song of Solomon', it was one of the few English works to be designated from the outset by the Italian term 'serenata'. The librettist, Edward Moore, was resident in Ireland during its composition, and he may well have envisaged a first performance there; however, it was first heard at the Apollo Academy in autumn 1742. While the *Dublin Journal* refers to a private performance by the Philharmonic Society of Dublin in 1744, evidence from the surviving manuscript sources of the work points to an earlier performance by the society. John Walsh's publication of *Solomon* on behalf of the composer early in 1743 was enthusiastically received. Unusually for a work of its kind, it was issued complete and in full score, thus facilitating the first public performances at Ruckholt House, Essex, in summer 1743 and later that year in London. Two further editions in score were published (1760 and *c*1790) and there were numerous publications of the most popular airs and duets throughout the 18th century.

In 1745, having established his public reputation, Boyce received a royal licence to print and publish his music, offering him protection, in principle if not always in practice, from unauthorized publication of his music for 14 years. This may explain why it was not until the 1760s that some of his most admired songs began to be adapted and introduced into various pasticcio productions in the theatres.

The publication of Boyce's *Twelve Sonatas for Two Violins and a Bass* in 1747 met with unprecedented success for a work of its kind. The first edition attracted 487 subscribers for 631 copies, and two further editions soon followed. These sonatas, in the direct line of descent from Corelli's classic models, were soon to be recognized as the most distinguished English contributions to the genre. They were, as Burney later observed, 'not only in constant use, as chamber Music, in private concerts, for which they were originally designed, but in theatres, as act-tunes, and public gardens, as favourite pieces, during many years'. As is implicit here, like many trio sonatas of their time, they were doubtless accommodated, through the insertion of soli–tutti markings, to performance by larger ensembles as quasi-concerti grossi. Later the same year Boyce brought out two collections of songs, duets and cantatas entitled *Lyra Britannica*, which eventually ran to six volumes (1747–59). The contents embrace simple strophic ballads and more sophisticated through-composed songs, many of them known to have been performed in the pleasure gardens, three items from Boyce's setting of Dryden's *Secular Masque* (*c*1746), vocal pieces composed for various plays produced by Garrick in the 1750s, and in each book except one an extended solo cantata.

In 1749 Boyce accepted an invitation to become organist at All Hallows the Great and the Less, the parish church of Joiners' Hall. It has been assumed that he married in about 1748 and moved from Joiners' Hall to Quality Court, Chancery Lane; however, while a number of details must remain speculative, it now seems that he may not have moved until after his father's death in November 1752, and that his marriage to Hannah Nixon at St Dunstan and All Saints, Stepney, did not take place until 9 June 1759. Whatever Hannah's relationship (if any) with the composer at the time, we know from Boyce's will that Hannah gave birth to her daughter Elizabeth in April 1749. His son William, subsequently to be active in London as a double bass player and singer, was born in March 1764.

A highlight of Boyce's career occurred at Cambridge on Saturday 1 July 1749, when his ceremonial ode *Here all thy active fires diffuse*, the text of which had been submitted by William Mason only ten days earlier, was performed at the Senate House on the installation of the Duke of Newcastle as Chancellor of the university. The next day his doctoral exercise, the orchestral anthem *O be joyful in God*, was performed at St Mary the Great. Following the ceremony on 3 July, when he received the degrees of bachelor and doctor of music, a two-day festival of his music was mounted during which *Peleus and Thetis*, the *Secular Masque*, the *Pythian Ode* (*Gentle lyre, begin the strain*) and *Solomon* were presented. These

performances were given by a large contingent of leading musicians from London, probably at the instigation of Greene, who was professor of music at the university. In 1752 the two works written for Cambridge were printed for the composer in one volume, *O be joyful* thus becoming the only anthem by Boyce to be published in his lifetime.

In 1746 he received an isolated commission from John Rich to set the dirge in *Cymbeline* at Covent Garden, but it was David Garrick at Drury Lane who eventually provided him with the opportunity to make his mark in the theatre. Given the tensions between Garrick and Thomas Arne, it is not surprising that he turned to Boyce; Burney's observation that Arne and Boyce 'were frequently concurrent at the theatres and in each other's way' must refer to the situation in the early 1750s. Garrick initially invited Boyce to set a musical entertainment by Moses Mendez, *The Chaplet*. First performed in December 1749, this all-sung pastoral afterpiece, with its witty exploitation of the popular ballad style, was an immediate success and held its place in the repertory until the 1780s. A second Mendez-Boyce collaboration, *The Shepherd's Lottery* (1751), was clearly calculated to capture the same market, but enjoyed only short-lived popularity.

In autumn 1750 Boyce became involved in the long-standing rivalry between London's two patent theatres. Both houses announced productions of *Romeo and Juliet* to open on the same night. At Covent Garden an additional scene, 'the funeral procession of Juliet', was introduced into Act 5, for which Arne had composed a solemn dirge. Thus upstaged, Garrick responded by inserting a funeral scene in his own adaptation. Boyce's setting of the dirge 'Rise, rise, heart-breaking sighs', was heard at Drury Lane only three days later; but the heated public debate on the relative merits of these productions focussed on the acting of the eponymous hero and heroine rather than on the musical settings of the dirges. Boyce continued to provide music for Garrick from time to time throughout the 1750s. In December 1759 he contributed two songs to an innovative Garrick pantomime, *Harlequin's Invasion*, which turned out to be his farewell to the theatre. His setting of 'Heart of Oak', a topical song inspired by a series of British naval victories, captured the mood of its time perfectly, and subsequently established itself as a national song with which Boyce's name will always be associated.

On the death of Greene in December 1755, Boyce succeeded him as Master of the King's Musick. In addition to supervising the king's band, he was expected to set the birthday and New Year odes written by the poet laureate in honour of the king. Owing to Greene's ill-health Boyce had already composed the birthday ode in October 1755, but, probably as a consequence of political preoccupations at court, he was not formally sworn in until June 1757. Having for some years deputized for Greene as conductor of the annual charity concert held in April or May at St Paul's Cathedral in aid of the Sons of the Clergy, Boyce now took on this responsibility as well. His much admired orchestral anthem *Lord, thou hast been our refuge*, composed for this event in April 1755, and his earlier anthem for Dublin, *Blessed is he that considereth the sick* (with its title adroitly amended to refer to 'the poor' rather than 'the sick') were now featured regularly in these concerts, alongside various works by Handel. In June 1758, on the death of John Travers, he was also appointed to one of the posts of organist at the Chapel Royal.

Problems doubtless stemming from the multiplicity of Boyce's activities, perhaps exacerbated by increasing deafness, begin to emerge around this time in connection with his parish church duties. On 5 January 1758 the vestry minutes at All Hallows reveal discontent, ostensibly in relation to the deputy organist, upon whom Boyce must often have relied. Matters came to a head in March 1764 when Boyce himself was dismissed. Nevertheless, he remained at St Michael's until 1768, when churchwardens lodged a formal complaint that 'the playing of the organ did not give that satisfaction to the parish which they had a right to expect'. Boyce's reply on 7 April was taken as a letter of resignation. These events appear, however, as minor blemishes in an otherwise irreproachable career.

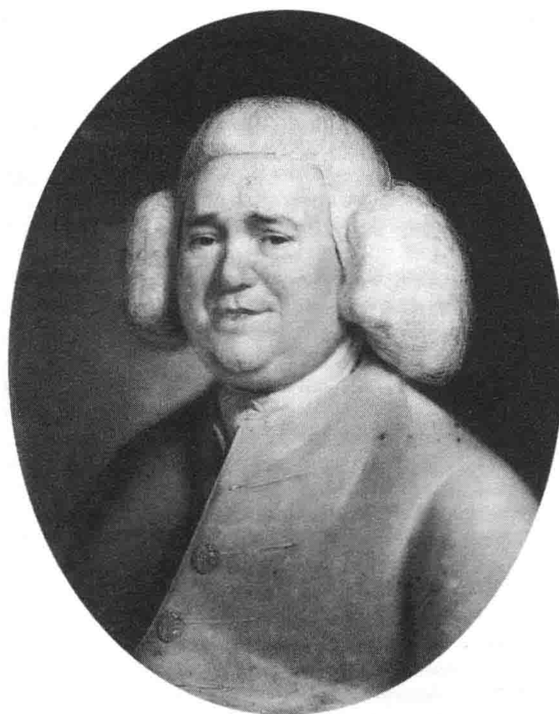
During his last years Greene had been planning to publish a collection of English anthems and services for use in cathedral worship. He was generously assisted by John Alcock (i), who passed on to him materials he had originally gathered for a similar scheme of his own. Greene clearly had confidence in Boyce's ability and willingness to bring these plans to fruition, for in his will he bequeathed his 'friend William Boyce . . . (he having promised not to publish any of *my* works) all my collection of music whether MSS or printed'. Boyce advertised his intention to complete Greene's work as early as September 1756. When *Cathedral Music* was eventually published (1760–73), it established a canon of English church music ranging from Tallis and Tye to Boyce's immediate predecessors Croft and Weldon. The preface identifies its primary purpose to preserve the music of past masters 'in its original purity', at the same time to make such music available in score as a replacement for the often faulty manuscript partbooks then generally in use. *Cathedral Music* retained its place in cathedral usage into the 20th century, and has been justly described as 'a landmark in the history of musicology, and a fitting monument to his industry and scholarly enterprise' (Johnstone, 1975).

Boyce's *Eight Symphonys* (1760) was a retrospective collection of orchestral overtures originally written for a variety of works dating from as early as 1739 to 1756. Apart from one independently conceived piece, the so-called Worcester Overture, written for the Three Choirs Festival, they are taken from four of the odes, two stage works and *Solomon*. The set presents the four works modelled on the more progressive Italian sinfonia first, followed by those based on the traditional French overture style. Boyce himself later issued a second set of orchestral works, *Twelve Overtures* (1770), which consists mainly of overtures to court odes composed between 1761 and 1768. These were not as well received as the *Eight Symphonys*. Cast in an essentially late Baroque idiom, they must have seemed old-fashioned as compared with the now-familiar continental symphonies in the early Classical style, in particular those of the fashionable German composers J.C. Bach and C.F. Abel, both active in London by this time.

Perhaps the climax of Boyce's public career came when, as the senior composer to the Chapel Royal, he was called upon to provide the music for the great ceremonies of state which took place in 1760–61. Had it not been for Handel's death in 1759, however, it seems unlikely that

he would have been granted these opportunities. As Greene had discovered in 1727, where the funeral of George I and the coronation of George II were concerned, and in 1737, when Queen Caroline died, the Georgian monarchy preferred, on the basis of an appointment effectively to the court rather than to the chapel in 1723, to rely on the genius of their illustrious compatriot for major state occasions. As it was, Boyce provided an imposing and deeply felt orchestral anthem, *The souls of the righteous*, for the funeral of George II on 11 November 1760, and a splendid setting of *The King shall rejoice* for the wedding of George III and Princess Charlotte of Mecklenburg on 8 September 1761. For the coronation on 22 September he composed eight anthems, ranging from the unpretentious, homophonic, *a cappella* anthem *I was glad*, sung as the queen entered Westminster Abbey, to four extensive orchestral anthems, including an invigorating double-choir setting of *My heart is inditing*. Boyce was clearly conscious of the earlier achievements of Handel in responding to these challenges, so much so that he declined to reset *Zadok the Priest* for the coronation service in deference to Handel's inimitable work.

3. LATER YEARS. Boyce continued to live at Quality Court in the city at least until 1763, when his address as one of the 'Masters and Professors of Music' was quoted in Mortimer's *London Universal Directory*. By March 1764 he and his family had moved to his final residence at 3 Kensington Gore, to the west of London. Though now in semi-retirement, he continued to fulfil his royal duties, including the composition of court odes, to produce anthems and accept the occasional commission and, above all, to prepare the second and third volumes of *Cathedral Music* for publication. He also took a keen interest in, and undoubtedly exerted an influence over, the development of the younger generation of English musicians. Among those that he taught or to whom he offered guidance were Jonathan Battishill, the brothers Samuel and Charles Wesley, Thomas Linley (ii), John Stafford Smith, who shared his antiquarian interests, and Marmaduke Overend, who corresponded with him in his last years on aspects of harmonic theory and acquired Boyce's treatise after his death.



William Boyce: portrait by John Russell, pastel on paper, 1776 (National Portrait Gallery, London)

The public response to Boyce's death was exceptional for an English musician. The immense personal and professional standing he had acquired was reflected in the impressive burial service organized in his honour, and attended by a large congregation, at St Paul's on 15 February 1779. The service, which included his anthem *If we believe that Jesus died*, was sung by the combined choirs of the cathedral, Westminster Abbey and the Chapel Royal. Boyce was interred in the crypt of St Paul's, where his epitaph can still be read.

Some reparation for the fact that, apart from *O be joyful* (1752), none of Boyce's anthems had been printed in his lifetime was made by Philip Hayes, who edited and published, on behalf of Boyce's widow, *Fifteen Anthems by Dr Boyce* (1780) and *A Collection of Anthems* (1790). Boyce's extensive music library was auctioned by Christie and Ansell (14–16 April 1779), but Hannah Boyce retained his manuscripts, of which many were later acquired by Philip Hayes for the Music School at Oxford (now in *GB-Ob*). Others were bought by private individuals and sometimes found their way into the libraries of music societies. A residue of manuscripts kept by the family were eventually sold, after the death of Boyce's son, by W.P. Musgrave (29–31 March 1824). In addition to the major collection of autograph manuscripts at the Bodleian, there are significant holdings at the Royal College of Music and the British Library.

4. STYLE AND REPUTATION. Boyce must be ranked as the most technically accomplished and versatile English composer of the 18th century, rivalled only by Thomas Arne. His output was uneven; at times his muse shone brightly, but when he was required to produce anthems as a matter of routine, or to set uninspiring panegyric texts as in the court odes, the outcome often tended to be dull. However, his professionalism is always apparent. In the course of his training under Greene, and as an inevitable consequence of the musical environment of London, he naturally absorbed the fundamentally italianate lingua franca of the late Baroque style. The influence of the compact, flowing lines of Corelli's contrapuntal idiom is most evident in the trio sonatas, but later developments as exemplified by Handel are reflected in the more flexible themes and varied textures of Boyce's fugal choruses. While he clearly set out to emulate Handel's grand manner in the orchestral anthems for George III's coronation, almost inevitably in view of the monarch's fervent enthusiasm for Handel's music, he generally maintained his independence from his great contemporary. As Burney put it, he 'neither pillaged nor servilely imitated him'. Boyce's absorption of the newer Italian symphonic style associated with the Milan school is manifest in the opening allegros of the first four symphonies of the 1760 set.

Boyce's harmonic language is essentially diatonic and deliberately constrained, reflecting his view that 'the skill of the artist is best shewn, not in departing from the

original key, but in keeping within it, and producing, by the interchanges of its own consonances, all that variety of harmony of which it may be capable'. Consequently, when Boyce was stimulated by a dramatic situation or a striking image in the text, his resort to chromatic harmony is all the more telling. The potency of his imaginative response to the exigencies of the text may be illustrated, for example, in the vividly evocative tenor air with bassoon obbligato 'Softly rise, O southern breeze' (*Solomon*), in the palpable dramatic tension of some of the ensembles in *Peleus and Thetis*, or in the remarkable scena for tenor soloist in the second part of the ode *See famed Apollo and the nine*.

The esteem in which Boyce held earlier English traditions, doubtless reinforced by his studies with Pepusch, may be seen in the occasional echoes of Purcell's style, for example in the duet 'Arise, my fair', from Part 3 of *Solomon*, where the evocation of winter recalls the 'frost scene' in Act 3 of *King Arthur*, or in the anthem, *O where shall wisdom be found?*, where more generalized Purcellian traits appear. He sometimes drew on much earlier models. The Gloria from the *Nunc dimittis* in the Short Service of Orlando Gibbons (a work Boyce was later to include in *Cathedral Music*), based on a two-part canon in the upper voices, is quoted and transformed by Boyce into a four-part canon setting the same text in the *Jubilate* of his Service in A. Boyce's Englishness may also be felt in those themes that seem to be inspired by the indigenous popular song tradition, or that convey a nautical or country dance character.

While Boyce may not have shared Arne's essentially lyrical genius, at his best he had 'a remarkable facility for writing fresh melodies, both apt to the feeling of the words and fitting their metre like a glove' (Colles, 1910). These qualities are evident, for example, in the earlier setting of the anthem *Turn thee unto me*, especially in the poignant central duet, and in the exuberant *O sing unto the Lord a new song*. The wide stylistic range embraced by Boyce's melodies may be seen on the one hand in the gracefully eloquent soprano air 'Tell me, lovely shepherd' from *Solomon*, and on the other in the simplicity and directness of expression of 'Heart of Oak' from *Harlequin's Invasion*.

Apart from the *Eight Symphonys*, Boyce's finest works, such as *Solomon*, *See famed Apollo and the nine*, the trio sonatas and some of the anthems, remain relatively little known. However, the distinctive qualities of his music were appreciated by Burney:

> There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments.

His personal attributes were equally well summed up by Hawkins:

> He was endowed with the qualities of truth, justice, and integrity, was mild and gentle in his deportment, above all resentment against such as envied his reputation, communicative of his knowledge, sedulous and punctual in the discharge of the duties of his several employments, particularly those that regarded the performance of divine service, and in every relation of life a worthy man.

His reputation in the 20th century has frequently suffered from a partial view. Ernest Walker (1907), for example, categorized him as 'a primarily ecclesiastical musician', though well aware of evidence to mitigate this view; moreover, even in his assessment of the anthems he regarded as among Boyce's best, he was inclined to be lukewarm or to damn with faint praise. In 1941 Fellowes, recognizing stylistic affinities with Purcell in Boyce, and confronted with the unquestionable disparity in quality between his commonplace anthems and the 'subtle artistry' of *O where shall wisdom be found?* or *I have surely built thee an house*, advanced the theory that such works might not be entirely the work of Boyce, but 'possibly adaptations of Restoration compositions'. No sources for Boyce's putative arrangements are cited, nor, indeed, have any been subsequently identified.

By this time, however, the early stages of the modern Boyce revival were under way, for Constant Lambert had already published his pioneering edition of *Eight Symphonys* (Oxford, 1928), which drew public attention for the first time to the qualities of Boyce's orchestral music. The preface describes these pieces as 'among the finest compositions of their time, not only in England but in Europe'. Some time later these views were reinforced by W.S. Newman (*NewmanSBE*), who, having surveyed Boyce's trio sonatas, concluded that 'today the almost total neglect of such a capable composer can only be a matter of astonishment'. Boyce's standing as a composer has been further enhanced by the advocacy of scholars such as Gerald Finzi, Stanley Sadie, Charles Cudworth and Roger Fiske. There has also been a steady growth in the quantity of music available in modern editions or facsimile reprints, and doctoral dissertations covering most aspects of Boyce's output have been undertaken. The Boyce bicentenary in 1979 was celebrated by broadcast performances of *Solomon* and *David's Lamentation*, and in 1982 the first modern performance of *See famed Apollo and the nine* was relayed by the BBC. Apart from the various anthems, songs and overtures by Boyce which have for some time been available in commerical recordings, *Solomon*, *The Secular Masque*, the *Twelve Sonatas for Two Violins and Bass*, and *Peleus and Thetis* along with a selection of smaller theatre pieces, have also recently become accessible on CD, while several different recordings of the now much admired and popular *Eight Symphonys* have been issued. Thus Boyce's contribution to music in 18th-century England is now widely recognized, and his status as 'a minor English master' (Westrup) may soon be fully acknowledged.

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principal sources: GB-Cfm, Ckc, Lbl, Lcm, Ob

Lbl† – Chapel Royal Choirbooks

Editions: *W. Boyce: Services and Anthems*, ed. V. Novello, i–iv (London, 1846–9) [N]

William Boyce: Overtures, ed. G. Finzi, MB, xiii (1957) [F]

18th-century collections: *8 Symphonys in 8 Parts*, op.2 (London, 1760) [S]

12 Overtures in 7, 9, 10 and 12 Parts (London, 1770) [O]

15 Anthems by Dr Boyce, ed. P. Hayes (London, 1780) [H]

A Collection of Anthems and a Short Service, ed. P. Hayes (London, 1790) [PH]

Cathedral Music, ed. S. Arnold (London, 1790) [A]

SERVICES

Te Deum, G, verse, *c*1725, *Ob*, N

Te Deum and Jubilate, A, verse, *c*1740, *GB-Lbl†*, *Lcm**, H, N

Te Deum and Jubilate, A, short, *c*1750, *Ckc*, *Lbl†*, *Ob*, A, N

Te Deum and Jubilate, C, full, *c*1760, *Cfm*, *Lbl†*, *Ob*, A, N

Kyrie, A, *Lbl†*, N

Sanctus, A/G, *Lbl†*, *Lbl*, N

Burial Service, e, 4vv, for Captain T. Coram, 3 April 1751, ed. J. Page, *Harmonia sacra* (London, 1800), N

ANTHEMS

Begin unto my God, verse, 1769 or earlier, lost, text pubd in *A Collection of Anthems used in His Majesty's Chapel Royal* (London, 1769)
Behold O God our defender, full, coronation of George III, 1761, *GB-Ob**
Be thou my judge, verse, 1749 or earlier, *Cfm*, *Ckc*, *Lbl*†, *Ob*, H, N
Blessed is he that considereth the poor, verse, PH, N
Blessed is he that considereth the sick, verse, with orch, 1741 (London, 1802), *IRL-Dcc*, *Dmh*, *GB-H*, *Lbl*, *Lcm*, *Ob*, N
Blessed is the man, verse, 1736 or earlier, PH, N
Blessing and glory, verse, 1769 or earlier, A, N
By the waters of Babylon, verse, *c*1740, *Cfm*, *Ckc*, *Lbl*†, *Lbl*, *Lcm*, *Ob*, H, N
Come Holy Ghost, full, coronation of George III, 1761, *Ob**
Give the king thy judgements, verse, 1736 or earlier, *Lbl*†, *Lcm**, *Ob*
Give the king thy judgements, verse, *c*1755, *Ckc*, *Lbl*†, H, N
Give unto the Lord, verse, 1736 or earlier, *Lbl*†, *Lbl*, N
Great and marvellous, full, 1769 or earlier, lost, text pubd in *A Collection of Anthems used in His Majesty's Chapel Royal* (London, 1769)
Hear my crying, verse, *c*1740, *Lbl**, *WO*, N
Hear my prayer, full, with orch, *c*1760, *Gu*
Help me, O Lord, full, 1726, *Lcm*
How long wilt thou forget me, verse, 1736 or earlier, *Lbl*†, *Lbl*, N
How long wilt thou forget me, verse, *c*1740, *Cfm** (inc.)
I cried unto the Lord, verse, 1736 or earlier, *Lbl*†, *Lbl*, N
If we believe, verse, *c*1745, *Ckc*, *Lbl*†, *Lbl*, *Ob*, H, N
I have set God alway before me, verse, 1749 or earlier, *Lbl*†, *Lbl*, N
I have surely built thee an house, verse, for reopening of St Margaret's, Westminster, 1759, *Lbl*†, *US-Wc**, PH, N
I was glad, full, coronation of George III, 1761, *GB-Ob**
I will alway give thanks, verse, 1736 or earlier, *Lbl*†, *Lbl*, *Ob*, *Och*, N
I will magnify thee, verse, 1749 or earlier, *Lbl*†, *Lbl*, ed. J. Page, *Harmonia sacra* (London, 1800), N
Let my complaint, verse, 1736 or earlier, *Lbl*†, ed. J. Page, *Harmonia sacra* (London, 1800), N
Let my prayer come up, full, coronation of George III, 1761, *Ob**
Like as the hart, verse, *c*1740, *Lbl*†, *Lbl*, N
Lord, teach us to number our days, verse, *c*1750, *Cfm*, *Lbl**, A, N
Lord, thou hast been our refuge, verse, with orch, Festival of the Sons of the Clergy, 1755 (London, 1802), *Lcm* (inc.), N
Lord, what is man that thou art mindful, verse, *c*1740, *Lbl*†, *Lbl** (inc.), *Lbl*, A, N
Lord, what is man that thou shouldest visit, verse, *c*1770, *Cfm*, *Lbl*†, *Lbl*, A, N
Lord, who shall dwell, verse, 1749 or earlier, *Lbl*†, PH, N
My heart is fixed, verse, 1749 or earlier, lost, text pubd in *A Collection of Anthems . . . now performed in His Majesty's Chapel Royal* (London, 1749)
My heart is inditing, verse, with orch, coronation of George III, 1761, *Ob**
My heart rejoiceth in the Lord, verse, 1769 or earlier, lost, text pubd in *A Collection of Anthems used in His Majesty's Chapel Royal* (London, 1769)
O be joyful in God, verse, *c*1735, *Cfm** (inc.)
O be joyful in God, verse, 1736 or earlier, *Lbl*†, *Lbl**, H, N
O be joyful in God, verse, with orch, for MusD, 1749, *Lbl* (inc.) (London, 1752), N
O give thanks unto the Lord and call, verse, 1736 or earlier, *Lbl*†, *Lbl*, *Ob*, PH, N
O give thanks unto the Lord for he is gracious, verse, for the birth of Prince George, 1762, *Lbl*†, *Lbl* (inc.), *Ob*, H, N
O praise the Lord, verse, *c*1763, *Lbl*†, H, N
O sing unto the Lord, verse, *c*1740, *Cfm*, *Lbl*†, H, N
O sing unto the Lord, verse, 1749 or earlier, lost, text pubd in *A Collection of Anthems . . . now performed in His Majesty's chapels Royal* (London, 1749)
O where shall wisdom be found?, verse, 1769 or earlier, *Lbl*†, PH, N
Ponder my words, verse, 1745 or earlier, *IRL-Dcc*, A, N
Praise the Lord, O Jerusalem, full, with orch, coronation of George III, 1761, *GB-Ob**
Praise the Lord, ye servants, verse, 1749 or earlier, *Cfm*, *Lbl*†, H, N
Save me, O God, full, *c*1735, *Cfm*, A, N
Sing, O heavens, verse, *c*1763, *Lbl*†, H, N
Sing praises unto the Lord, verse, 1736 or earlier, *Lbl*†, *Lcm**, H, N
Sing unto the Lord, verse, 1736 or earlier, *Ckc*, *Lbl*†, *Lbl*, *Ob*, *Och*, PH, N
Teach me, O Lord, verse, 1736 or earlier, *Lbl*†, *Lbl*, *Ob*, H, N
The heavens declare, verse, *Cfm*, *Lbl*†, PH, N
The King shall rejoice, verse, with orch, marriage of George III, 1761, *Ob**, ed. in RRMBE, viii (1970)
The King shall rejoice, full, with orch, coronation of George III, 1761, *Ob**
The King shall rejoice, verse, with orch, Festival of the Sons of the Clergy, 1766, *Lcm** (inc.), *Ob**
The Lord is a sun, full, with orch, coronation of George III, 1761, *Ob**
The Lord is full of compassion, verse, 1736 or earlier, *Lbl*†, *Lbl* (inc.), PH, N, 2 versions
The Lord is King and hath put on glorious apparel, verse, 1736 or earlier, *Lbl*†, *Lbl* (inc.), PH, N
The Lord is King be the people never so impatient, verse, thanksgiving for the Peace of Paris, 1763, *Lbl*†, PH, N
The Lord is my light, verse, 1749 or earlier, *Ckc*, *Lbl*†, *Lbl*, *Lcm*, *Ob*, PH, N
The Lord liveth, verse, 1769 or earlier, *Lbl*†, *US-LAuc*, H, N
The souls of the righteous, full, with orch, funeral of George II, 1760, *GB-Lbl*, *Ob**, ed. in RRMBE, vii (1970), symphony ed. in F
Turn thee unto me, full, 1736 or earlier, *Lbl*†, *Ob*, H, N
Turn thee unto me, verse, 1749 or earlier, *Lbl*†, A, N
Unto thee, O Lord, verse, 1749 or earlier, lost, text pubd in *A Collection of Anthems . . . now performed in His Majesty's chapels Royal* (London, 1749)
Wherewithal shall a young man, verse, 1749 or earlier, *Lbl*†, H, N

OTHER SACRED

Chant, D, Divine Harmony (London, 1770), doubtful, attrib. Mr Davis
Chant, F, *GB-Lcm*, *Ob*
David's Lamentation over Saul and Jonathan (sacred cant., J. Lockman), solo vv, 4vv, orch, 1736, *Lcm* (partly autograph), *Ob**
Hither ye sons of Harmony ('Monumental inscription to ... Mr. Gostling'), partsong (J. Hawkins), *c*1777, *Cfm*, *US-NYp**
O how perverse is flesh and blood, partsong, *c*1725, *GB-Lcm*
12 hymns pubd in 18th-century anthologies

STAGE

LDL – *London, Drury Lane*

Peleus and Thetis (masque, G. Granville, Lord Lansdowne), by 1740, *GB-Ob**, ov. in F
Secular Masque (J. Dryden), *c*1746, *Bu** (inc.), *Lcm*, *Ob*, ov. in O
The Chaplet (musical entertainment, 2 pts, M. Mendez), LDL, 2 Dec 1749 (London, 1750), ov. in S
The Shepherd's Lottery (musical entertainment, 2 pts, Mendez), LDL, 19 Nov 1751 (London, 1751/*R*1990 in MLE, C4), 2 songs, *Ob**, ov. in S
The Tempest (masque, D. Garrick, after W. Shakespeare), LDL, 20 Oct 1757, *Lcm*, *Ob**
Harlequin's Invasion, or A Christmas Gambol (pantomime, Garrick), LDL, 31 Dec 1759, 2 songs pubd (London, 1760, *c*1767), collab. M. Arne and T. Aylward

MUSIC IN OTHER STAGE WORKS

Dirge in Cymbeline (tragedy, W. Shakespeare), London, CG, 7 April 1746, *GB-Ob**
2 songs in Lethe, or Aesop in the Shades (farce, D. Garrick), LDL, 2 Jan 1749
Music in The Roman Father (tragedy, W. Whitehead), LDL, 24 Feb 1750, lost
Pastoral interlude in The Rehearsal, or Bays in Petticoats (comedy, C. Clive), LDL, 15 March 1750, *Ob**
Dirge in Romeo and Juliet (tragedy, Garrick, after Shakespeare), LDL, 1 Oct 1750, *Ob**
Song in The Conscious Lovers (comedy, R. Steele), *c*1752
Song in The Gamester (tragedy, E. Moore), LDL, 7 Feb 1753, *Ob**
Incid music in Boadicea (tragedy, R. Glover), LDL, 1 Dec 1753, lost
Music for animating the statue, 3-pt song in Florizel and Perdita, or The Winter's Tale (comedy, Garrick, after Shakespeare), LDL, 21 Jan 1756, *Ob**
2 songs, duet in Amphitryon (comedy, J. Hawkesworth, after J. Dryden), LDL, 15 Dec 1756, *DRc*
2 odes in Agis (tragedy, J. Home), LDL, 21 Feb 1758, *Lcm**, *Lcm*

Other songs by Boyce adapted in: The Temple of Peace (masque, N. Pasquali), Dublin, Smock Alley, 9 Feb 1749; Midas (comedy, K. O'Hara), Dublin, Theatre Royal, Crow Street, 22 Jan 1762; Love in a Village (I. Bickerstaff), London, CG, 8 Dec 1762; The Royal

Chase, London, CG, *c*1765; The Summer's Tale (R. Cumberland), London, CG, 6 Dec 1765; The Disappointment, or The Force of Credulity (comic op, A. Barton), New York, 1767; Tom Jones (J. Reed), London, CG, 14 Jan 1769; Harlequin's Museum, or Mother Shipton Triumphant (pantomime), London, CG, 20 Dec 1792

COURT ODES

Pierian sisters, for the king's birthday, 1755, *GB-Ob**, ov. in F
Hail! hail! auspicious day, New Year's Day, 1756, *Ob**, ov. in S
When Caesar's natal day, for the king's birthday, 1756, *Ob**, ov. in S
While Britain, New Year's Day, 1757, *Ob**
Rejoice, ye Britons, for the king's birthday, 1757, *Ob**
Behold, the circle forms, New Year's Day, 1758, *Ob**, ov. in F
When Othbert left, for the king's birthday, 1758, *Lcm*, *Ob**, ov. in F
Ye guardian powers, New Year's Day, 1759, *Lcm*, *Ob** [1st 2 movts of ov. the same as those of Behold, the circle forms, 1758]
Begin the song, for the king's birthday, 1759, *Lcm*, *Ob**
Again the sun's revolving sphere, New Year's Day, 1760, *Lcm*, *Ob**, ov. in F
Still must the muse, New Year's Day, 1761, *Ob**
'Twas at the nectar'd feast, for the king's birthday, 1761, *Ob**, ov. in O
God of slaughter, New Year's Day, 1762, *Ob**, ov. in O
Go, Flora, for the king's birthday, 1762, *Ob**, ov. in O
At length th' imperious god of war, New Year's Day, 1763, *Ob**, ov. in O
Common births, for the king's birthday, 1763, *Ob**
To wedded love, for the king's birthday, 1764, *Ob**, ov. in O
Sacred to thee, New Year's Day, 1765, *Ob**, ov. in O
Hail to the rosy morn, for the king's birthday, 1765, *Ob**, ov. in O
Hail to the man, for the king's birthday, 1766, *Ob**, ov. in O
When first, New Year's Day, 1767, *Ob**, ov. in O
Friend to the poor, for the king's birthday, 1767, *Ob**
Let the voice, New Year's Day, 1768, *Ob**, ov. in O
Prepare, prepare your songs, for the king's birthday, 1768, *Ob**, ov. in F
Patron of arts!, for the king's birthday, 1769, *Ob**, ov. in F
Forward, Janus, New Year's Day, 1770, *Ob**, ov. in F
Discord, hence!, for the king's birthday, 1770, *Ob**, ov. in F
Again returns, New Year's Day, 1771, *Ob**, ov. in F
Long did the churlish east, for the king's birthday, 1771, *Ob**, ov. in F
At length the fleeting year, New Year's Day, 1772, *Ob**, ov. in F
From scenes of death, for the king's birthday, 1772, *Ob**, ov. in F
Wrapt in stole, New Year's Day, 1773, *Ob**
Born for millions, for the king's birthday, 1773, *Ob**
Pass but a few, New Year's Day, 1774, *Ob**
Hark! or does the muse's ear, for the king's birthday, 1774, *Ob**
Ye powers who rule, for the king's birthday, 1775, *Ob**, ov. in F
On the white rocks, New Year's Day, 1776, *Ob**, ov. in The Symphony 1720–1840, ser. E, i (New York, 1984)
Ye western gales, for the king's birthday, 1776, *Ob**
Again imperial winter's sway, New Year's Day, 1777, *Ob**
Driven out, for the king's birthday, 1777, *Ob**, ov. in F
When rival nations, New Year's Day, 1778, *Ob**
Arm'd with her native force, for the king's birthday, 1778, *Ob**
To arms, to arms ye sons of might, New Year's Day, 1779, *Ob** [ov. the same as that for Pierian sisters, 1755]

OTHER ODES

The charms of harmony display (P. Vidal), St Cecilia's Day, *c*1738, *Ob**, ov. in F
See famed Apollo and the nine (J. Lockman), St Cecilia's Day, 1739, *GB-Ob**, *US-Wc*, ov. to 1p. in S, ov. to 2p. in F
Gentle lyre, begin the strain (The Pythian Ode; W. Hart, after Pindar), 1740, *Ob**, *Ob*, ov. in S
Here all thy active fires diffuse (W. Mason), for installation of Duke of Newcastle as Chancellor of University of Cambridge, 1749 (London, 1752), *Cu**
Strike, strike the lyre, birthday of Frederick, Prince of Wales, ?1750, *Ob** (facs. in MLE, F4, 1989)
Who but remembers yesterday (Britain's Isle), on death of Frederick, Prince of Wales, 1751, *Ob**
Let grief subside, birthday of George, Prince of Wales, 1751, *Ob** (facs. in MLE, F4, 1989)
Another passing year is flown (W. Havard), birthday of George, Prince of Wales, 1752, *Ob** (facs. in MLE, F4, 1989)
Titles and ermine fall behind (Havard), in commemoration of Shakespeare, Drury Lane, 1756, *Bu**, *Ob*
Cetra dè canti amica; Degli amor la madre altera: 2 odes in Del canzoniere d'Orazio di Giovan Gualberto Bottarelli (London, 1757)
Arise, immortal Shakespeare rise (D. Garrick), ?1759, *Ob**
See, white-robed peace (D. Mallet), for the end of the Seven Years War, 1763, *Ob**, ov. in O
Lo, on the thorny bed of care (Ode to Charity; sacred ode, J. Cradock), for Leicester Infirmary, 1774, *Lcm*, *Ob*, *US-Wc**, ed. W.H. Cummings (London, 1908–9)
Vital spark of heavenly flame (The Dying Christian to his Soul; sacred ode, A. Pope), *GB-Ob*
In elder time, lost, MS listed in catalogue of sale of W. Boyce the younger

OTHER VOCAL

Ah whither, whither would Achilles flee (Deidamia's parting with Achilles upon the siege of Troy), 1v, orch, *c*1735, *GB-Ob*
Gentle zephyrs smoothly rove (serenade), 1v, orch, *c*1735, *Lcm**
Through flowery meads (cant.), 2vv, orch, *c*1735, *Lcm**
When the celestial beauties strove (cant.), 2vv, *c*1735, *Lcm**
Young Damon fired with amorous heat (cant.), 2vv, *c*1735, *Lcm**
Solomon (serenata, E. Moore), 2vv, 4vv, orch (London, 1743), *Lcm**, *US-Wc* (partly autograph), ed. in MB, lxviii (1996), ov. in S
Long with undistinguished flame (cant., C. Smart), in Lyra britannica, i (London, 1747), *GB-Ob**
Tell me ye brooks (cant., W. Congreve), in Lyra britannica, ii (London, 1747)
Blest in Maria's friendship (cant.), in Lyra britannica, iii (London, 1748)
Did you not once Lucinda vow (dialogue), 2vv, orch, *c*1750, *Ob**
Thus on a bed of dew bespangled flowers (Thyrsis; cant.), *c*1750, *Ob**
Danae (cant.), 1v, orch, *c*1750, *Ob**
Blate Jonny (A Scots Cantata; A. Ramsay), in Lyra britannica, v (London, 1756)
Haste, haste every nymph (dialogue), 1v, orch, in Lyra britannica, vi (London, 1759)
Thou rising sun (The Lapland Cantata; A. Philips), in Lyra britannica, vi (London, 1759)
Noah (orat), lost, set of pts sold at auction, Puttick and Simpson, 4 May 1850
3 glees, 7 catches and rounds, 4 two-pt songs, *c*76 solo songs pubd singly and in 18th-century anthologies

INSTRUMENTAL

12 Sonatas, 2 vn, vc/hpd (London, 1747), *GB-CKc**, *Lbl**, nos.1–6, 8–9, 12, ed. S. Sadie (London, 1961–79)
8 Symphonys in 8 Parts, op.2 (London, 1760), ed. M. Goberman (Vienna, 1964), ed. R. Platt (London, 1994) [ovs. from other works above]
12 Overtures in 7, 9, 10 and 12 Parts (London, 1770), ed. R. Platt (London, 1970–71) [ovs. from other works above]
10 voluntaries, org/hpd (London, 1779/*R*)
Concerto, d (The Worcester Overture; Symphony no.8), *Lcm*, S
Concerto grosso, b, *Lbl*
3 concerti grossi, *Ob**: B♭, d (inc.), e
Concerto, bn, lost, perf. Castle Tavern, London, 11 Aug 1742
3 sonatas, 2 vn, bc, *c*1740, *Cfm*
Ov., C, *c*1740, *Ob** (kbd score)

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IAN BARTLETT (text), ROBERT J. BRUCE (work-list, bibliography)

Boyd, Anne (Elizabeth) (*b* Sydney, 18 April 1946). Australian composer. She studied at the NSW Conservatorium, with Sculthorpe at the University of Sydney (BA 1969), where she won the Frank Albert Prize, and, through the award of a Commonwealth Overseas Scholarship, with Mellers and Rands at York University, England (DPhil 1972). She was subsequently appointed lecturer in music at the University of Sussex. From 1977 to 1980 she lived at Pearl Beach, north of Sydney, devoting herself exclusively to composition. She has particular interests in the musical cultures of Asia and the Pacific, and in music education. In 1981 she was appointed reader and founding head of the music department at the University of Hong Kong, and in 1990 became professor of music at the University of Sydney. She holds the rare distinction for a foreigner of being admitted to the Hong Kong Composers' Guild and of lecturing on her own work at the Shanghai Conservatory. In 1996 she was appointed a member of the Order of Australia for her services to music as a composer and educator. Her compositional style is sparse, disciplined and cogent, placing contemporary techniques at the service of a personal and individual manner.

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Orch: The Voice of the Phoenix, 1971; Black Sun, 1989; Conc. for Flute and Strings, 1992; Grathawai, 1993

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THÉRÈSE RADIC

Boyd, (Charles) Malcolm (*b* Cardiff, 24 May 1932). British musicologist. He studied music at Durham University (1950–53) where his teachers included Arthur Hutchings and A.E.F. Dickinson. After teaching music at Hemsworth Grammar School (1956–9), he became lecturer (later senior lecturer) at Cardiff College of Music and Drama (later the Welsh College of Music and Drama). From 1973 until his retirement in 1992 he was lecturer (later reader) in music at University College, Cardiff. Boyd's main areas of research are the music of J.S. Bach and Italian music of the early 18th century. His publications include standard studies of the life and works of Bach (1983) and Domenico Scarlatti (1986), and he has edited several cantatas by Alessandro Scarlatti (ICSC, xiii, 1986).

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'New Light on Stanley, II: Clandestine Marriage', *MT*, cxvii (1976), 812–14

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with J. Rayson: 'The Gentleman's Diversion: John Lenton and the Earliest Violin Tutor', *EMc*, x (1982), 329–32

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'Die Kirchenmusik von Domenico Scarlatti', *KJb*, lxxii (1988), 117–25

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Bach: the Brandenburg Concertos (Cambridge, 1993)

'Rome: the Power of Patronage', *Man and Music/Music and Society: The Late Baroque Era: from the 1680 to 1740*, ed. G.J. Buelow (London, 1993), 39–65

'The Music Very Good Indeed: Scarlatti's *Tolomeo et Alessandro* Recovered', *Studies in Music History Presented to H.C. Robbins Landon*, ed. O. Biba and D.W. Jones (London, 1996), 9–20

'Handel's Chamber Music', *The Cambridge Companion to Handel*, ed. D. Burrows (Cambridge, 1997), 182–92

'The Bach Family', *The Cambridge Companion to Bach*, ed. J. Butt (Cambridge, 1997), 9–16

ed., with J.-J. Carreras: *Music in Eighteenth-Century Spain* (Cambridge, 1998)

ed.: *Oxford Composer Companions: J.S. Bach* (Oxford, 1999)

ROSEMARY WILLIAMSON

Boydell, Brian (*b* Dublin, 17 March 1917). Irish composer and musicologist. His early education at Rugby was followed by a period in Heidelberg pursuing general musical studies. He graduated with a first class degree in natural sciences from Clare College, Cambridge, in 1938 and began studies in composition with Hadley and Howells at the RCM (1938–9) and with Larchet at the Royal Irish Academy of Music, Dublin (1940–42). He took the BMus (1942) and DMus (1959) at Trinity College, University of Dublin. Boydell taught singing at the Royal Irish Academy of Music (1944–52) and held the chair of music at Trinity College (1962–82) where he was subsequently elected fellow emeritus. His musicological research during that time culminated in two important books on the music of 18th-century Dublin, *A Dublin Musical Calendar 1700–60* and *Rotunda Music in Eighteenth-Century Dublin*. He was also active as a conductor, directing the Dublin Orchestral Players (1942–67) and the Dowland Consort (1958–69), and as an adjudicator and frequent broadcaster. He served on the Irish Arts Council (1961–83), was a founder member of the Music Association of Ireland and his many awards include an honorary DMus from the National University of Ireland (1974), the Commendatore della Repubblica Italiana (1983), membership of Aosdána (Ireland's state-sponsored academy of creative artists) and an honorary fellowship of the Royal Irish Academy of Music (1990).

His eclectic influences include such diverse composers as Vaughan Williams, Bartók, Sibelius, Bloch, Berg, Stravinsky and Hindemith. In the 1940s he eschewed the prevalent 'Celtic Twilight' school of Irish Romanticism in order to develop a more progressive and personal style by integrating free octatonicism, modality and extended tonality into a coherent compositional language. This was to remain almost unchanged throughout his career, exemplified by the four works for string quartet composed between 1949 and 1991. Neo-classical techniques are evident too in his motivic and thematic treatment and his choice of genres and forms.

A lifelong pacifist, Boydell was inspired to compose the funereal *In memoriam Mahatma Gandhi* (1948) for orchestra after Gandhi's assassination. Other works which also demonstrate his command of orchestral techniques include the intensely expressive Violin Concerto (1953–4), the *Megalithic Ritual Dances* (1956), *Symphonic Inscapes* (1968) and *Masai Mara* (1988) which uses the tenor recorder in novel ways to recreate the atmosphere of the Kenyan national park of that name. As a singer himself, he was intimately acquainted with the potential of the human voice; this is reflected in his many vocal works, such as the settings of texts by Joyce and Yeats, the cantata *A Terrible Beauty is Born*, written for the 50th anniversary of the 1916 uprising, and the polysyllabic *Mouth Music for Ten Voices*, composed for the International Choral Festival in Cork in 1974. Boydell has also written incidental music for a number of Irish films and plays as well as occasional ceremonial pieces.

WORKS
(*selective list*)

Orch: In memoriam Mahatma Gandhi, 1948; Vn Conc., 1953; Elegy and Capriccio, cl, str, 1956; Megalithic Ritual Dances, 1956;

Symphonic Inscapes, 1968; Partita concertante, 1978; Masai Mara, 1988

Vocal: The Feather of Death (T. Connolly), Bar, fl, str trio, 1943; 5 Joyce Songs, Bar, pf/chbr orch, 1946–8; Timor mortis, T, SATB, org, 1952; Shatter me, Music (R.M. Rilke), SSATB, 1952; Mors et vita (Dunbar, anon.), S, T, B, SATB, orch, 1960–61; Come Sleep (J. Fletcher), SSATB, 1963; I Loved a Lass (G. Wither), SATB, 1964; A Terrible Beauty is Born (W.B. Yeats, F. Ledwidge, T. McDonagh, A.E. Sigerson, Kettle), spkr, S, A, B, SATB, orch, 1965; 4 Yeats Poems, S, orch, 1965; 3 Madrigals (P. Sidney, anon.), SATB and SSATB, 1967; Mouth Music (Boydell), 4 S, 2 A, 2 T, 2 Bar, 1974; The Small Bell (Old Irish), SATB, fl, hp, str qt, 1980; The Carlow Cant. (The Female Friend), S, T, Bar, SATB, orch, 1985; I Will Hear What the Lord Will Speak (Ps lxxxv), anthem, SATB, org, 1988

Chbr and solo inst: Str Trio, 1943–4; Sonata, vc, pf, 1945; Str Qt no.1, 1949; Str Qt no.2, 1957; Qnt, fl, hp, str trio, 1960, rev. 1966, 1980; Str Qt no.3, 1969; A Pack of Fancies for a Travelling Harper, Irish hp, 1970; 6 Mosaics, vn, hp/pf, 1972–8; 5 Blows, brass qt, 1984; Adagio and Scherzo, str qt, 1991; The Maiden and the Seven Devils, pf, 1992; Viking Lip-Music, brass ens, 1996

MSS in *IRL-Dc*

WRITINGS

ed.: *Four Centuries of Music in Ireland* (London, 1979)

T.W. Moody and W.E. Vaughan, eds.: 'Music and Society up to 1850', *A New History of Ireland*, iv (Oxford, 1986), 542–628

A Dublin Musical Calendar 1700–60 (Dublin, 1988)

Rotunda Music in Eighteenth-Century Dublin (Dublin, 1992)

Articles in *Grove6* and *GroveI*

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C. Acton: 'Interview with Brian Boydell', *Éire-Ireland*, v/4 (St Paul, MN, 1970), 97–111

G. Cox: 'Octatonicism in the String Quartets of Brian Boydell', *International Musicological Conference: Maynooth, 1995* (Dublin, 1996), 263–70

A. Klein: *Die Musik Irlands im 20. Jahrhundert* (Hildesheim, 1996)

GARETH COX

Boyden, David D(odge) (*b* Westport, CT, 10 Dec 1910; *d* Berkeley, 18 Sept 1986). American musicologist. He studied at Harvard (AB 1932, MA 1938) where he was especially influenced by Archibald T. Davison. From 1938 to 1975 he taught at the University of California, Berkeley, where he was assistant professor (1943–9), associate professor (1949–55) and full professor (1955–75); he also served as chairman of the music department (1955–61). He published three textbooks (including the widely used *An Introduction to Music*), but most of his work has been on the history of string instruments and string playing. His book *A History of Violin Playing from its Origins to 1761* is a major work of scholarship informed by practical experience as well as scholarly judgment. He was working on its sequel up to the time of his death. He was twice vice-president of the American Musicological Society (1954–6, 1960–62), a Fulbright Fellow at Oxford (1963) and three times the recipient of a Guggenheim Fellowship (1954, 1967 and 1970).

WRITINGS

A Manual of Counterpoint Based on Sixteenth-century Practice (New York, 1944–6, 2/1953)

'Ariosti's Lessons for Viola d'Amore', *MQ*, xxxii (1946), 545–63

'The Violin and its Technique in the 18th Century', *MQ*, xxxvi (1950), 9–38

'Prelleur, Geminiani, and Just Intonation', *JAMS*, iv (1951), 202–19

Introduction to F. Geminiani: *The Art of Playing on the Violin* (London, 1952) [facs. of 1751 edn]

An Introduction to Music (New York, 1956, 2/1970)

'Dynamics in Seventeenth- and Eighteenth-Century Music', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 185–93

'When is a Concerto not a Concerto?', *MQ*, xliii (1957), 220–32

'The Violin and its Technique: New Horizons in Research', *IMSCR VII: Cologne 1958*, 29–38

'Monteverdi's *Violini Piccoli alla Francese* and *Viole da Brazzo*', *AnnM*, vi (1958–63), 387–402

'Geminiani and the First Violin Tutor', *AcM*, xxxi (1959), 161–70; xxxii (1960), 40–47

'The Missing Italian Manuscript of Tartini's *Traité des agrémens*', *MQ*, xlvi (1960), 315–28

'The Violin', *Musical Instruments through the Ages*, ed. A. Baines (Harmondsworth, 1961/*R*, 2/1966/*R*)

'Francesco Geminiani: a Reappraisal', *Lucca – Rassegna del Comune*, vi (1962), 3–8

'The Tenor Violin', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and W. Rehm (Kassel, 1963), 273–9

Review of a recording of Biber's Mystery Sonatas by S. Monosoff, *MQ*, xlix (1963), 397–404

'The "Hill" Lira da Braccio', *The Strad*, lxxv (1964–5), 86–9

A History of Violin Playing from its Origins to 1761 (London, 1965)

Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum, Oxford (London, 1969)

'Nicholas Bessaraboff's *Ancient Musical Instruments* (1941)', *Notes*, xxviii (1971–2), 21–7

'The Corelli "Solo" Sonatas and their Ornamental Additions by Corelli, Geminiani, Dubourg, Tartini, and the "Walsh Anonymous"', *Musica antiqua III: Bydgoszcz 1972*, 591–607 [incl. Pol. summary]

'Corelli's Solo Violin Sonatas "Grac'd" by Dubourg', *Festskrift Jens Peter Larsen*, ed. N. Schiørring, H. Glahn and C.E. Hatting (Copenhagen, 1972), 113–25

'Der Geigenbogen von Corelli bis Tourte', *Violinspiel und Violinmusik: Graz 1972*, 295–310

with others: *The New Grove Violin Family* (New York, 1989)

PHILIP BRETT

Boyd Neel Orchestra. London orchestra founded in 1932 by Boyd Neel. *See* LONDON, §VIII, 3 and especially NEEL, (LOUIS) BOYD.

Boyer, Charles-Georges (*d* after 1807). French music publisher. He was an *écuyer du Roi* when he married Marie-Rose-Jeanne Le Menu in February 1775. In January 1778 Boyer's wife went into partnership with her mother, Madame Le Menu, in their music publishing business under the name of 'A la Clé d'Or', in the rue du Roule in Paris. The firm had been founded by Christophe LE MENU in 1758. The partnership of the 'Dames Lemenu et Boyer' lasted until 1783. In May of that year, Boyer, who had bought his mother-in-law's interest in the firm on 21 January 1779, invested in the business himself. He set up shop at 83 rue Neuve des Petits Champs (between May 1783 and December 1784), then in the rue de Richelieu (or rue de la Loi) in the former café de Foy (between January 1785 and August 1796), and after 1785 he used the name 'A la Clé d'Or' for his own establishment. The catalogues he issued under his own name feature both new works and works previously published by Madame Le Menu. From a comparison of the Venier and Boyer catalogues, it would seem that Boyer bought the firm of Jean Baptiste Venier in 1784. Until August 1790 Boyer used the shop in the rue du Roule as a subsidiary outlet for his own publications. In 1796 he sold his business to the publisher Jean-Henri Naderman, who subsequently described himself as his successor.

The published repertory embraced everything then in fashion: symphonies, symphonies concertantes, concertos, chamber music, arrangements of *opéra-comique* overtures, *airs variés* and ariettas. Italian composers such as Boccherini, Cambini, Clementi, Lorenziti and Sarti featured side by side with composers from German-speaking countries such as Haydn, Vanhal, Rodolphe Kreutzer and Sterkel. French composers were in a minority on the list. Like many of his contemporaries, he also

published periodicals of music including *Journal de pièces de clavecin* (1784–94), *Journal d'ariettes choisies dans les meilleurs opéras* (1791–2) and *Les Variétés à la mode*. (*DEMF*, i; *JohanssonFMP*)

ANIK DEVRIÈS

Boyer, Jean (*b* before 1600; *d* Paris, before 16 May 1648). French composer and viol player. He composed airs for several *ballets de cour*: *Ballet des forgerons* (1617), *Ballet de M. de Nemours* (1618) and *Ballet de la folie* (1618). He dedicated his *Airs* (1621) to the Duchess of Nemours, whose husband helped develop the *ballet de cour*; perhaps Boyer was in the employ of the Nemours family. He may have been the Boyer who went to Savoy in 1628 with three other Parisian musicians to serve the court there; he is less likely to have been the Boyer who was director of music at the collegiate church of St Agricol at Avignon from 1626 to 1629. The latter Boyer, apparently Catholic, wrote an eight-part antiphonal Passion motet, *Ecce homo*, and another motet, *Crux fidelis*; and Jean, apparently Protestant, published a psalm and two prayers, as well as his many secular *airs*. On 29 January 1636 Jean Boyer succeeded Gabriel Caignet as viol player in the royal chamber, a position he maintained until his death. Some time after taking up the post he became secretary of the chamber and *ordinaire* of music of the king and queen. His instrument collection at the time of his death included lutes, theorbos and guitars as well as viols.

Boyer's early *airs* are rhythmically much more interesting than the later bawdy drinking- and dance-songs. The solo *airs* are accompanied by a simple lute part; the drinking-songs are for two voices (treble and bass), and the dance-songs are all monophonic. All the songs are strophic and syllabic.

WORKS

Airs à 4 parties (Paris, 1619)
Airs de Ian Boyer Parisien, mis en tablature de luth par luy mesme, 1v, lute (Paris, 1621), 19 airs, 2 dialogues, 1 psalm, 2 prayers; 2 airs ed. A. Verchaly, *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961)
Recueil de chansons à boire et dancer, 1–2vv (Paris, 1636)
II. livre des chansons à danser et à boire, 1–2vv (Paris, 1642)
9 airs, 1v, lute, 1618[9]/R
40 airs, 1v, 1619[10], 1623[5], 1628[9]
8 airs, 1v, 1621[13] [sometimes wrongly listed as in 1620[10]]
12 sacred contrafacta, 1v, bc, 1632[3]

Airs by ?Boyer in 1617[9], 1626[11]

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H.-A. Durand: 'Les instruments dans la musique sacrée', *RdM*, lii (1966), 73–87, esp. 83
M. Jurgens: *Documents du minutier central concernant l'histoire de la musique, 1600–1650* (Paris, 1967–74)
M.-T. Bouquet: 'Quelques relations musicales franco-piémontaises au XVIIe et au XVIIIe siècles', *RMFC*, x (1970), 5–18, esp. 14

JOHN H. BARON

Boyer [Boyé], Pascal (*b* Tarascon, 20 Jan 1743; *d* Paris, 7 July 1794). French writer and composer. He succeeded Gauzenargues as *maître de chapelle* at Nîmes Cathedral from 1759 to 1765. After a visit to Italy, he spent the rest of his life in Paris writing, composing and teaching singing and the guitar. He apparently wrote much additional music to operas and ballets, at least one motet, and perhaps three trio sonatas, published by Gaveaux; but only a few airs in Cailhava's *comédie-ballet Les étrennes de l'amour* (1769) and guitar accompaniments to the collection *Suites des soirées de la Comédie italienne* (*c*1783) are extant. He is important principally for his writings, which show him to have been an intelligent polemicist with Encyclopaedist sympathies and a good theoretical grounding. Involved from the early 1780s in political journalism, he was arrested as a reactionary and died on the guillotine.

WRITINGS

Lettre à M. Diderot, sur le projet de l'unité de clef dans la musique et la réforme des mesures, proposés par M. l'Abbé La Cassagne dans ses 'Eléments du chant' (Paris, 1767)
'Notice sur la vie et les ouvrages de Pergolèse', *Mercure de France* (July 1772), ii, 185–92
L'expression musicale mise au rang des chimères (Amsterdam, 1779) [attrib. Boyer]
Journal des spectacles (1793) [also attrib. J. Boyer-Brun]

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J. van Biezen: 'Maatsoorten en tempo in de eerste helft van de 18de eeuw, in het bijzonder in de orgelwerken van Johann Sebastian Bach' [Times and tempo during the first half of the 18th century, especially in the organ works of J.S. Bach], *Bachs 'Orgel-Büchlein' in nieuw perspectief: Groningen 1985*, 157–239 [with Eng. summary]

JULIAN RUSHTON

Boyes, Thomas. *See* BOYCE, THOMAS.

Boykan, Martin (*b* New York, 12 April 1931). American composer. He studied with Piston at Harvard University (BA 1951), and with Hindemith, first at the University of Zürich (1951–2) and then at Yale University (MM 1953). In 1953 he went to Vienna on a Fulbright scholarship, and in 1957 he joined the faculty of Brandeis University, where he was appointed professor in 1976. He has also lectured at Columbia University and Bar-Ilan University, Israel. His numerous grants and commissions include those from the Fromm Foundation, the Martha Baird Rockefeller Fund, the NEA, the MacDowelly Colony, the American Academy and National Institute of Arts and Letters.

Despite the tonal orientation of his principal teachers, Boykan's mature style is atonal and reflects the influences of Webern and the late music of Stravinsky, the respective subjects of his two most important articles ('"Neoclassicism" and the late Stravinsky', *PNM*, i/2, 1963, p.155, and 'The Webern Concerto Revisited', *Proceedings of the American Society of University Composers*, iii, 1970, p.74). His String Quartet no.1 (1967) is partly serial; his later works use 12-note techniques. A characteristically American feature of his music is the long line, which for him is rhythmically flexible and extends across a wide registral range. He favours long works for small ensembles; a notable exception is his Symphony for orchestra and solo baritone (1989).

WORKS
(*selective list*)

Vocal-inst: Epithalamion, Bar, vn, hp, 1987; Sym., Bar, orch, 1989; Voyages (H. Crane), S, pf, 1992; 3 Pss, S, pf, 1993; Sea Gardens (Crane, W. Whitman, W. Shakespeare), S, pf, 1993; Ps xxi, S, str qt, 1997
Choral: Ps cxxviii, 1965; Shalmon Rav, Bar, chorus, org, 1985; Màariv Settings, chorus, org, 1995; 3 Shakespeare Songs, 1996
Chbr and solo inst: Str Qt no.1, 1967; Conc., 13 insts, 1971; Str Qt no.2, 1974; Pf Trio no.1, 1975; Elegy, S, fl, cl, vn, vc, db, pf, part i (J.W. von Goethe, G. Leopardi, G. Ungaretti), 1979, part ii (C.M. Brentano, E. Dickinson, Li He), 1982; Str Qt no.3, 1984; Pf Sonata no.1, 1986; Pf Sonata no.2, 1990; Eclogue, fl, hn, va, vc, pf, 1991; Nocturne, vc, pf, perc, 1991; Echoes of Petrarch, fl, cl, pf, 1992; Sonata, vc, pf, 1992; Impromptu, vn, 1993; Pastorale, pf,

1993; Sonata, vn, pf, 1994; Str Qt no.4, 1995–6; City of Gold, fl, 1996; Pf Trio no.2, 1997; Unsurpations, pf, 1997

Principal publisher: C.F. Peters

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E. Cory: 'Martin Boykan: String Quartet No.1 (1967)', *MQ*, lxii (1976), 616–20

H. Pollack: *Harvard Composers: Walter Piston and his Students from Elliott Carter to Frederic Rzewski* (Lanham, MD, 1992)

STEVEN E. GILBERT

Boyko, Rostislav Grigor′yevich (*b* Leningrad [now St Petersburg], 1 Aug 1931). Russian composer. He studied at the Glinka Choral Capella in Leningrad (1939–44) and at the Moscow Choral School (1944–50). He graduated from the Moscow Conservatory (1957) as a choral conductor and composer, having studied with Khachaturyan and Vladimir Stepanov.

Among Boyko's 80 opuses, written largely before 1983, there are three symphonies, more than 100 choruses, many solo and choral songs. Most of his works have been published, many have been recorded. Boyko's compositions for children, including four operas, continue the tradition established by Lyadov, Grechaninov and Rebikov. Choral music is his most widely represented genre, combining the professionalism of a composer and chorus master. This is typified by a song style which relies on the European classical tradition and on folklore, with the subordination of individual means of expression to traditional musical conventions. The music is characterized by clarity of form, by elegant part-writing, a natural singing style, and by its expressiveness and memorability. Particularly successful are the choruses on verses by A.S. Pushkin (1978) and his romances and songs set to poems by Yesenin, Isaakian and Heine. Boyko is one of the first Russian composers to produce whole compositions based on melodies from around the world and from various parts of the former USSR. His choral arrangements, op.17, and the 32-song *Cycle of Children's Songs in the Style of Music of the Peoples of the World*, op.68, are notable in this respect.

WORKS
(*selective list*)

VOCAL

Vocal-orch: Sym. no.1 '1917' (E. Bagritsky, V.V. Mayakovsky), op.13, solo vv, chorus, perc, 1958; Ot Volgï do Karpaf [From the Volga to the Carpathians] (vocal-choreographic suite, 5 scenes, I. Dryomov), op.25, solo vv, choruses, Russ. folk inst orch, 1967; Vyatskiye pesni [Vyatka Songs] (trad.), op.47, B, chorus, Russ. folk inst orch, 1976, 1982; Vasily Tyorkin (orat, 11 scenes, A. Tvardovsky), op.21, Bar, S, chorus, orch, 1981; Sym. no.3, op.72, female v, chorus, orch, 1986

Choral: Svobodnïye obrabotka narodnïkh pesen [Free Arrs. of Folk Songs] (K. Ryleyev, L. Derbenyov, O. Bolotin, T. Sikorskaya), op.17, chorus, 1964; Khorï na stikhi russkikh i sovetskikh poètov [Choruses on Verses by Russ. and Soviet Poets] (Y. Serpin, S.A. Yesenin, V. Semernin, Tvardovsky, L. Vasil′yeva, A. Pokrovsky), op.17b, 1969; A cappella Choruses (Yesenin, M. Tank, A. Dement′yev, Mayakovsky, Semernin, anon.), op.40, 1972; Choruses (A.S. Pushkin), op.51, 1978

1v, pf: Romances (Yesenin), op.26, 1976; 2 Romances (H. Heine, trans. W. Sorgenfrei, Blok), op.27, 1976; Vesenniy mirazh [A Spring Mirage] (A. Isaakian, trans. T. Spendiarova and others), song cycle, op.23, 1983

INSTRUMENTAL

Sonata, op.12, vn, pf, 1960; Sonatina, op.18, pf, 1975; Sym. no.2, op.64, orch, 1982

MUSIC FOR CHILDREN

Ops: Stantsiya Zavalyayka [Zavalyaka Station] (2, M. Plyatskovsky), op.32, Tr, S, T, B, children's chorus, orch, 1970; Kvartet [Quartet] (1, I. Krïlov, V. Semernin), op.59, solo vv, pf, 1981; Pesenka v lesu [Song in the Forest] (1, Y. Akim, Boyko), op.20, solo vv, children's chorus, orch, 1981; Skazka o smeyantsakh [Tale about the Comedians] (1, G. Sapgir, Boyko), op.58, solo vv, children's chorus, variety orch, 1981

Other: Children's a cappella choruses (M. Sadovsky, V. Tatarinov), op.33, 1972; Children's a cappella choruses (V. Kotov, M. Svetlov, Sadovsky, L. Kondrashenko, N. Gil′yen, trans. O. Savich, A.S. Pushkin, M. Lermontov; H. Heine, trans. S.A. Yesenin and others), op.46, 1974, 1982; Zvonï [Ringing], op.36, pf, 1975; Tsikl detskïkh pesen v stile muzïki narodov mira [Cycle of Children's Songs in the Style of Music of the Peoples of the World] (V. Viktorov), op.68, 1v/chorus, pf, 1982

Principal publishers: Muzïka, Prosveshchenye, Sovetskiy kompozitor (all Moscow)

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V. Viktorov: *Rostislav Boyko: mongraficheskiy ocherk* [A monographic essay] (Moscow, 1985)

T. Karïsheva: 'Rostislav Grigor′yevich Boyko', *Oni pishut dlya detey*, xi (Moscow, 1978), 137–78

M. Kartavtseva: 'Muzïka vospitïvayet cheloveka' [Music educates a person], *SovM* (1979), no.8 pp.34–7

V. Paskhalov: ' Na avtorskom kontserte R. Boyko' [At a concert of works by Rostislav Boyko], *SovM* (1983), no.6, pp.32–3

YURY IVANOVICH PAISOV

Boyle, George Frederick (*b* Sydney, 29 June 1886; *d* Philadelphia, 20 June 1948). Australian-American pianist, composer and teacher. He was first taught the piano by his mother and then, from 1901, by Sydney Moss. In the same year he made a concert tour of more than 280 towns and cities in Australia, Tasmania and New Zealand; further tours followed. From 1905 to 1910 he studied in Berlin with Busoni. During these years of intensive study he performed extensively throughout Europe and conducted orchestras in the UK. After he settled in the USA in 1910, such notable pianists as Mark Hambourg, Ernest Hutcheson and Backhaus continued to play his compositions in Europe. From 1910 until his death Boyle performed, taught and composed in America. He held positions at three major American conservatories: the Peabody Conservatory of Music in Baltimore, as head of the piano department (1910–22), the Curtis Institute (1922–4) and the Institute of Musical Art, soon renamed the Juilliard School of Music (1922–40). In addition, he was on the faculty of Chestnut Hill College (1944–8) and was coordinator of the Boyle Piano Studios in Philadelphia from 1926 until his death in 1948.

Boyle composed in a late Romantic style. The works of his early period (1902–10) are short, small-scale pieces, characterized by simple harmonies, rhythms and melodies. Many of them are dances in binary, ternary or rondo forms. The 1909 *Ballade* for piano anticipated his middle period (1910–22), in which forms become larger, and rhythms and harmonies more daring in the manner of Debussy and Ravel or the later Rachmaninoff. Rich, often non-functional harmony and striking pianistic effects such as tremolos, long trills, alternating octaves and fast repeated chords characterize such works as the Piano Concerto (1912), the Piano Sonata (1921) and the *Habanera* for piano. In Boyle's final period (1922–48), he returned to smaller forms, but now free-composed and with the advanced harmonies, chromatic melodies and more complex rhythms of the middle period compositions. He wrote many pedagogical pieces during these later years.

WORKS
(*selective list*)

Stage: The Black Rose (operetta), unfinished

Orch: Pf Conc., d (New York, 1912); Slumber Song and Aubade, 1915; Sym. Fantasy (Philadelphia, 1916); Vc Conc., 1918; Pf Concertino, 1935; Holiday Ov.

Chbr: Canzone scherzoso, 1904; Quartette, str qt, 1916; Va Sonata, 1919; Vc Sonata, 1928; Ballade élégiaque, pf trio, 1931; Vn Sonata, 1933; other chbr music

Pf: Ballade, 1909; Nocturne (London, 1910); Morning: a Sketch for Pf (New York, 1911); 3 pièces (1911): 1 La prima ballerina, 2 In tempo di mazurka, 3 La gondola; Pf Sonata, B, 1915; Habanera (1919); Caprice, 1928; Obsession, 1928; Suite, 2 pf, 1931–2; numerous other pf pieces

Vocal: The Pied Piper of Hamelin (cant., R. Browning) (London, 1911); Don Ramiro (H. Heine), 1916; *c*50 songs (1909–43), incl. 6 Songs (Heine: *New Spring*), S, pf (London, 1909), La bonne chanson (P. Verlaine), 1v, pf (New York, 1911)

Principal publishers: Carl Fischer, Composers' Music Corp., Elkan-Vogel, Novello, G. Schirmer

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IRENE WEISS PEERY

Boyle, Ina [Selina] (*b* Enniskerry, Co. Wicklow, 8 March 1889; *d* Enniskerry, 10 March 1967). Irish composer. As well as studying the violin and the cello, she took composition lessons with George Hewson and Charles Kitson in Dublin and, by correspondence, with her cousin Charles Wood. In 1920 her *Soldiers at Peace* was performed with great success and *The Magic Harp* received a Carnegie Award. The latter was published and performed in London, as were some partsongs and some orchestral and choral works. In 1928 she studied in London with Vaughan Williams; she continued to have occasional lessons with him until the late 1930s.

Although Vaughan Williams's influence can be heard in Boyle's music, her own musical personality, predominantly serious but with moments of wit and passion, is always evident. She drew her inspiration usually from poetry, and her particular affinity with Edith Sitwell's work is demonstrated in two of her finest works, *From the Darkness* and *Still Falls the Rain*. Her 15 *Gaelic Hymns* remain her most popular choral work. Of her orchestral compositions *Wild Geese* and the Overture are the most frequently performed, revealing an accomplished technique and skilful orchestration. Drama and wit are displayed through a quintessentially Irish voice. Boyle led a quiet, isolated life in Ireland and although she wrote prolifically, it was with little opportunity for performance.

WORKS
(*selective list*)

Stage: Virgilian Suite (ballet), 1930–31; The Dance of Death (masque for dancing, after H. Holbein woodcuts), 1935–6; The Vision of Er (mimed drama/ballet, after Plato: *Republic*), 1938–9; Maudlin of Paplewick (op, after B. Jonson: *The Sad Shepherd*), 1964–6

Orch: The Magic Harp, 1919; Colin Clout, 1921; Glencree (In the Wicklow Hills), sym., 1924–7; Psalm, vc, orch, 1927; The Dream of the Rood, sym., 1929–30; Overture, 1933/4; Vn Conc., 1935; Wild Geese, 1942

Vocal-orch: Soldiers at Peace, chorus, orch, 1916; Hellas (Gk. epitaphs, trans. J.W. Mackail), S, chorus, orch, 1941; The Prophet (A.S. Pushkin, trans. M. Baring), Bar, orch, 1945; From the Darkness, (sym., E. Sitwell), C, orch, 1946–51; No Coward Soul is Mine (E. Brontë), S, str, 1953

Unacc. choral music, incl. Gaelic Hymns (1923–4); works for solo v, str qt, incl. Still falls the Rain (Sitwell), C, str qt (1948); songs; chbr music

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Principal publishers: Chester, Novello, Stainer & Bell

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SARAH M. BURN

Boyleau [Boileau, Beaqua], **Simon** (*fl* Milan and Turin, *c*1544–after 1586). French composer. He is not to be identified with 'Boyleau' to whom a motet in the Medici Codex (*I-Fl* Magl.666) of 1518 is ascribed. In his first madrigal book (1546) he is called 'nobile francese', and in the dedication (to Marguerite of Savoy, daughter of François I) of a manuscript collection of madrigals he wrote 'esser anch'io di nation francese'. His origins are unknown, but he seems to have spent his career in northern Italy. His earliest works were published in the Veneto: the *Madrigali a quatro voci* (1546) was published at Padua, by Fabriano and Bindoni (probably on commission of Girolamo Scotto) and not in Milan as previously thought. Venetian influence is evident in the dedications to his *Motetta* of 1544 and the *Madrigali* of 1546; it appears from these dedications that he spent his First Italian years in Venice.

From 1551 to 1557 Boyleau was *maestro di cappella* of Milan Cathedral; he was replaced by Bartolomeo Torresani in January 1558. From at least the end of 1562 he was active, still in Milan, as *maestro* at S Maria presso S Celso, where he remained through at least January 1569. The works of these years were published in Milan and dedicated to figures in Lombardy. In this same period he assembled (and perhaps copied himself) the set of four-voice madrigals dedicated to Marguerite of Savoy. The collection includes settings of sonnets addressed to Marguerite and her husband, Duke Emanuele Filiberto, as well as an eight-section setting of a canzone by Sannazaro. The manuscript is undated but must come from between 1559, the date of the dedicatee's marriage, and her death in 1574.

In February 1572 Boyleau returned to Milan Cathedral as *coadiutor* to the titular *maestro*, Vincenzo Ruffo; he resumed his previous position of *maestro* a few months later when Ruffo left Milan for Pistoia. Boyleau's service as *maestro di cappella* continued until his final dismissal in March 1577. Perhaps thanks to his preceding rapport with the Savoy court, at the end of 1582 he joined the cappella of Turin Cathedral, where he became *maestro* in April of the following year. Dismissed at the end of 1585, he nevertheless remained some months in the city and in June 1586 was paid by Duke Carlo Emanuele I of Savoy for having instructed a page and for some music.

Boyleau's music is competent if unadventurous. The *Magnificat* settings, dedicated to Carlo Borromeo, are alternatim works of modest dimensions. The motets, conservative in character, were enough esteemed to be intabulated by the Spanish vihuelist Estaban Daza and to be included in anthologies by Berg and Neuber (RISM 1555[11], 1555[12], 1556[9]). His first madrigals represent the Venetian style of the 1530s and 40s. Subsequent collections show him to have been familiar with more recent trends, drawing on the new chromatic possibilities and experimenting with a counterpoint more rhythmically varied and complex. A section of Gesner's *Pandectae* (1548) mentions a treatise 'Simonis Boyleau Galli Musica' (now lost).

WORKS

SACRED VOCAL

Motetta ... nunquam hactenus impressa, 4vv (Venice, 1544)
Modulationes in Magnificat ad omnes tropos ... addito insuper concentu, vulgo falso bordon nominato, ad omnes tonos accomodato, 4–6vv (Milan, 1566)
1 mass, Salve Regina, 2 motets, 4vv, *I-Tn*, Ris Mus ii 4

SECULAR VOCAL

Madrigali ... novamente composti et coretti, 4vv (Padua, 1546)
Il secondo libro dei madrigali et canzoni, 4vv (Milan, 1558)
Madriali, 4–8vv (Milan, 1564)
5 madrigals, 4vv, *I-Tn*, Ris Mus IV 32 (one pubd, 1564)
2 books of madrigals ('terzo e quarto libro') 4vv, lost, *MischiatiI*
1 book of madrigals, 3vv, lost, *MischiatiI*
2 madrigals, *S-Uu*, doubtful

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L. Torri: 'Quattro sonetti musicati per le nozze e in onore di Emanuele Filiberto e Margherita di Francia', *Studi pubblicati dalla regia Università di Torino nel iv centenario della nascita di Emanuele Filiberto* (Turin 1928), 479–92
G. d'Alessi: 'Una stampa musicale dell' 1566 dedicata a San Carlo Borromeo', *NA*, ix (1932), 3–4, 255–9
F. Mompellio: 'La cappella del Duomo da Matthias Hermann di Vercore a Vincenzo Ruffo', *Storia di Milano*, ix (1961), 749–85
F. Mompellio: 'La cappella del Duomo dal 1573 ai primi decenni del '900', *Storia di Milano*, xvi (1962), 507–88
L. Bernstein: 'The Bibliography of Music in Conrad Gesner's Pandectae (1548)', *AcM*, xlv (1973), 119–63, esp. 145
J.A. Bernstein: 'The Burning Salamander: Assigning a Printer to Some Sixteenth-Century Music Prints', *Notes*, xlii (1985–6), 483–501
R. Moffa: 'Musica, poesia e spettacolo alla corte di Torino tra xvi e xvii secolo', *Claude le Jeune et son temps: Chambery 1991*, ed. M.-T. Bouquet-Boyer and P. Bonniffet (Chambey and New York, 1996), 169–76
L. Marchi: *Simon Boyleau: studio biografico ed edizione critica dei Madrigali a quatro voci (1546)* (thesis, U. of Pavia, 1996)
J.A. Bernstein: *Music Printing in Renaissance Venice: the Scotto Press (1539–1572)* (New York, 1998)

JAMES HAAR, LUCIA MARCHI

Boy Monachus, Hugo (*fl c*1400). North Netherlandish composer. He was probably from Dordrecht, where the name occurred frequently at the time, though never as a monk's, and he may be the priest Hugh who was appointed as a singer to the court of Holland at The Hague in 1395. He left one three-voice Dutch song *Genade Venus, vrouwe tzart* in the fragments *NL-Lu* 2720 (ed. van Biezen and Gumbert). Only the cantus is complete. It follows the more complex ballade style of the late 14th century.

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J. van Biezen and J.P.Gumbert, eds.: *Two Chansonniers from the Low Countries: French and Dutch Polyphonic Songs from the Leiden and Utrecht Fragments (Early 15th Century)*, MMN, xv (Amsterdam, 1985)
A. Janse: 'Het Muziekleven aan het Hof van Albrecht van Bieren (1358–1404) in Den Haag', *TVNM*, xxxvi (1986), 136–57

GILBERT REANEY

Boys, Thomas. *See* BOYCE, THOMAS.

Boyvin [Boivin] (*fl c*1540–50). French composer. 12 four-voice chansons published in collections in Paris by Attaingnant (RISM 1544^{7-8}, 1545^{12-13}, 1547^{19} and 1549^{20}) and a three-voice motet (*Levavi oculos meos*) printed by Le Roy & Ballard (1565^{2}) are ascribed to him. Fétis identified the composer with Jean Boyvin, a singer (*basse-taille*) in the chapel of the dauphin, Duke Henri of Orléans, in 1539; he might, however, be identified with Anthoine Boyvin who was organist to Henri in 1543. Most of the chansons use courtly decasyllabic *épigrammes* of eight or ten lines, and the musical settings faithfully reflect the poetic form with regular caesuras after the fourth syllable. Their style is generally suave and homophonic and akin to that of Sandrin. Two, *Je sens l'affection* and *Je cherche autant amour* (both ed. in SCC, ix, 1994), became favourites and were reprinted and intabulated for guitar and lute several times. Another, *Mort sans soleil* (ed. F. Lesure, *Anthologie de la chanson parisienne*, Monaco, 1953), sets Marot's translation of Petrarch's *Lasciato hai morte*, and represents one of the first complete sonnet settings in France.

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FRANK DOBBINS

Boyvin, Jacques (*b* Paris, *c*1653; *d* Rouen, 30 June 1706). French organist and composer. He received his first schooling at the Hôpital des Quinze-Vingts, a Parisian institution for the blind (where his father was an inmate), and held the post of organist there from 1663 to 1674. In July 1674 he became organist at Notre Dame Cathedral, Rouen, after winning a competition in both performance and composition; he remained there until his death. Between 1686 and 1689 he oversaw the building there by Robert Clicquot of a magnificent organ to replace the previous instrument, destroyed by a storm in 1683. A letter of 1689 reflects his enthusiasm for the new instrument, with more than 40 ranks, four manuals and manual-to-pedal couplers. He also served at St Herbland from 1697 to 1702.

Each of Boyvin's books contains eight suites arranged according to the church modes. There are fewer individual pieces in book 2 than in book 1 (51 as against 69), but they tend to be longer and more elaborate. There are no liturgical designations. The music of both books is predominantly secular and colouristic, and exploits the registers of the new Clicquot instrument through such forms as the prelude or *plein jeu*, fugue, duo, trio, ornamented solo and dialogue. The Cymbale of the Echo organ made possible a *Pleins-jeux à trois choeurs* and Boyvin introduced other innovations in *Dessus de tierce en vitesse et accords*, *Concerts de flûte* and *Dialogues de récits*. The dialogues, which conclude most of the suites, are among the longest movements and are often multisectional. The preface to book 1 (translated by F. Douglass) includes a detailed discussion of registration, and the *Traité abrégé de l'accompagnement* contains interesting material on the realization of figured basses; it has been translated into several other languages.

WORKS

Edition: *J. Boyvin: Oeuvres complètes d'orgue*, ed. A. Guilmant and A. Pirro, Archives des maîtres de l'orgue, vi (Paris, 1905/*R*)

Premier livre d'orgue contenant les huit tons à l'usage ordinaire de l'Eglise (Paris, 1689–90); ed. J. Bonfils (Paris, 1969)
Second livre d'orgue contenant les huit tons à l'usage ordinaire de l'Eglise (Paris, 1700); ed. J. Bonfils (Paris, 1977)
Traité abrégé de l'accompagnement pour l'orgue et pour le clavessin (pubd as preface to *Second livre d'orgue*; later separate edns, Paris, 1705, and Amsterdam, n.d.)

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P. Hardouin: 'La jeunesse de Boyvin', *RdM*, lii (1966), 208–10
F. Douglass: *The Language of the French Classical Organ* (New Haven, CT, 1969)
N. Dufourcq: *Le livre de l'orgue français, 1589–1789*, iv: *La musique* (Paris, 1972)
N. Gorenstein: 'Jacques Boyvin, Gaspard Corrette: deux grands organistes rouennais', *La tribune de l'orgue: revue suisse romande*, no.1 (1991), 21–30; no.2 (1991), 12–22; no.3 (1991), 2–11; no.4 (1991), 2–9
F. Sabatier: 'Jacques Boyvin', *Guide de la musique d'orgue*, ed. G. Cantagrel (Paris, 1991), 188–92

ALMONTE HOWELL

Boyvin, Jean. A French singer. He was a singer in the chapel of the dauphin, Duke Henri of Orléans, in 1539; he was identified by Fétis with the French composer BOYVIN.

Božan, Jan Josef (*b* Frýdek, 1644; *d* Chroustovice, nr Chrudim, 1 July 1716). Czech priest and hymnologist. A priest of Chroustovice, he collected sacred songs over a long period. His hymnal, *Slaviček rajský na stromě života slávu tvorci svému prozpěvující* ('A nightingale of paradise, perched on The tree of life, singing glory to its creator'; Hradec Králové, 1719), which bears a dedication to Count František Antonín Sporck, was published posthumously with the count's support. It contains both old and new hymns from Bohemia and other lands, and with about 930 texts and 470 melodies is one of the larger Catholic collections of the period.

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J. Bužga: 'Slaviček rajský Jana Josefa Božana' [Božan's A nightingale of paradise], *Časopis slezského musea*, v (1956), 31–46
C. Schoenbaum: 'Jan Joseph Božans Slavíček rájský (Paradiesnachtigall, 1719) und die tschechischen Katholischen Gesangbücher des XVII. Jahrhunderts', *Studia Hieronymo Feicht septuagonario dedicata*, ed. Z. Lissa (Kraków, 1967), 252–68

JOHN CLAPHAM

Bozay, Attila (*b* Balatonfűzfő, 11 Aug 1939; *d* Budapest, 14 Sept 1999). Hungarian composer. He studied at the Békéstarhos College of Music and graduated from the Liszt Academy, Budapest, as a pupil of Farkas in 1962. In the following year he taught harmony at the Szeged Conservatory; from 1963 to 1966 he worked in the music section of Hungarian radio. A UNESCO Scholarship took him to Paris for six months in 1967, and after his return to Hungary he devoted his time to composition. He became professor of instrumentation and composition at the Liszt Academy in 1979, also directing the Hungarian state concert agency (1990–93). He was awarded the Erkel Prize (1968, 1979), the Bartók-Pásztory Prize (1988) and the Kossuth Prize (1990). He first came to international notice when his String Quartet no.1 was performed at the 1967 International Rostrum of Composers and at the ISCM Festival of the same year.

His use of 12-note technique, the basis of all his music up to 1967, gave prominence to melodic writing, but his stay in Paris led him to a less rigorous serial practice, and to a preoccupation with clusters and timbre. In the 1970s his music was characterized by a combination of its strength of construction and the use of freely organized, aleatory techniques, as in the series of *Improvisations* (1972–8). Aleatoricism is particularly evident in his compositions for Hungarian zither and recorder, both of which he has played at international festivals. In the opera *Csongor és Tünde* (1979–84), which marks a decisive turning-point in his career, he used a 10+2-note system which has remained significant in his subsequent works. In the sonatas which follow the opera traditional forms are followed, and the classical elements that began to appear in the opera become more apparent. This classicism informs the orchestral works of the late 1980s and early 1990s, though his vocal music of the same period is freely expressive.

WORKS
(*selective list*)

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Orch: Pezzo concertato no.1, op.11, va, orch, 1965; Pezzo sinfonico no.1, op.13, 1967; Pezzo d'archi, op.14, str, 1968, rev. 1974; Pezzo concertato no.2, op.24, zither, orch, 1974–5; Pezzo sinfonico no.2, op.25, 1975–6; Gyermekdalok [Children's Songs], op.26, chbr orch, 1976; Variations, op.29, 1977; Improvisations no.3, op.30c, prep pf, str, 1978, rev. 1987; Concertino, op.36, hn, str, 1988–9; Pezzo concertato no.3, op.37, fl, orch, 1990

Chbr: Duo, op.1, 2 vn, 1958; Episodi, op.2, bn, pf, 1959; Str Trio, op.3, 1960, rev. 1966; Wind Qnt, op.6, 1962; Str Qt no.1, op.9, 1964; Tételpár [2 Movts], op.18, ob, pf, 1970; Sorozat [Series], op.19, ens, 1970; Str Qt no.2, op.21, 1971; Malom [Mill], op.23, ens, 1972–3; Improvisations no.2, op.27, rec, str trio, 1976; Tükör [Mirror], op.28, zither, cimb, 1977; Sonata, op.34, vn, pf, 1987–8; Sonata, op.35, vc, pf, 1988–9; Str Qt no.3, op.40, 1996–7

Solo inst: Bagatelles, op.4, pf, 1961; Ritornelli, op.7, vn, 1963; Pf Variations, op.10, 1964; Intervalli, op.15, pf, 1969; Formazioni, op.16, vc, 1969; Improvisations no.1, op.22, zither, 1972; 2 Sonatas, op.33, pf, 1986–7; educational pieces for pf

Vocal: Papírszeletek [Paper Slips] (M. Radnóti), op.5, S, cl, vc, 1962; Kiáltások [Outcries] (A. József), op.8, T, ens, 1963; Trapéz és korlát [Trapeze and Parallel Bars] (cant., J. Pilinszky), op.12, S, T, chorus, orch, 1967; Lux perpetua (A. Károlyi), op.17, chorus, 1969; Két tájkép [2 Landscapes] (A. Fodor), op.20, Bar, fl, zither, 1970–71; 24 Children's or Female Choruses (M. Vörösmarty, S. Petőfi, J. Arany, J. Vajda), 1985; Pezzo sinfonico no.3 (D. Berzsenyi), op.38, solo vv, chorus, orch, 1991–5; Meggyfa [Cherry Tree] (A. Fodor), op.39a, S, pf, 1992; Szegény Yorick [Poor Yorick] (I. Kormos), op.39b, Bar, pf, 1992–3; 8 Choruses (B. Balassi, I. Gyöngyösi), op.41, 1997; educational pieces for children's chorus

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B.A. Varga, ed.: *Contemporary Hungarian Composers* (Budapest, 5/1989), 47–51

JÁNOS KÁRPÁTI/PÉTER HALÁSZ

Božič, Darijan (*b* Slavonski brod, 29 April 1933). Slovenian composer and conductor. He attended the Ljubljana Academy of Music, completing studies with Škerjanc (composition) in 1958 and with Švara (conducting) in 1961. He joined the Pro Musica Viva group of composers and in 1962 won the Prešern Award of the Ljubljana Academy. He was assistant conductor of the Slovenian National Theatre opera company in Ljubljana (1968–1970) and then artistic director of the Slovenian PO (1970–74). He was professor of composition at the Universities of Ljubljana and Maribor until 1995, when he was appointed artistic director of the Slovene National Opera. He was a founder of the Slovene Music Days festival (Ljubljana) in 1974 and the University of Maribor Jazz Centre in 1992.

Božič's music has been strongly influenced by jazz and a keen sense of musical drama. His early concertos for trumpet, trombone and saxophone and his *Sonatas in Cool* show clearly the jazz influence (similar to that on Tippett), and his use of extended tonality and traditional forms. From 1963 he adopted new methods, including a form of serial working and free rhythmic coordination, but with no loss of melodic interest. His frequent use of speakers is well illustrated by the collage tape work *Trije dnevi Ane Frank* ('Three Days in the Life of Anne Frank'), *Polineikes* and *Jago*, a musico-dramatic characterization derived from Shakespeare. Even in chamber works such as *Kriki* ('Screams') and *Collage sonore*, speakers are included in the ensemble.

The development of his dramatic interest into full-scale opera has been achieved by stages. *Ares-Eros* with its collage technique acted as a preparatory study for the opera *Lizistrata 75*, and various short Shakespeare-derived music dramas led him to set *King Lear* (Kralj Lear, 1985) and scenes from *Hamlet*, the title word reversed in *Telmah* (1989). Although Božič has made only modest use of electronic sounds, he frequently uses collage rather than *musique concrète* tape techniques, as in the bitterly ironical but magnificent reinterpretation of the funeral rite in his Requiem of 1969.

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(*selective list*)

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librettos by the composer unless otherwise stated

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Spoštovanja vredna vlačuga [Honoured and Deserving Prostitute] (op), 1960
Jago (happening for 8 performers and tape, after W. Shakespeare and W. Heinrich), 1968; Ljubljana, 20 April 1970
Ares-Eros (music drama, after Aristophanes: *Lysistrata* and other classical texts), 1970; Ljubljana, 12 May 1971
Lizistrata 75 (op, 2, S. Rozman, after Aristophanes), 1975; Maribor, 14 Nov 1980
Kralj Lear [King Lear] (op, after Shakespeare), 1985; Maribor, 20 June 1986
Telmah (musico-dramatic montage, after Shakespeare and R. Bolt), 1989; Opatija, 5 Nov 1990 [abridged version]; Ljubljana TV, 15 June 1991 [complete]

Ballets: Baletska jednočinka [Balletic One-Act Play], 1957; Mali prodajalci [Little Seller], 1957; Gluha okna, 1967
Concert dramas: Bela krizantema [White Chrysanthemum], nar, S, Bar, och, 1976; Maximilien Robespierre, 2 nar, chorus, 2 perc, 1977–8; Štirinajsta [The 14th], 4 nar, chorus, solo vc, orch, tape, 1973–80; Slovenska visoka pesem [Slovene Art Song], 2 actors, chorus, orch, tape, 1980–83
Orch: Pf Conc., 1956; A Sax Conc., 1958; Humoreska, hn, orch, 1959; Trbn Conc., 1960; Tpt Conc., 1961; Improvizacije, 6 groups, 1963; Sym. no.1, 1964–5; Audiografika, cl, trbn, pf, perc, str, 1970; Audiospectrum, 1972; Audiostructurae, pf, orch, 1973; Koncertantna glasba [Concertante Music], 1983; Sicut laudaret Gallus [Festive Ov.], actor, orch, 1987; Concert for 2, sax, chbr orch, synth, tape, 1994; Sym no.2, 1994
Vocal: Ciganske pesme [Gipsy Songs] (cant.), reciter, solo vv, chorus, ens, 1962; Sedmina, 4 reciters, orch, 1966; Šesta pesma iz ciklusa Blaznost [Madness] (G. Strniša), reciter, b cl, tpt, str qnt, 1965; Collage sonore (S. Makarovič), 2 spkrs, cl, tpt, str qnt, 1966; Kriki [Screams] (T. Šalamun), spkr, brass qnt, tape, 1966; Polineikes (D. Smole), 5 reciters, orch, tape, 1966; Slovenske pesmi (cant.), 2 spkrs, Mez, orch, 1973, rev. 1975; Čenčarija [Drivel], youth chorus, chbr orch, 1977; Listi iz dnevnika [Leaves from a Diary] (cant.), 2 narrs, youth chorus, pf, org, db, 1978; Iz pesniske zbirke Mladost [From the Cycle of Poems *Youth*] (cant., T. Pavčka), actor, chorus, ens, 1984
Chbr: Conc. grosso, ens, 1960; Sonata in Cool no.1, fl, pf, 1961; Sonata in Cool no.2, cl, pf, 1962; 5 Sketches, tpt, pf, db, 1963; Sonata in Cool no.3, fl, b cl, hp, 1965; Elongacije, pf, ens, 1967; Polyrhytmia, wind qnt, 1968; Pop Art I, pic, str qt, 2 metronomes, watch, 1969; 3D, tpt, hn, trbn, 1972; ABA 72, cl, pf, 1972; Pop Art III, str qt, 1973; Audiogem I–IV, str qt, 1974; Quaterni, trbn, pf, metronome, 1976; To Duke, cl, pf, synth, 1991
El-ac: Trije dnevi Ane Frank [3 days in the Life of Anne Frank], reciter, 6 insts, elec, all on tape, 1963; Requiem spominu umorjenega vojaka – mojega očeta [Requiem to the Memory of a Murdered Soldier – my Father] (R. Roždestvenski), 5 reciters, chorus, ens, all on tape, 1969; Pop Art II, str qt, tape, 1971; 5 Croquis, 2 pf, audiographic score for 2 pf, computer, 1995; 3 Pieces of Music for Gerry Mulligan, 5 sax, computer, 1996

Principal publishers: Društvo slovenskih skladateljev (Ljubljana), Breitkopf & Härtel

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T. Reich: *Susreti sa suvremenim kompozitorima Jugoslavije* [Meetings with contemporary Yugoslav composers] (Zagreb, 1972), 30–31
N. O'Loughlin: *Slovenian Music since the First World War* (diss., U. of Leicester, 1978)
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A. Rijavec: *Slovenska glasbena dela* [Slovene musical works] (Ljubljana, 1979), 26–34

NIALL O'LOUGHLIN

Bozza, Eugène (*b* Nice, 4 April 1905; *d* Valenciennes, 28 Sept 1991). French composer and conductor. He studied with Büsser, Rabaud, Capet and Nadaud at the Paris Conservatoire where he won *premiers prix* for the violin (1924), conducting (1930) and composition (1934), and also the Prix de Rome with *La légende de Roukmâni* (1934). From 1938 to 1948 he conducted at the Opéra-Comique in Paris and in 1951 he was appointed director of the Ecole Nationale de Musique, Valenciennes, an appointment he held until his retirement in 1975. He was made a Chevalier of the Légion d'Honneur in 1956. Though his large-scale works have been successfully performed in France, his international reputation rests on his substantial output of chamber music for wind. This displays at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities.

WORKS
(*selective list*)

Dramatic: La légende de Roukmâni (fantaisie lyrique, 1, C. Orly), 3vv, orch, 1934, Paris, Institut de France, 30 June 1934; Léonidas (fresque antique, 2, G. de Teramond), RTF, 1947; Beppo ou Le mort dont personne ne voulait (opéra bouffe, 1, J. Bruyr), Lille, Opéra, 1963; La duchesse de Langeais (drame lyrique, F. Forté, after H. de Balzac), Lille, Opéra, 27 April 1967
Ballets: Fêtes romaines (de Teramond), Lille, 1939; Jeux de plage (Bruyr), Lille, 1945
Choral: La tentation de St Antoine (A. Machabey, after G. Flaubert), orat., 1948; Requiem, STB, 1950; Messe de Sa Sainteté Pie XII, 1955; La passion de Jésus (Forté), spkr, chorus, orch, 1963; Messe de requiem, chorus, orch, 1971
Orch: Vn Conc., 1937; Ballade, trbn, orch, 1944; Rapsodie niçoise, 1944; Pax triumphans, sym. poem, 1945; Prélude et passacaille, 1947; Sym., 1948; Concertino, tpt, chbr orch, 1949; Pf Conc., 1955; Conc., str trio, wind, hp, db, 1955; Concertino da camera, fl, str, 1964; 5 movts, str, 1970; Messe solennelle de Ste Cécile, brass, timp, org, hp
Chbr: Sonatine, fl, bn, 1938; Str Qt no.1, 1939; En forêt, hn, pf, 1941; Agrestide, fl, pf, 1942; Andante et scherzo, sax qt, 1943; Variations sur un thème libre, wind qnt, 1943; Pièce sur le nom d'Edouard Nanny, db, pf, 1946; Sonatine, 2 tpt, hn, trbn, tuba, 1951; 3 pièces pour une musique de nuit, fl, ob, cl, bn, 1954; Jour d'été à la montagne, 4 fl, 1954; Symphonie da camera, 2 ob, 2 cl, 2 bn, 2 hn, 1960; Ricercare, vn, vc, 1964; Suite française, 2 tpt, hn, trbn, tuba, 1967; Concertino, pf, wind; Concertino da camera, gui,

str qt; Divertissement, 3 bn; Giration, brass; Luciolles, 6 cl; Nuages, sax qt; Pentaphonie, wind qnt; Serenade, wind qt; Suite, 4 hn; Trilogies, brass; Diptyque, a sax, pf, 1970; Sonata, ob, pf, 1971; Etudes sur des modes karnatiques, fl, ob, cl, bn, tpt, trbn, 1972–3; Suite no.6, cl, pf, 1973; Graphismes, fl, ob, cl, bn, hn, tpt, trbn, 1975–6

Numerous education pieces for solo insts

Principal publisher: Leduc

PAUL GRIFFITHS

Bozzi [Bozi, Bozio], **Paolo** (*b* Bovolone, nr Verona, *c*1550; *d* ?Venice, *c*1628). Italian composer and dramatist. His name first occurs in archival records in Verona from May to June 1574 and again a year later, with the ecclesiastic title 'Don', in the parish registers of S Maria in Organo, Verona; he probably received his early training in music there with Giammateo Asola. Between 7 February and 16 May 1584 he was assistant chaplain at S Biagio, Bovolone; he then moved to Mantua where he was *maestro di canto* at the ducal chapel of S Barbara from June 1584 to August 1587. By 1588 he was in Venice where he was retained by the patrician Pietro Pasqualigo in whose house he wrote the tragedy *Eutheria* (1588); he dedicated his *Canzonette* (1591) to Pasqualigo's eldest son, Vettor. The text of one of these, *Non mi doglio d'amore*, appears in Bozzi's pastorale *Fillino* (1597) where it is sung at the end of Act 3 by Fillino, Silvia and Filli. According to Bozzi's preface, the play had been performed six years earlier by the 'Confederati, e da Costanti Academici' in Verona.

After the death of Zarlino, Bozzi was elected a chaplain at S Severo, Venice, where he joined his former mentor and colleague Asola; his signature appears in the baptismal records between 4 July 1591 and 16 December 1627. In Venice he maintained close ties with the printer Amadino, for whom he edited the madrigal anthologies *Novelli ardori* (RISM 1588^{18}) and *Giardinetto di madrigali et canzonette* (1588^{19}), dedicated respectively to Duke Alfonso Gonzaga and Marco Verità; the latter, a member of the Accademia Filarmonica of Verona, was referred to by Bozzi as 'my patron and master' in the dedication to his tragedy *Cratisiclea* (1591). Both Bozzi's surviving books of madrigals were likewise dedicated to members of the academy, and in 1602 he sent a mass for 12 voices, now lost, to commemorate the anniversary of the founding of the academy; it was not performed until 1 May 1604, when Bozzi was rewarded with the gift of a necklace. Bozzi's sacred works comprise Vesper psalms in anthologies and two eight-voice motets in Asola's *Sacro sanctae Dei laudes* (1600^{3}), supplied with organ bass; he is also the author of several *sacre rappresentazioni* published in Venice.

WORKS

Il secondo libro de madrigali, 5vv (Venice, 1587)

Canzonette, 3vv (Venice, 1591)

Il secondo libro de madrigali, 6vv (Venice, 1599)

Secular works in 1588^{18}, 1588^{19}, 1589^{10}, 1592^{11}, 1593^{5}, 1597^{15}, 1598^{6}

Sacred works in 1590^{7}, 1592^{3}, 1600^{3}

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P.M. Tagmann: 'La cappella dei maestri cantori della basilica palatina di Santa Barbara a Mantova (1565–1630): nuovo materiale scoperto negli archivi mantovani', *Civiltà mantovana*, iv/24 (1970), 376–400

E. Paganuzzi: 'Documenti veronesi su musicisti del XVI e XVII secolo', *Scritti in onore di Mons. Giuseppe Turrini* (Verona, 1973), 543–75, esp. 555

E. Paganuzzi and others: *La musica a Verona* (Verona, 1976), 163

DAVID NUTTER

B quadratum. *See* B MI and ACCIDENTAL, §1.

Brabant, Lambertus (*fl* *c*1430). Composer, presumably Franco-Flemish. His two known works are found only in *I-AO* 15: a Gloria (ascribed 'l. Brabant' in the index as well as over the music) and a Credo (ascribed 'lamberti brabant' in the index only); they are edited in Cobin. Both are for two voices in the same range (an unusual texture, *see* VIRILAS), and it is plain from their placing in the manuscript that the copyist viewed them as a pair (though the Gloria cadences on A, the Credo on G).

He may well be the Johannes Lamberti Brabant who was paid as a singer at Cambrai Cathedral from 1439–40 and a canon from 1442, who died in 1464–5 (Houdoy, 264, 391). The Johannes Lamberts who sang at St Donatian, Bruges, in 1461 is surely too late to be the composer; but it is marginally possible that he is to be identified with Jehan Lambert, dit de la Bassee, a singer in the Burgundian Court chapel paid from 1436 until the end of 1467 (on a list wrongly dated 1468 in Marix, p.260).

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J. Marix: *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420–1467)* (Strasbourg, 1939)

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S. Meyer-Eller: *Musikalischer Satz und Überlieferung von Messensätzen des 15. Jahrhunderts: die Ordinariumsvertonungen der Handschriften Aosta 15 und Trient 87/92* (Munich, 1989)

DAVID FALLOWS

Bračanin, Philip (*b* Kalgoorlie, 26 May 1942). Australian composer. After completing a BA in music and mathematics at the University of Western Australia (1962), he undertook research into the music of Seiber (MA, 1968) and Webern (PhD, 1970), at the same institution. In 1970 he was appointed lecturer at the University of Queensland, where he later became senior lecturer, then reader.

Bračanin's first compositions date from the early 1970s and arose through a desire to find more vital ways of teaching harmony and counterpoint. His Trombone Concerto (1977, rev. 1988) is now recognized as the first of his mature works; it launched him in the genre by which, through some dozen works, he has become best known. In 1994 he turned his attention to writing symphonies, of which by 1996 he had composed three. Bračanin's style represents a reaction against his own doctoral studies in atonality and serialism. His works of the 1980s and 90s feature both luscious late Romantic and elegant neo-classical textures. He has occasionally sought inspiration in the Dalmatian Croatian musical heritage of his forebears. Particularly distinctive is his flexible use of modal fragments, owing much to Seiber, and of slow-moving bass lines, which derive from Mahler and a variety of Slavonic influences. His concerto writing reveals two dominating mood types: mellow, sentimental, even melancholic in slow, middle movements; motoric and vibrantly colouristic in the faster, outer movements.

Bračanin's symphonies show an increasing integration of styles and mood types, the choral Symphony no.2 (1994) incorporating texts on the theme of time by Judith Wright and W.H. Auden.

WORKS
(*selective list*)

Orch: Trbn Conc., 1977, rev. 1988; Heterophony, 1979; Rondellus Suite, str, 1980; Because we have no Time, Bar, orch, 1981; Sinfonia mescolanza, 1982; Vn Conc., 1983; Pf Concertino, 1983; A Picture of RC in a Prospect of Blossom, Bar, orch, 1985; Conc. for Orch no.1, 1986; Cl Conc., 1986; Divertimento, chbr orch, 1986; Throw me a Heaven around a Child, Bar, chbr orch, 1987; Tpt Concertino, 1988; 200 for Orch, 1988; Muzika za Viganj (Dalmation Sojourn), chbr orch, 1988; Conc. for Orch no.2, 1989; Vc Conc., 1990; Dance Poem, chbr orch, 1990; Ob Conc., 1991; Va Conc., 1991; Gui Conc., 1991; Conc., a sax, orch, 1991; Elysian Voyage, str, 1992; Conc., fl, gui, orch, 1993; Dance Tableaus, chbr orch, 1993; Sym. no.1, 1994; Sym. no.2 (J. Wright and W.H. Auden), S, vv, orch, 1994; Sym. no.3, 1995

Chbr and solo inst: Str Qt no.1, 1971; Str Qt no.2, 1977; Sonata mescolanza, pf, 1978; Mescolanza, vc, pf, 1978; Mescolanza, str trio, 1980; Toccata mescolanza, org, 1980; Boutade, trbn, pf, perc, 1981; 5 partite, fl, vc, hpd, 1981; 7 Bagatelles, pf, 1983; 4 Preludes, gui, 1985; Ob Qt, 1986; 3 affetti musicali, fl, gui, 1989; 4 Diversions, gui, 1990; Dances Soulful and Sanguine, cl, va, vc, 1990; Str Qt no.3, 1993; Pf Trio, 1996

Vocal: From the Roundabout Singing Garden, vv, org, 1977; Scherzi musicali, vv, cl, pf, db, 1977; A Woman's Question, S, pf, 1982; Lost in a Long Dream, SATB, 1987; A Quiet Quick Catch of Breath, vv, 1987; Time Flows not You, SATB, 1991; Psalm cxxx, SATB, 4 hn, 1996; 3 Shakespeare Sonnets, SATB, 1996

Principal publisher: Maecenas

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M. Gillies: 'The Flight of the Muse', *Essays in Honour of David Evatt Tunley*, ed. F. Callaway (Perth, 1995), 165–75

MALCOLM GILLIES

Braccini, Luigi [Roberto] (*b* Florence, ?1755–6; *d* Florence, 1791). Italian composer. He was ten when he entered the monastery of SS Annunziata in Florence as a boarding student on 1 July 1766. Having returned home on 13 April 1771, he re-entered the monastery as a novice on 20 August 1772 and assumed the name Luigi. He took orders as deacon in December 1777, and on 2 January 1778 he was sent to the monastery of S Giuseppe in Bologna where he apparently studied with Padre Martini. There he was ordained a priest, and he returned to SS Annunziata on 28 June 1779 to take on the duties of *maestro di cappella*. He provided the church with a large quantity of well-written music in strict style, much of it *a cappella*, before returning to secular life on 9 September 1790 for reasons of health.

WORKS

Ave maris stella, 1780; Credo degli angioli, 2vv; 4 laudi spirituali; Miserere, 4vv, wind insts; Motetto, 6vv, per l'Elevasione, 1792; Responsi dei morti, 3vv; Vexilla, 3vv, insts, 1779: all *I-Fc*

Benedicamus Dominus Deus Israel, 4vv, insts, *Bc*; Responsi del secondo notturno per la notte del S Natale; Sequenza per la Pasqua di Resurrezione, 4vv, insts; 3 Crucifixus: all *Fa*

12 madrigali, 3vv, 1790; 6 terzetti, insts, 1788; Raccolta di varie canzonette, 1790: all *Fc*

Lost: Tantum ergo, 3vv, cited in *EitnerQ*; Miserere, 4vv, and Victimae paschali, 2 S, T, cited in *FétisB*

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C. Fedeli: 'La cappella musicale della SS Annunziata di Firenze', *Conferenze e prose varie* (Siena, 1911), 242
A.M. Vicentini: 'Memorie di musicisti dell'ordine dei Servi di Maria', *NA*, vi (1931), 34–57

JOHN WALTER HILL

Brace. The curved bracket that joins some or all of the staves of a system (*see* SYSTEM) at the left-hand end. In 17th- and 18th-century usage a brace was placed to the left of a complete system, even of orchestral music. Some 19th-century composers (e.g. Schubert and Brahms) used it thus in songs and other chamber music, but by then it was customary to mark off orchestral sections (woodwind, brass, strings) with separate braces. In the 20th century a straight bracket was normally used to distinguish orchestral sections, the brace being reserved for single instruments (piano, celesta, harp) or groups of similar instruments (horns, trombones, first and second violins, *divisi* cellos) using two or more staves. The brace is also used for the solo piano, harp etc. and for the manual staves of organ music.

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RICHARD RASTALL

Bracegirdle, Anne (*b* Northampton, bap. 15 Nov 1671; *d* London, 12 Sept 1748). English actress and soprano. She was brought up in the family of Thomas Betterton and was London's leading actress from 1688 until her retirement in 1707. Her roles often included songs by John Eccles and verses in praise of her performance of his mad song 'I burn' in *Don Quixote* were set by both Purcell and Finger. Dryden described her singing with Doggett in *The Richmond Heiress* (1693) as 'wonderfully good' and Congreve wrote that she performed Venus in Eccles's setting of his *Judgment of Paris* (1701) 'to a miracle'. She was the second female lead in Giuseppe Fedeli's all-sung opera in the Italian style, *The Temple of Love* (1706). She is buried in the east cloisters of Westminster Abbey.

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J.H. Wilson: *All the King's Ladies* (Chicago, 1958)
C.A. Price: *Henry Purcell and the London Stage* (Cambridge,1984)
E. Howe: *The First English Actresses* (Cambridge, 1992)

OLIVE BALDWIN, THELMA WILSON

Brachrogge, Hans (*fl* Copenhagen, 1602–38). Danish composer and singer. He is first heard of in 1602, when he was one of a group of Danish musicians sent by King Christian IV to Venice to study with Giovanni Gabrieli. After his return in 1604 he was in the charge of Melchior Borchgrevinck until in 1611 he was appointed a singer at court. In the same year he was sent with three others (Mogens Pedersøn, Jacob Ørn and Martinus Otto) to England, where for three years they served Queen Anne, the Danish king's sister. Brachrogge is known to have paid another visit to Italy in 1619 and to have been rewarded with a benefice from Roskilde Cathedral in 1621. He figures in the court accounts until 1638, after which nothing is heard of him. His only known music is *Madrigaletti a III voci, libro primo* (Copenhagen, 1619[13]), a set of 21 pieces, including two by Pedersøn (ed. in Dania sonans, ii, 1966). Brachrogge's works are attractive, eminently singable examples of Italianate canzonets, with slightly more serious overtones.

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JOHN BERGSAGEL

Brack [Brakkher, Brachius], **Georg** [Jörg] (*fl* 1507–17). German composer. In 1507 he was court composer in Duke Ulrich of Württemberg's chapel in Stuttgart. At the same time he held the post of Kapellmeister, at least until Heinrich Finck joined the court chapel in 1510. Brack was apparently retained after the dissolution of the chapel on 11 June 1514, living at this period in a house in Stuttgart that the duke had given him. Probably during 1515 he was visited there by Ornithoparchus, who dedicated to him the second book of his *Musicae activae micrologus* (Leipzig, 1517). In the dedication he referred to Brack (who had given him advice) as 'Ducalis cantoriae Wirtenbergensis ductor primarius', praising him and ranking him with Obrecht, Josquin, Isaac and Finck. When the chapel was re-established in 1517 Siess was appointed Kapellmeister, so Brack may already have died.

Five four-voice German songs by Brack survive in printed anthologies, but they do not warrant Ornithoparchus's praise; hence it would appear that the main part of his work has been lost. *Ich rew und klag* enjoyed a wide circulation and was included in Jan z Lublina's tablature. It is remarkable for its good melody and elegant writing; the parallel movement of the individual voices in the manner of Hofhaimer and Finck is especially striking.

WORKS

Erst hebt sich Not und Jamer an, 4vv, 1513², ed. in Cw, xxix (1934/*R*); Ich hoff es sei fast wol müglich, 4vv, 1513², ed. in Cw, xxix (1934/*R*); Ich rew und klag, 4vv, 1519⁵, ed. in EDM, 1st ser., xx (1942); Mein Dienst und Will, 4vv, 1513², ed. in Cw, xxix (1934/*R*); On Zweifel gar, 4vv, 1513², ed. in Cw, xxix (1934/*R*)

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M. Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin, 1963)

HANS-CHRISTIAN MÜLLER

Braconnier, Jean ['Lourdault'] (*d* shortly before 22 Jan 1512). French singer and composer. Several musicians were known by this sobriquet. Braconnier 'dit Lourdault' was a member of three important musical establishments of the late 15th and early 16th century. He entered the service of Duke René II of Lorraine no later than 1478, and was paid as a singer and canon of the ducal chapel of St Georges, Nancy, between 1485 and 1506. His service to René was not continuous, however, for in 1496 he was employed as a *ténoriste* in the chapel of Archduke Philip the Fair of Burgundy, whom he accompanied on his voyages to Spain in 1501 and 1506. By April 1507, after Philip's death, Braconnier had joined the entourage of King Louis XII of France, who then was campaigning in northern Italy. French and papal documents from 1510–12 identify Braconnier as a singer and chaplain of the French royal chapel. He obtained numerous ecclesiastical benefices both in France and in the Low Countries, and his date of death may be estimated from records pertaining to the benefices left vacant by his demise.

Braconnier was highly esteemed as a *basse-contre* singer during his lifetime. A lament on his death was written by the poet Guillaume Crétin (*Oeuvres poétiques de Guillaume Crétin*, Paris, 1932/*R*, ed. K. Chesney, 210–16) in which he is called 'maistre Jehan Braconnier, dit Lourdault, chantre'. Crétin's poem, which also mourns the death of the French composer Antoine de Févin, indicates that his nickname Lourdault ('clod') is derived from a chanson, undoubtedly the song *Lourdault, lourdault* surviving both in monophonic form and in a four-voice arrangement printed in Petrucci's *Canti B* (RISM 1502²), where it is attributed to Compère; it is ascribed in other sources to Ninot le Petit and Josquin.

The only known composition attributed to Braconnier is the chanson *Amours me trocte par la pancé*; it is found in *Canti B* ascribed to 'Lourdoys' and in the Strozzi chansonnier (*I-Fc* Basevi 2442) under the name 'Lourdault'. This piece exemplifies a type of chanson commonly known as a 'four-part arrangement'; it shows effective control of the simpler four-part chanson style popular about 1490–1510, alternating two- and three-part homophony with unadorned diatonic counterpoint of no great complexity.

Other musicians of the period with similar names are a singer Lourdiel, who was among the *petits vicaires* of Cambrai Cathedral in 1484 (according to Pirro); Jean Lourdel, who entered the Cappella Giulia in Rome in 1514 and is identifiable with the Zoanne Lordello in the service of Cardinal Ippolito I d'Este of Ferrara in 1516–17, and who, together with Willaert, accompanied Ippolito to Hungary in October 1517; and 'Iaco. Bracqueriers', whose motet *Cantemus Domino* is extant (in RISM 1555⁸).

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LEWIS LOCKWOOD/JOHN T. BROBECK

Bracquet [Braquet], **Gilles** [Egidius] (*fl* 1551–9). Flemish composer and priest. He was employed by the town of Ypres as a priest and singing master; his name can be found in the town payrolls between 1551 and 1555. He received 12 livres as a Sunday school instructor and music teacher at St Maartens Cathedral. He also received payments for some masses and motets that he had composed, besides incidental gratuities in consideration of certain unspecified services. He is last mentioned in these accounts as *maître de chant* of St Maarten. He may also have worked in Aire-sur-la-Lys, the town celebrated in his motet *Aria precelsis urbs*. In 1559 he was employed as *maître de chant* at Notre Dame in Paris. One of his chansons in the Parisian style, *Venez, venez mon bel amy*, was intabulated for lute and published by Pierre Phalèse (i) (*Theatrum Musicum*, Leuven, 1563). Bracquet's works are extant only in anthologies.

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2 motets: 1556[4], *A-Wn*, *B-BRs*
7 chansons: 1556[17], 1556[18], 1557[9], 1557[12], *E-V*
1 Sp. song

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JOSÉ QUITIN/HENRI VANHULST

Bradbury, William Batchelder (*b* York, ME, 6 Oct 1816; *d* Montclair, NJ, 7 Jan 1868). American church musician, composer, teacher and editor. He was born into a musical family with early opportunities to sing and to play various musical instruments. After his family moved to Boston in 1830 Bradbury studied music with Sumner Hill, attended Lowell Mason's Boston Academy of Music and sang in Mason's Boudoin Street Church Choir. During the 1830s he also gained experience as an organist and teacher, including 18 months as a teacher at singing schools in Machias, Maine. In 1840 Bradbury moved to New York, becoming music director of the First Baptist Church, Brooklyn. During 1841 he became music director of the Baptist Tabernacle of New York, began singing classes for children similar to those of Mason in Boston and published his first collection, *The Young Choir* (compiled with Thomas Hastings, with whom he also collaborated in four later collections). Annual festivals directed by Bradbury with as many as 1000 singing children led to the introduction of music in New York's public schools.

Bradbury spent two years (1847–9) in Europe, mostly in Leipzig, studying the piano with Wenzel, singing with Boehme, harmony with Hauptmann and composition with Moscheles. He wrote letters from Europe to the *New York Observer* and the *New York Evangelist*. Following his return to the USA Bradbury continued teaching music to children, composing and compiling numerous collections of music. His tune book *The Jubilee* (1858) reportedly sold over 200,000 copies. For Sunday schools Bradbury pioneered small collections with cheerful titles, such as *The Golden Chain* (1861) and *Fresh Laurels* (1868), whose sales were reported at 2,000,000 and 1,200,000 copies respectively. Bradbury's most popular Sunday school tune is his setting of *Jesus loves me*. He also composed music for such hymns as *Just as I am without one plea*, *Sweet hour of prayer* and *He leadeth me*, all of which remain in the repertory of most American evangelical churches. He composed several cantatas, the most popular which was *Esther* (1856). In 1854 Bradbury, his brother Edward G. Bradbury and a German piano maker formed the firm which became the Bradbury Piano Company. Bradbury's pianos received the endorsement of Theodore Thomas, William Mason, Gottschalk and others. Following Bradbury's death the firm was controlled by F.G. Smith and was later absorbed into the Knabe Piano Company.

WORKS

59 publications include at least 2 cants., 812 hymn tunes, 28 anthems, 10 motets, 9 glees, 78 secular songs, 5 qts, 10 patriotic choruses and songs, 13 sacred sentences, introits and responses

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HARRY ESKEW

Brade, William [Wilhelm] (*b* 1560; *d* Hamburg, 26 Feb 1630). English string player and composer, active mainly in Germany and Denmark. He was about 30 when, like several other leading English instrumentalists of the time, he left his native country to earn his living in Germany. He was employed at the Brandenburg court until, from 3 November 1594 to 29 September 1596, he served in King Christian IV's court chapel in Copenhagen. He then returned to the Brandenburg court before undertaking another period of service at the Danish court, from 6 September 1599 to 24 February 1606; he visited Berlin in 1603. From 1606 to 1608 he was employed by the Brunswick court at Bückeburg. He also became known in Hamburg, for 16 dances by him appeared there in 1607 in an anthology published by the civic musicians Zacharias Füllsack and Christian Hildebrand, and he himself was a city musician at Hamburg from Easter 1608 to midsummer 1610. He then entered the service of Count Ernst III of Holstein-Schaumburg at Bückeburg, with an annual salary of 400 thalers and a clothing allowance. When he demanded an annual salary of 1000 thalers and threatened to return to Hamburg if he did not receive it, the count instructed his bailiff at Pinneberg, Holstein (in a letter of 16 April 1612), to advise the Hamburg authorities not to tolerate this 'mischievous, wanton fellow' in their city. Brade did, however, become a Hamburg musician again at Easter 1613, moreover as first violinist and thus leader of the entire body of instrumentalists. His annual salary of 52 thalers and six ells of clothing was no greater than that of the other players, but engagements to play for the sumptuous festivities of the well-to-do burghers were a source of considerable extra income. In the summer of 1615 he again left Hamburg and went first to Copenhagen. In 1618 he stayed at Halle, where he described himself as 'Kapellmeister by appointment to the Prince of Magdeburg'; and he held a similar appointment at Güstrow with the Duke of Mecklenburg. In 1619–20 he was in Berlin again, as court Kapellmeister to the Elector Johann Sigismund of Brandenburg, with an annual salary of 500 thalers, and from 23 August 1620 to 29 September 1622 he worked yet again at the Danish court. During this period he probably visited Gottorf, seat of Duke Friedrich III of Schleswig-Holstein. In 1622 he was appointed director of the Hofkapelle there and held the post until 1625. When the Thirty Years War spread to north-west Germany he took refuge in neutral Hamburg, where he spent his last years without holding any official post. When he died, eight funeral songs were published in his memory.

Brade was one of the most important and prolific composers working in Germany and Scandinavia in the early seventeenth century. He began by publishing elaborate five-part pavans and galliards in the English

idiom established by John Dowland, Peter Philips and others, though he experimented in his 1609 collection with suite-like sequences of pavan, galliard and courante or allemande, and included several italianate canzonas – the earliest by an Englishman. In the six-part 1614 collection he ostensibly returned to writing conventional pavan and galliard pairs, though most of them are dances in name only, and have the sharp contrasts of rhythm and character associated at the time with contrapuntal genres. The emphasis in the 1617 and 1621 collections is on functional dance music: the former contains a number of pieces derived from the repertory of English masque dances, while the latter mainly consists of light social dances in the French style, including settings of several popular courantes. Although he advertised his collections as being suitable for various types of instruments he increasingly used an energetic, homophonic idiom particularly suitable for violin consorts. His virtuosic 'coral', a set of divisions on a ground, is ostensibly the earliest solo violin piece by an Englishman, though it is only attributed to him in a late source, and part of it was published in 1684 attributed to the otherwise unknown 'Cornel[i]o Van Smelt'.

WORKS

[45] Newe ausserlesene Paduanen, Galliarden, Canzonen, Allmand und Coranten ... auff allen musicalischen Instrumenten lieblich zu gebrauchen, a 5 (Hamburg, 1609); ed. B. Thomas (London, 1982)

[36] Newe ausserlesene Paduanen und Galliarden ... auff allen musicalischen Instrumenten und insonderheit auff Fiolen lieblich zu gebrauchen, a 6 (Hamburg, 1614); ed. B. Thomas (London, 1992)

[52] Newe ausserlesene liebliche Branden, Intraden, Mascharaden, Balletten, All'manden, Couranten, Volten, Aufzüge und frembde Tänze ... insonderheit auff Fiolen zu gebrauchen, a 4, a 5 (Hamburg and Lübeck, 1617[25]); ed. B. Thomas (London, 1974)

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KURT STEPHENSON/PETER HOLMAN

Bradford. City in England. It is musically distinguished by a strong choral tradition and was an important centre of brass band activity. Its earlier prosperity was due to the wool trade and to rapid and varied development during the Industrial Revolution. In 1786 a three-manual organ by Donaldson of Newcastle upon Tyne was installed in the 15th-century parish church of St Peter as a necessary preliminary to performing Handel's oratorios. On 30 June 1802 Edward Miller of Doncaster conducted a festival of Handel's works in the church. Bradford singers as well as three instrumentalists took part in the first Yorkshire Musical Festival in 1823, by which time a large choral society – described as a 'Musical Friendly Society' – had been in existence for two years. This organization was formed from the choirs responsible for the performance of hymns and Handel choruses at Sunday School anniversaries. When various ameliorative factory acts were passed there was more opportunity for workers to participate in choral music, and by the mid-19th century choral music was flourishing; in addition to the (Old) Choral Society, formed from the Friendly Society in 1843, there were the Classical Harmonists, the Gentlemen's Glee Club, the Church Choral Society and a male-voice Choral Union. For Mendelssohn's *Elijah* singers were brought in from Leeds.

In 1815 Peter Wharton, a woollen manufacturer, formed a brass and reed band from among his employees. Five years later a group of players known by the old title of 'waits' was licensed to perform in Bradford. The John Foster & Son Black Dyke Mills Band, directly descended from Wharton's band, was formed in 1855; a century later it had become one of the best bands in the country. George Haddock, a skilled amateur violinist and collector of old instruments, was host to distinguished performers including J.D. Loder and Ole Bull at his country house, Newlay Hall. Later resident in Bradford, he participated in choral concerts, gave violin lessons and formed a string quartet that performed in the Mechanics' Institute and the old Exchange Buildings.

In 1846 wealthy German immigrants active in the wool trade and resident in Bradford (among them Delius's father, Julius) founded a Liedertafel similar to that already established in Manchester; its activity was short-lived, although it enjoyed a brief renascence in conjunction with the local Schiller-Verein under the direction of Emil Schlesinger. On 31 August 1853 the new St George's Hall (containing a fine Hill organ) was opened, filling the need for a building adequate for large-scale musical performances. The first significant Bradford music festival then took place, conducted by Costa, with a chorus of 220 and an orchestra of 85. Three years later there was a second festival, resulting in the formation of the Festival Choral Society; the first conductor was the chorus master William Jackson of Masham. The qualities of this chorus were so highly regarded that in 1858 they were invited to sing before the Royal Family at Buckingham Palace, and to participate in concerts at the Crystal Palace and St James's Hall. A year later the third and last Bradford music festival took place. The Festival Choir nevertheless continued to exist along with the Old Choral Society, and in 1860, supported by local instrumentalists, undertook a two-day Handel Festival in Durham Cathedral. Frederic Cliffe was accompanist to the Festival Choir from 1873 to 1876. With the advent of the 'prize singing' for glee singers, held in 1864 in the Temperance Hall, a competitive spirit was introduced into local choral activity. In 1875 a Glee Union and in 1882 a St Cecilia Society were founded. The feeling that large-scale performances were excellent in themselves gave rise to numerous oversized

choirs, none more so than the body estimated to have comprised 30,000 which, to the accompaniment of 5000 instrumentalists, took part in a ceremony in Peel Park in 1880. 500 Bradford singers were part of the chorus engaged for the Empire Exhibition at Wembley in 1925.

Concerts of a more general kind were organized by the Harmonic Society in 1818. Until the building of St George's Hall, concerts took place in the Court House, the Mechanics' Institute, or the hall of the Exchange Buildings (1828), where concerts of the short-lived Philharmonic Society (1831–7) were given. In 1847 an interest in chamber music was stimulated by the String Quartet Party, keenly promoted by the German community. However, as a result of the xenophobia rampant in 1914, the Germans were compelled to reduce their activity in local affairs, and Samuel Midgley, a local musician, took on the organization of chamber music concerts from 1911 until 1924. Six years later the Bradford Music Club, responsible for recitals in the Midland Hotel ballroom, was founded by Keith Douglas. Recitals take place from time to time in the university, and in 1976 a chamber orchestra, the Yorkshire Sinfonia, was formed under the violinist Manoug Parikian.

The opening of St George's Hall in 1853 raised hopes that there might be a significant provision of music for the poorer citizens. On 28 April 1858 the Bradford Amateur Musical Society, conducted by Schlesinger, gave a concert 'for the relief of the unemployed poor of Bradford'. The Hallé Orchestra from Manchester first played in Bradford in 1858 and its association with the town remained firm thereafter, to the disadvantage of those who attempted to establish an independent professional orchestra in Bradford (e.g. the failure of the Permanent Orchestra, originally formed from an earlier group of professional players that disbanded in 1892). When the Hallé Orchestra gave the first performance in Bradford of Delius's *Appalachia* in 1913, the *Musical Times* commented that 'it seemed a rather belated introduction of the composer to his native place'. Bradford, however, was well served when the Subscription Concerts were established in 1865; the committee included Julius Delius. In 1926 St George's Hall became a cinema and until its restoration and acquisition by the municipality in 1952–3 the Eastbrook Hall was used for concerts. Opera had a sporadic existence: companies from London visited the town in 1856 and 1861, and on 17 April 1876 the Carl Rosa Company gave the opening performance of the Prince's Theatre. On 6 February 1923 Beecham's British National Opera Company began its career with a performance of *Aida* in Bradford.

As a result of its cultivation in the early Sunday schools and in churches, music was given a prominent place in education. Religious music suitable for teaching purposes was available from publishers in other Yorkshire towns; Bradford contributed through the issue of *Lyra ecclesiastica* in 1844. Bradford was one of the first towns to provide elementary schools with pianos. In 1892 a national conference on the subject of school songs was held and in 1908 a syllabus for vocal music was issued by the education committee. 20 years later Charles Hooper, music adviser to the education committee, was promoting a wider view of school music by arranging for pupils in the city schools to have the opportunity for instrumental tuition. In 1919 St Peter's church was made the cathedral of a new diocese; Hooper became its organist in 1938. In 1966 the University of Bradford was founded; it supports a music fellowship. In partnership with the firm of J. Wood & Sons Ltd, the Bradford computing organ was developed there.

A week-long festival to honour the 50th anniversary of Delius's death was held in Bradford in May 1985, postponed from 1984 on account of the refurbishment of St George's Hall.

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PERCY M. YOUNG

Brady, Tim(othy Wesley John) (*b* Montreal, 11 July 1956). Canadian composer and guitarist. He studied composition with Alan Crossman at Concordia University, Montreal (BFA 1978) and with W.T. McKinley at the New England Conservatory, Boston (MMus 1980), and guitar with Mick Goodrick in Boston (1978–80). Brady divided his early career in Toronto (1980–86) between composition and jazz performance; *Visions* (1984), recorded by the jazz cornet and flugelhorn player Kenny Wheeler with a string orchestra, signalled the convergence of these activities. Brady returned to Montreal in 1987 and in 1989 established his own chamber ensemble, Bradyworks, and began performing as a solo guitarist in electro-acoustic settings. In the latter capacity, which effectively supplanted his work in jazz, he has performed at new music and guitar events in Canada, the USA and Europe, and has recorded his six-movement *Strange Attractors* (1994–7) and several shorter pieces. His larger works attest to an inquisitive yet pragmatic mind. He has moved unapologetically between styles, from the free atonality of *Chamber Concerto* (1985) to the minimalism of *The Songline* (1989–91). Eventually he began to employ compositional techniques suggested simply by the material at hand (e.g. *Revolutionary Songs*, 1993–4).

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(selective list)

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Chbr: Str Qt no.1, 1980; Chbr Conc., pf solo, fl, cl, bn, 2 perc, str qt, db, 1985; ... in the wake ..., fl + a fl + perc, vc + perc, pf + perc, 1985, rev. 1988; Doubling, 2/4/6 kbd/perc/elec gui, 1988; Shadow Painting, fl + a fl, cl + b cl, 2 hn, flugelhorn, perc, hp, va, vc, 1989; The Songline, elec gui, pf, perc, vc, sax, 1989–91; Circling, fl, vib, 1990–91, rev. s sax/cl, vib, 1993; Unison Rituals, sax qt, 1991; Dance me to the End of Love, str qt, elec gui, elecs, 1996

Solo inst: Lyric, pf, 1983; Tessituras, cl, 1983; Sym. in 2 Pts, elec gui, tape, 1989; Dead of Winter, elec gui, elecs, 1991; Time Lapse Exposure, elec gui, digital delay, 1992; Strange Attractors, 6 movts, elec gui, elecs, tape, 1994–5

Vocal: Ranei te take (K. Hulme: *The Bone People*), S, elec gui, pf/synth, perc, 1988; Revolutionary Songs (A. Blok and others), S, elec gui, pf, perc, sax, vc, tape, 1993–4

MARK MILLER

Braein, Edvard Fliflet (*b* Kristiansund, 23 Aug 1924; *d* Oslo, 30 April 1976). Norwegian composer and conductor. His grandfather Christian Braein (1837–1912) was a composer and organist, and his father Edvard Braein (1887–1957) was an organist, composer, conductor and folk music collector: he published *Folkemusikk på Nordmöre* (Oslo, 1938). Braein studied the organ with Sandvold, harmony and counterpoint with Steenberg and composition with Cleve at the Oslo Conservatory (1942–5); he also had composition and conducting lessons with Brustad and Grüner-Hegge, and he was a composition pupil of Rivier at the Paris Conservatoire (1950–51). His music may be characterized as humorous, gay and tuneful.

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(*selective list*)

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Chbr: De glade musikanter, cl, str trio, 1948; other pieces
Vocal: many choral works and songs

Principal publisher: Musikkhuset

PETER ANDREAS KJELDSBERG

Braeunich [Braeunig], **Johann Michael.** *See* BREUNICH, JOHANN MICHAEL.

Braga, (Antônio) Francisco (*b* Rio de Janeiro, 15 April 1868; *d* Rio de Janeiro, 14 March 1945). Brazilian composer. After attending the Asilo dos Meninos Desvalidos he studied the clarinet, harmony, counterpoint and fugue at the Imperial Conservatory. He came to the attention of the provisional republican government in 1889, when he entered a competition for a new national anthem. Although the piece finally adopted was that of Leopoldo Miguéz, Braga was awarded a scholarship for further study in Europe. He studied composition at the Paris Conservatoire (1890–94) with Massenet (an influence on the works he wrote at this time) and published several salon pieces in Paris. In 1896 he settled in Germany, becoming a Wagnerian in attitude and technique. It was in Germany that he wrote the symphonic poems *Marabá* and *Episódio sinfônico* (Rio de Janeiro, 1900), the former treating a Brazilian subject, but without reference to local music. During a short stay in Italy Braga completed his first opera, *Jupira*, which received its première at the Teatro Lírico on his return to Rio in 1900. He was very active as a conductor in Rio and São Paulo, and then took a position as professor of composition at the Instituto Nacional de Música (1902–38). For nearly 20 years he conducted the regular concerts of the Rio Sociedade de Concertos Sinfônicos, founded in 1912. As a composer he followed late Romantic European models, sometimes taking thematic material from national sources, as in the minuet *O contratador de diamantes* (Rio de Janeiro, 1906). Orchestral works form the backbone of his output, but he also left a considerable quantity of church music, chamber works and an unfinished opera, *Anita Garibaldi*; he is best remembered in Brazil as the composer of the patriotic *Hino à Bandeira* ('Hymn to the Flag').

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GERARD BÉHAGUE

Braga, Gaetano (*b* Giulianova, nr Teramo, 9 June 1829; *d* Milan, 21 Nov 1907). Italian cellist and composer. He entered the Naples Conservatory in 1841 to study the cello with Ciandelli and composition with Mercadante, indicating talent in both disciplines. He left in 1852 with the title 'Maestrino di violoncello' and made many concert tours of Europe and the USA. In Vienna he was briefly a member of the Mayseder Quartet.

In 1853 his first opera, *Alina*, was produced at Naples. Over the next 20 years, during which he made Paris and London his principal homes, he composed another eight; though some were staged in Vienna, Paris and Lisbon as well as in Italy, they scarcely fulfilled his early promise, and none remained in the repertory. In 1868 La Scala turned down his *Ruy Blas* in favour of Marchetti's version; it remained unperformed and unpublished, colouring his decision to remain abroad for some 30 years, continuing a successful solo playing career besides composing. As a voice teacher Braga was much sought after; he coached Erminia Frezzolini, towards the end of her career, and Adelaide Borghi-Mamo, for whom he also wrote salon works. Braga's other compositions include orchestral, chamber and vocal music, fantasias on well-known operatic themes, two cello concertos and a method (1878), and salon pieces that enjoyed popularity during his lifetime. Still known is his *Leggenda valacca*, under the name 'La Serenata' or 'The Angel's Serenade', originally a song with cello or violin obbligato; despite describing it themselves as a 'cloying melody', in 1914 HMV listed no fewer than four recordings of it made by such prominent artists as Gluck and Zimbalist, and McCormack and Kreisler.

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LYNDA MACGREGOR

Bragard, Roger (*b* Huy, 21 Nov 1903; *d* Etterbeek, 15 Dec 1985). Belgian musicologist. After concurrently studying Romantic philology at the University of Liège and the history of music at the Liège Conservatoire Royal, he obtained the doctorate in 1926 with a dissertation on the sources of the *De institutione musica* of Boethius. Together with André Pirro at the Sorbonne and with Amédié Gastoué and d'Indy at the Schola cantorum, he was instrumental in improving musicology in Paris. In 1934 he became vice-president of the Société Liégeoise de Musicologie. The following year he replaced Closson as professor of the history of music at the Brussels Conservatory and in 1939 became professor of the same subject at the Chapelle Musicale Reine Elisabeth. In 1957 he was elected director of the Brussels Musical Instruments Museum, which under his management gained a dynamic and international reputation. In 1965 he was appointed to teach the history of musical instruments, Latin texts of medieval musicology and music paleography at the Free University of Brussels. He became a member of the Belgian Royal Academy in 1980. Bragard's research was concerned with the music theorists Boethius and André de Pape, and also native musicians of the Low Countries, for example Lambert de Sayve of Liège. His study of manuscripts enabled him to rediscover in the Terry collection (*B-Lc*) the *Livre d'orgue* of Lambert Chaumont. While his *Histoire de la musique* is an invaluable reference book for all Belgian musicians, his most important work

is indisputably his monumental edition of the treatise *Speculum musicae* of Jacques de Liège.

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MARIE CORNAZ

Braga Santos, (José Manuel) Joly. *See* SANTOS, JOLY BRAGA.

Bragg, Billy [Stephen William] (*b* Barking, 20 Dec 1957). English singer and songwriter. At school he listened to both rock and folk music, and in the 1970s was influenced by the punk band, the Clash. After playing with his own punk band Riff Raff and spending a brief spell in the army, he became a soloist, playing electric guitar and singing with a characteristic East End accent. He pioneered a distinctively English style that combined the raw energy of punk with the older tradition of political folk music. His first album *Life's a Riot with Spy vs Spy* (Utility, 1983) included 'A New England', which became a hit for Kirsty MacColl. His second album, *Brewing Up with Billy Bragg* (Go! Discs, 1984) was followed by the EP *Between the Wars* (Go! Discs, 1985) which showed how his staunchly left-wing views had been influenced by his campaign work during the British miners' strike. In 1986 he founded Red Wedge, a group of rock musicians who supported the Labour Party, and who aimed to involve British youth in politics. It was, however, most successful for its own rousing tours, in which Bragg was joined by other well-known musicians such as Paul Weller. Subsequent albums included *Talking with the Taxman about Poetry* (Go! Discs, 1986), *Workers Playtime* (Go! Discs, 1988) and *Don't Try This at Home* (1991) which included the thoughtful and witty 'Sexuality'. In 1998 he was invited to write new melodies for lyrics written by the American folksinger and activist, Woody Guthrie. The resulting album, *Mermaid Avenue* (1998), showed Bragg's widening musical interests, including American soul, country and rock, but retained his English sense of humour.

ROBIN DENSELOW

Braglia, Onorato. *See* VIGANÒ, ONORATO.

Braham, David (*b* nr London, 1834; *d* New York, 11 April 1905). American composer and conductor of English birth. In 1856 he went to New York, where he was an orchestral leader and composer for Pony Moore's Minstrels, at Tony Pastor's Opera House (from 1865) and at the Theatre Comique (from 1871). During these years he also wrote variety-show songs. In 1872 he set some lyrics for *The Mulligan Guard* by the playwright Edward Harrigan; the resulting march-song, sold to the publisher William A. Pond for only $50, became known worldwide and established the pair as a songwriting team. When Harrigan leased the Theatre Comique in 1876 Braham became his permanent orchestra leader.

Braham's music complemented Harrigan's scripts, which found humour in the mundane life of the urban ethnic neighbourhoods of New York. His deceptively simple harmonies, rhythms and melodies, his small details of variety and his long-term association with a single lyricist and a single publisher made him the best-known American theatre composer of the 1870s and 80s. He produced about 200 published songs for voice and piano. Braham's brother Josef as well as his sons Harry and George were also conductors and songwriters.

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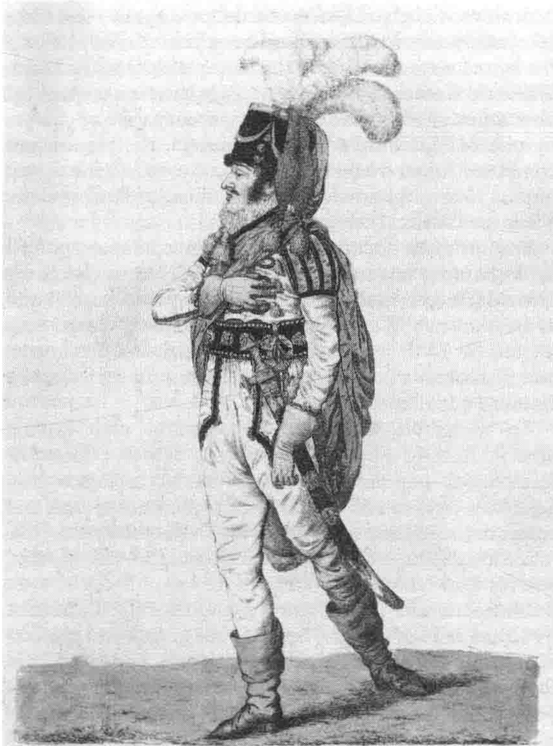
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DEANE L. ROOT

Braham, John (*b* London, 20 March 1774; *d* London, 17 Feb 1856). English tenor and composer. His origins are obscure: both parents (his father is variously described as a German or Portuguese Jew) died when he was young. At the Great Synagogue in Duke's Place the boy's voice attracted the attention of the singer Leoni (Meyer Leon) and of the financier Abraham Goldsmid. Leoni, sometimes described as Braham's uncle, trained him and introduced him as a boy soprano at Covent Garden on 21 April 1787, when he sang Arne's The Soldier, Tir'd of War's Alarms, from *Artaxerxes*, and later at the Royalty Theatre, Wellclose Square. When Leoni went to the West Indies and Braham's voice broke, with Goldsmid's help he became a piano teacher. After his voice had settled he spent three years at Bath studying with Venanzio Rauzzini. He made some appearances there, and met Nancy Storace, a former pupil of Rauzzini. As a result he was engaged in 1796 to sing at Drury Lane in her brother Stephen's opera *Mahmoud*, left unfinished when Storace died that year, but completed by her. He appeared at the Italian Opera in Grétry's *Zémire et Azor*, also at the Three Choirs Festival at Gloucester, before leaving with Nancy Storace for a tour of the Continent. The couple gave concerts in Paris on the way to Italy. In 1798 they reached Florence, where Braham was heard at the Teatro della Pergola. Two years were spent at Milan, where they appeared together at La Scala in Nasolini's *Il trionfo di Clelia*, and where Braham emerged victorious from a contest with Mrs Billington. At Genoa he took lessons in composition. At Livorno he was befriended by Nelson. At Venice Cimarosa wrote *Artemisia* for him, but died in 1801 before completing it (the opera was performed, however, and Braham sang in it). At Trieste he appeared in Martín's *Una cosa rara*.

Braham's foreign success was noted in England. In Vienna he received offers to return to London, and did so by way of Hamburg. Towards the end of 1801 he made his adult début at Covent Garden in *The Chains of the Heart*, soon followed by *The Cabinet*; for this he wrote the music of his own part (see illustration), a procedure he followed for some years, and by which he became the



John Braham as Orlando in Thomas Dibdin's 'The Cabinet': etching by Robert Dighton (i), 1802

collaborator of various composers, including Bishop and Attwood. His ballads, duets and patriotic songs, especially *The Death of Nelson* in *The Americans* (1811), won great popularity. Between 1804 and 1806 he appeared in Italian opera at the King's Theatre, notably in the latter year as Sesto in *La clemenza di Tito*. Braham was a showman who gave his various audiences what they wanted, whether singing of high quality, stirring patriotic sentiment or florid, tasteless ornament. His voice was a magnificent, durable instrument, with a range of *A* to *e″*, the scale so even that the change to falsetto was said to be imperceptible. Scott declared him 'a beast of an actor but an angel of a singer'. His diction was generally agreed to be excellent. In a letter (1816) Mary Russell Mitford wrote:

> He is the only singer I have ever heard in my life who ever conveyed to my very unmusical ears any idea of the expression to which music is susceptible; no one else joins any sense to the sound. They may talk of music as married to immortal verse, but if it were not for Braham they would have been divorced long ago.

'Braham . . . can be two distinct singers', wrote Richard, Earl of Mount-Edgcumbe, who had reservations about him during the early part of his career, but on hearing him sing Handel during the 1834 Festival in Westminster Abbey was impressed not only by the undiminished brilliance of the voice but by the singer's 'most perfect taste and judgment'. He impressed Weber, who wrote the part of Sir Huon in *Oberon* (1826) for him (and at Braham's insistence wrote the aria, 'O, 'tis a glorious sight to see' to replace 'From boyhood trained', and added the Preghiera 'Ruler of this awful hour'); Braham had already sung Max in the first English adaptation of *Der Freischütz* at the Lyceum in 1824.

Braham's liaison with Storace lasted until 1816, when he married Frances Elizabeth Bolton. His worldly success was considerable. The Duke of Sussex was godfather to one of his sons. George IV, on a private occasion when his singing had been especially brilliant, was with difficulty restrained from knighting him on the spot. Braham made a large fortune, but his wife persuaded him to put money into two unsuccessful ventures, the purchase in 1831 of the Colosseum (an entertainment palace designed by Decimus Burton) in Regent's Park, and the building of St James's Theatre in 1836, and he was forced to resume his public career. As his voice had become lower, he appeared at Drury Lane in the baritone title roles of *William Tell* (1838) and *Don Giovanni* (1839). In 1840–42 he made a tour of North America with his son Charles that was only partly successful. In England he continued to sing at concerts in London and the provinces until his final public appearance at one of the popular Wednesday Concerts in March 1852, when he was well over 70. The Brahams had six children. Three sons, Charles, Hamilton and Augustus, became singers. The daughter, Frances, Countess Waldegrave, was a leading social and political hostess of the Victorian era. Braham's illegitimate son by Nancy Storace took holy orders and became a minor canon of Canterbury, in 1851 changing his name to Meadows.

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RONALD CRICHTON

Brahe, May [Mary] **Hannah** (*b* Melbourne, 6 Nov 1884; *d* Sydney, 14 Aug 1956). Australian composer. She studied in Melbourne with Alicia Rebottaro and Mona McBurney. The majority of her 290 published songs were composed in England, where she lived from 1912 to 1939, and published by Allans, Enoch and Boosey. Her most enduringly popular songs (and two of her three musicals) were written in collaboration with Helen Taylor, notably *I Passed by Your Window* (1916) and *Bless This House* (1927–32). She wrote under nine pseudonyms, namely Stanley Dickson (*Thanks Be to God*), Mervyn Banks, Donald Crichton, Alison Dodd, Stanton Douglas, Eric Faulkner, Wilbur B. Fox, Henry Lovell and George Pointer. Her discography lists some 300 performances of 52 compositions, recorded by many great performers. It is however dominated by three songs: *I Passed by Your Window*, *Down Here*, and especially *Bless This House*, which continues to figure prominently in world record catalogues and appears to have attained a permanent place in the repertory. Brahe also wrote two operettas for children and four piano pieces.

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KAY DREYFUS

Brahms, Johannes (*b* Hamburg, 7 May 1833; *d* Vienna, 3 April 1897). German composer. The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music. His works of controlled passion, deemed reactionary and epigonal by some, progressive by others, became well accepted in his lifetime.

1. FORMATIVE YEARS. Brahms was the second child and first son of Johanna Henrika Christiane Nissen (1789–1865) and Johann Jakob Brahms (1806–72). His mother, an intelligent and thrifty woman simply educated, was a skilled seamstress descended from a respectable bourgeois family. His father came from yeoman and artisan stock that originated in lower Saxony and resided in Holstein from the mid-18th century. A resourceful musician of modest talent, Johann Jakob learnt to play several instruments, including the flute, horn, violin and double bass, and in 1826 moved to the free Hanseatic port of Hamburg, where he earned his living playing in dance halls and taverns.

In 1830, as a condition for gaining citizenship (*Kleinbürger*), Brahms joined the local militia as a horn player; he also became a member of a sextet at the fashionable Alster Pavilion. Later he played the double bass and occasionally the flute in the Hamburg Philharmonie, obtaining a regular position as a bass player in 1864 through the influence of his son.

Brahms's parents were married in 1830. His elder sister, Elise (1831–92), experienced poor health throughout her life and was supported generously by Brahms, even after her marriage in 1871. The youngest child, Fritz (1835–86), became a musician; after attempting a career as a concert pianist and living in Venezuela, he settled in Hamburg as a music teacher. Although Brahms was not born into abject poverty, circumstances were precarious, because of Johann Jakob's inability to handle the family's hard-earned income sensibly. The family moved frequently, but their living quarters, though cramped and offering little privacy, were always in respectable working-class neighbourhoods. Tension over money, exacerbated by the great difference in the parents' ages, led Brahms's father to leave his elderly wife in 1864.

Despite personal difficulties, both parents were devoted to their children, a feeling reciprocated by Brahms. Both sons were sent to good private elementary and secondary schools, where their studies included history, mathematics, French, English and Latin. The young Brahms became a voracious reader, borrowing books and buying second-hand volumes. His well-used library of over 800 titles (preserved in the Gesellschaft der Musikfreunde, Vienna) including poetry, fiction, drama, history, art, philosophy, religion and travel, testifies to an abiding love of learning.

Brahms was given lessons on the piano, cello and horn (the family owned a piano and bought him a cello). From the age of seven he studied the piano with Otto Friedrich Willibald Cossel. Within a few years he was accepted for instruction in the piano and music theory, free of charge, by one of Hamburg's leading teachers, the pianist and composer Eduard Marxsen, who conveyed to his young pupil a love and knowledge of the music of Bach and the Viennese Classical composers.

Brahms's first documented performance was as a pianist in a chamber concert in 1843; he played an étude by Henri Herz and took part in a Mozart piano quartet and in Beethoven's Wind Quintet op.16. His first two solo recitals (in 1848 and 1849) included Bach and Beethoven, and fashionable bravura pieces. The second performance received a laudatory press notice.

To contribute to the family's income after leaving school, Brahms gave piano lessons, earned reasonable fees playing popular music at private gatherings and in *Schänken* (respectable working-class places for eating and entertainment), and accompanying in the theatre; he also made arrangements for brass bands and the Alster sextet, and for four-hand piano (some of the last, Anh.IV/6, were published, under the common pseudonym G.W. Marks, by Cranz in Hamburg). The influence of folk and popular music, apparent in his own compositions, had its roots in these activities. (The allegation that Brahms was sent as a boy to play the piano in sailors' bars has been called into question by the recent research of Kurt Hofmann; comments allegedly made by Brahms to Max Friedlaender and Siegfried Ochs provide a basis for this assertion, but testimony from those who knew the young Brahms and his family well speaks to the contrary; laws closely regulating these establishments forbade employment at such a young age.)

The enthusiasms of Brahms's formative years were the poetry of the German romantics, the novels of Jean Paul and E.T.A. Hoffmann, and the music of Bach and Beethoven. He immersed himself in the poetry of Eichendorff, Heine and Emanuel Geibel; he adopted as his pseudonym 'Johannes Kreisler, jun.', after the archetypal emotionally erratic young composer in Hoffmann's *Kater Murr* and *Fantasiestücke in Callots Manier* whose music is fragmentary, bizarre and painfully expressive; and he included in his first solo concerts a Bach fugue and Beethoven's 'Waldstein' Sonata, the latter a work that, together with the 'Hammerklavier' Sonata, informs the opening phrases of his C major Piano Sonata op.1 (1853). In the early 1850s Brahms assembled his favourite remarks on life, art and music by prominent poets, writers, philosophers and musicians in a series of chapbooks he entitled the *Schatzkästlein des jungen Kreislers*.

Brahms's love of folklore – including folk sayings, poetry, tales and music – began during these early years. By the late 1840s he had begun to compile manuscript collections of European folksongs; a notebook of German folk maxims dates from 1855. Linked to this interest was his liking for poems and tales from the age of chivalry. Over the years he acquired such old German books as *Die schöne Magelone, Faust* and *Siegfried*; Herder's collections of folksongs, Arnim and Brentano's *Des Knaben Wunderhorn*, and several volumes by J.L. and W.C. Grimm; the *Nibelungenlied* and the *Edda*; Kretzschmer and Zuccalmaglio's *Deutsche Volkslieder* (the source for the majority of the folklike tunes he arranged for choir

and as solo songs); collections of old English, Scottish and Danish ballads; and popular literature from around the world in German translation. The slow movement of the Piano Sonata in C op.1 was based on a German folksong recast by Brahms as a Minnelied; the comparable movement in the F♯ minor Piano Sonata op.2 (1852) was inspired by a genuine Minnelied poem by Count Kraft von Toggenburg.

When Hungarian political refugees on their way to the USA passed through Hamburg after the suppression of the revolutions of 1848, Brahms was exposed to the *style hongrois*, a blending of Hungarian musical gestures and gypsy performing style. His lifelong fascination with the irregular rhythms, triplet figures and use of rubato common to this style can perhaps be traced to his encounter at this time with the Hungarian expatriate violinist Ede Reményi. Another lasting impression was made by Joachim's performance of Beethoven's Violin Concerto with the Hamburg PO in 1848. The two other works that interested Brahms the most were Beethoven's Fifth Symphony and Mozart's *Don Giovanni*.

Although Brahms's first extant works (the song *Heimkehr* op.7 no.6 and the E♭ minor Scherzo for piano, op.4) date from 1851, he began composing several years earlier. Evidence exists of a Piano Sonata in G minor (mid-1840s), a Fantasia 'on a beloved waltz' for piano (by 1849), at least one piano trio and a 'Lied-Duet' for cello and piano (by 1851). During vacations in Winsen an der Luhe in 1847–8 he wrote several choral works and arranged folksongs for the men's choir he conducted. His musical confidante, Luise Japha, recalled many songs. By autumn 1853, in addition to the sonatas and songs that were his first published works, his portfolio included a string quartet in B minor and a violin sonata in A minor. All these youthful efforts fell victim to Brahms's intense self-scrutiny, which he continued to exercise throughout his life. As late as 1880 he destroyed the first movement of a newly composed piano trio in E♭ after showing it to friends.

Brahms as a youth in Hamburg was recalled by acquaintances as shy and reserved, thoughtful and self-effacing; but he was candid and already very much his own person. Slender, with delicate features, long fair hair, radiant blue eyes and a high voice, he projected a somewhat androgynous image. One also discerns a dual nature in his early works: sensitive settings of poems about the problems of young maidens co-exist with highly energetic instrumental allegros and scherzos suggestive of the athletic prowess of the teenage boy.

2. NEW PATHS. 1853 marked a turning point in Brahms's personal and professional life. On returning from the USA, Reményi resumed his collaboration with Brahms with a recital in January and a concert tour in northern Germany from April to June. Among other places, they visited Göttingen, where Brahms began a lifelong friendship with Joseph Joachim, and Weimar, where he met Liszt, who played the Scherzo op.4 at sight. Brahms's stay at the Altenburg, however, was brief (12–24 June). 'I soon discovered that I was of no use there', he later told Richard Heuberger; 'this was just at [Liszt's] most successful time when he was writing the "symphonic poems" and all that stuff, and soon it all came to horrify me'. Brahms considered himself a 'musician of the future', and his music embodied much that was progressive, but he viewed the path to the future differently.



1. *Johannes Brahms, c1853*

Brahms returned to Göttingen to spend the summer with Joachim, who recognized his genius and encouraged him to meet other prominent musicians, especially Schumann. At the end of August, Brahms departed on a long walking tour in the Rhineland, making the acquaintance of several musicians (including Wasielewski, Ferdinand Hiller and Franz Wüllner). At the country estate of the financier Deichmann in Mehlem he studied Schumann's music, which a few years earlier he had dismissed, and on 30 September he presented himself at the home of Robert and Clara Schumann in Düsseldorf.

To the Schumanns it seemed as if Brahms had 'sprung like Minerva fully armed from the head of the son of Cronus', as Robert observed in his laudatory essay on Brahms, 'Neue Bahnen' (*NZM*, xxxviii/Oct, 1853, pp.185–6). The 'young eagle' showed the Schumanns pieces for piano (including the op.4 Scherzo, the andantes from the sonata op.5 and the sonatas opp.1 and 2), duos for violin and piano, piano trios, string quartets and numerous songs, 'every work so different from the others that it seemed to stream from its own individual source'. Brahms's playing of his compositions was on a grand scale; Schumann remarked how the piano became 'an orchestra of lamenting and loudly jubilant voices', making his sonatas sound like 'veiled symphonies'.

In October Brahms completed the Piano Sonata in F minor op.5 and contributed the scherzo WoO2 to the 'F–A–E' violin sonata written with Schumann and Albert Dietrich for Joachim. During the next two months he went twice to Leipzig, preceded by enthusiastic letters of recommendation from Schumann, to present his compositions to publishers and oversee their printing; while there he performed the sonatas opp.1 and 4 in public and met Julius Otto Grimm, Ferdinand David, Moscheles, Berlioz and, again, Liszt. When he returned to Hamburg for Christmas he was able to report the acceptance of his

first four opuses by Breitkopf & Härtel and the next two by Bartolf Senff.

The new year found Brahms at work on the B major Piano Trio op.8. In March, on learning of Schumann's nervous breakdown, suicide attempt and removal to a sanatorium at Endenich, Brahms returned to Düsseldorf to assist Clara Schumann with the care of her family, the running of the household and the organization of her husband's library and business dealings concerning his music. He remained there throughout Schumann's protracted illness, attending to matters in Düsseldorf while she resumed her career as a concert pianist and reporting to her from Endenich on the condition of her husband, whom she was not allowed to visit. At the same time he conceived a strong romantic passion for her, despite the great difference in their ages. To him Clara Schumann, as wife, mother and musician, represented all that was ideal in womanhood. In June 1854 he dedicated to her his newly composed Variations on a Theme by Robert Schumann op.9; the theme, from *Bunte Blätter* op.99, is joined by variations that draw upon other works by Schumann (as well as a melody by Clara) and are initialled in Brahms's manuscript variously by the calm, introspective 'Brahms' and the mercurial 'Kreisler'. For her part, Clara drew sustenance from Brahms's creativity, which filled a void in her life after the sudden end of her husband's activity as a composer. On a personal level, though feeling a certain proprietary right to his affection, she viewed him much as a mother would a devoted older son.

After the death of Schumann in July 1856, Clara and Brahms took a trip together along the Rhine and into Switzerland during which they no doubt discussed their future and after which they went their separate ways, henceforth to remain the closest of friends, despite occasional intense disagreements. Brahms shared his joys and sorrows with her, and sought but did not always heed her assessments of his new compositions. He also never forgot the debt he owed to Robert Schumann, and in the roles of composer, performer, arranger and editor he strove to perpetuate the legacy of the man who had championed his music.

The 'two natures' of Brahms's personality, revealed musically in the Schumann Variations and acknowledged by Brahms in a letter to Clara Schumann in August 1854, were described by Joachim as 'eine kindlich, genial, vorwiegend ... eine dämonische auflauernde'. This duality is also evident in the contrasts between the demonic scherzos and the gentler trios of the early piano sonatas and the Ballades op.10, composed at this time. Two letters from 1854 offer vivid accounts of Brahms the self-styled, now confident young Romantic who let nothing interfere with his art. In April, Julius Otto Grimm wrote to Joachim:

> Br— Kr—. . . is full of crazy ideas – as the Artist-Genius of Düsseldorf he has painted his apartment full of the most beautiful frescoes in the manner of Callot, i.e., all kinds of grotesque visages and faces of Madonnas.

(The reference is to the engravings of Jacques Callot and E.T.A. Hoffmann's *Fantasiestücke in Callots Manier*.) The following October Joachim characterized Brahms as

> egoism incarnate, *without himself being aware of it*. He bubbles over in his cheery way with exuberant thoughtlessness . . . the things that do not arouse *his* enthusiasm, or that do not fit in with *his* experience, or even with *his* mood, are callously thrust aside . . . He will not make the smallest sacrifice of his intellectual inclinations – he will not play in public because of his contempt for the public, and because it irks him – although he plays divinely.

Brahms's withdrawal from the broader stage of German musical life in the later 1850s was nearly complete. After the publication of his Ballades op.10 in February 1856, he released no other works until the end of 1860. In the 1855–6 season, in need of money, he resumed concert activities, playing solo and chamber works and for the first time with orchestra, in Mozart's Piano Concerto K466 and Beethoven's fourth and fifth Concertos. But during the rest of the decade his appearances were sporadic. In autumn 1857 he accepted a well-paid, three-month position as piano teacher, pianist and conductor of the amateur choral society at the court in Detmold, a post to which he returned the following two autumns. In 1859 he founded an amateur women's choir in Hamburg which he conducted for the next three years. Otherwise the mid-and late 1850s were a time of intense self-scrutiny and musical study. Schumann's mental deterioration caused Brahms to ponder the relationship between creativity and insanity. His romantic involvement with Clara Schumann and in autumn 1858, with Agathe von Siebold (a professor's daughter in Göttingen), forced him, at least to his own way of thinking, to choose (as his hero Kreisler had) between the married life of 'die guten Leute' and the existence of 'echte Musikanten', who draw inspiration from the veneration of idealized women but must forgo normal intimate relations. During the summer of 1855, with little to show from recent efforts at composition, Brahms wrote to Clara Schumann that he felt he no longer knew 'at all how one composes, how one creates'. But an exchange of polyphonic exercises and compositions with Joachim soon sharpened his contrapuntal skills; renewed study of early music and folksong for his own edification and in conjunction with his conducting duties grounded his art in tradition and enriched his melodic, rhythmic and textural vocabularies; and work on his *Sturm und Drang* Piano Concerto in D minor op.15 and the two neo-classical Serenades opp.11 and 16 (written for Detmold) initiated him into the art of orchestration.

Products of Brahms's studies of counterpoint and early music included Baroque-style dance pieces, preludes and fugues for organ, and neo-Renaissance and neo-Baroque choral works (motets and a canonic mass); the variation set in the B♭ String Sextet op.18 (1860), which extends the tradition of the folia, likewise testifies to his knowledge and love of earlier styles. Inspired by Agathe von Siebold, Brahms composed a number of songs and duets in 1858; for his women's choir in Hamburg he wrote many original works and arrangements of folksongs. The Variations on an Original Theme op.21 no.1 and on a Hungarian melody op.21 no.2 (both for solo piano) and the passionate opening movement of the Piano Quartet in C minor op.60 also come from this decade. In July 1862 Brahms sent Clara Schumann the prototype of what became the first movement of his C minor Symphony op.68 (at that time without a slow introduction).

The composition that occupied Brahms most during the 1850s was the D minor Piano Concerto. The opening of the first movement was written in spring 1854 as part of the opening Allegro of a two-piano sonata. Realizing that its gestural language exceeded the capabilities of two pianos, he attempted to orchestrate the movement during the summer, with the assistance of Grimm, Joachim and

Marxsen. It was not until February 1855 that he thought to recast the symphonic movement as a concerto, and not until autumn 1856 that recomposition was completed. The Rondo-Finale was finished soon after, and the Adagio, which Brahms described as a 'gentle portrait' of Clara Schumann and whose opening melody he underlaid in his manuscripts with the text 'Benedictus, qui venit, in nomine Domini!' (from over the entrance to the monastery in Hoffmann's *Kater Murr*, where Kreisler finally found peace), was written late in December. But matters of form and orchestration were still being settled even after the first public performances at Hanover and Leipzig in January 1859. After the investment of so much energy, it was a keen disappointment for Brahms that the concerto's première in the Leipzig Gewandhaus was greeted with hostility by both audience and critics. 'The work ... cannot give pleasure', observed Edward Bernsdorf, the conservative critic of *Signale für die musikalische Welt*; 'save its serious intention, it has nothing to offer but waste, barren dreariness truly disconsolate ... one must ... swallow a dessert of the shrillest dissonances and most unpleasant sounds'. Although Brahms tried to appear philosophical about the fiasco, a note of pain sounded forth in his letter to Joachim:

> my concerto here was a brilliant and decided – failure .... The first movement and the second were heard without a sign. At the end three hands attempted to fall slowly one upon the other, at which point a quite audible hissing from all sides forbade such demonstrations. ... In spite of all this, the concerto will please some day, when I have improved its construction. ... I believe it is the best thing that could have happened to me; it makes one pull one's thoughts together and raises one's courage. ... But surely the hissing was too much?

Instead of establishing him as a composer of the first rank, the Leipzig performance cast a pall over his career, jeopardizing prospects with publishers. When Breitkopf & Härtel rejected a group of works in 1860, including the piano concerto, Brahms turned to the small Swiss publishing house of J. Rieter-Biedermann, which accepted the concerto and subsequently published many songs and choral works, including the *German Requiem*, and to the German firm N. Simrock, which eventually became Brahms's major publisher.

During the 1850s Brahms's opposition to the literary-orientated music of Liszt and his circle grew. In March 1860, enraged by an editorial in the *Neue Zeitschrift für Musik* claiming that all serious musicians of the day subscribed to the cause of the New German School, Brahms collaborated with Joachim to draft a manifesto deploring the 'Music of the Future' (i.e. that of Liszt, but not Berlioz and Wagner) as running 'contrary to the inner spirit of music', that is, to the need of music to progress according to its own logic. Prematurely leaked to the press while still being circulated for the signatures of other like-minded musicians, the document, published over the names of only Brahms, Joachim, Grimm and Bernhard Scholz, was soundly ridiculed and became an embarrassment to Brahms, who never again expressed his position on artistic matters in such a public manner.

3. First maturity. During the first half of the 1860s Brahms produced an illustrious series of chamber works (two string sextets, a piano quintet, two piano quartets, a horn trio and a cello sonata) and piano pieces (variations on themes by Schumann, Handel and Paganini), as well as numerous songs and solo vocal ensembles (including the Platen and Daumer lieder op. 32 and most of the *Magelone* Romances op.33), and, on the lighter side, dance music (the Waltzes op.39). Brahms's study of his musical heritage now encompassed both the larger forms and the short popular dances of Schubert. In instrumental music the imaginative Lisztian thematic transformations that had animated and unified the highly Romantic early piano sonatas were replaced by a balance of emotional and intellectual elements achieved through motivic and thematic projection (termed 'developing variation' by Schoenberg); bold tonal shifts and large climaxes are reminiscent of Beethoven, but long, evolving melodies and major-minor inflections recall Schubert; ländler rhythms and folkmusic drones at times introduce a popular element. The style Brahms developed during this period is in evidence for the rest of his career.

In autumn 1862 Brahms made his first trip to Vienna, where, with introductions in hand from Clara Schumann and other friends, he was rapidly accepted into the foremost musical circles and performed a series of solo and chamber concerts. His repertory included two works with special appeal for his Viennese audiences (both completed in 1861): the Handel Variations op.24, with its evocations of variation sets by Bach and Beethoven, and the G minor Piano Quartet op.25, with its rondo-finale imitating the cimbalom and fiddle playing of the gypsies. Among new acquaintances were the pianist Julius Epstein, the violinist Joseph Hellmesberger (with whose string quartet Brahms performed his two piano quartets), Otto Dessoff, director of the Philharmonic Concerts, the piano maker J.B. Streicher, and the pianist Carl Tausig, with whom Brahms shared a special interest in the music of Wagner.

Brahms had long coveted the conductorship of the Hamburg Philharmonische Konzertgesellschaft, but in autumn 1862 he was passed over in favour of the celebrated baritone Julius Stockhausen (the post eluded him again in 1867). In spring 1863 he accepted the directorship of the Vienna Singakademie, which he conducted for the 1863–4 season, presenting *a cappella* Renaissance works; a Bach cantata, portions of another and the *Christmas Oratorio*; and works by Beethoven, Mendelssohn and Schumann, and pieces of his own.

In the autumn of 1862 Brahms met Wagner, who listened appreciatively to his playing of the Handel Variations. Much has been written about the differences between these two strong musical personalities; from the late 1860s Wagner wrote a number of highly critical remarks about Brahms's music. Critics such as Eduard Hanslick, having little sympathy for Wagner and his music, adopted the banner of Brahms as their standard. For his part, Brahms considered himself a supporter of Wagner, telling friends that he understood Wagner's music better than anyone. He even helped the avid Wagnerites Carl Tausig and Peter Cornelius prepare performing materials for Wagner's concerts in Vienna during the 1862–3 season; in 1870 he attended the first productions of *Das Rheingold* and *Die Walküre* in Munich. Although Brahms possessed a keen dramatic instinct and ventured to compose such works as the cantata *Rinaldo* op.50 and the Alto Rhapsody op.53, he never found a libretto to his liking.

During the summer of 1864, while on vacation in Baden-Baden, Brahms became friendly with the conductor Hermann Levi, who remained one of his closest musical confidants into the mid-1870s, when their friendship

foundered over personal and artistic differences. He also renewed his acquaintance with the engraver and photographer Julius Allgeyer. Allgeyer introduced him to the work of Anselm Feuerbach, whose coolly classical paintings were among Brahms's favourites. For five more summers during the years 1865–72 Brahms returned to Baden-Baden, taking rooms in the village of Lichtenthal, a short distance from the small house occupied by Clara Schumann and her family, in order to compose amidst the natural beauty of the Black Forest. In future summers he retreated to country settings in Germany, Switzerland and Austria for the same purpose.

Although Brahms continued to spend as much time as possible in Vienna, financial problems prompted him to undertake lengthy concert tours in Germany, Switzerland, Austria, Hungary, Denmark and the Netherlands during the years 1865–9. His repertory was extensive, ranging from Bach to his own compositions, including works by Haydn, Mozart, Beethoven, Schubert and Schumann, and many lesser-known pieces by Scarlatti, Couperin, Rameau, Gluck, Bach's sons and Clementi. In addition to solo concerts, he performed frequently with Joachim and, with Stockhausen, pioneered the full presentation of the song cycles of Beethoven, Schubert and Schumann.

In February 1865 Brahms was profoundly shaken by the death of his mother. Soon afterwards he worked on the *German Requiem* op.45, completing six movements by the end of the summer of 1866 (there is no definite evidence that the work was conceived in the 1850s after the death of Schumann or that the texts of these movements were assembled in 1861). After a performance of the first three movements in Vienna to mixed reactions on 1 December 1867 and the première of the six movements in Bremen to tumultuous applause on Good Friday 1868, a seventh movement, the soprano solo 'Ihr habt nun Traurigkeit', was added and the complete work received its première at the Leipzig Gewandhaus on 18 February 1869. The critical acclaim that it received and its progress through Germany, Switzerland, the Netherlands, England and even as far as Russia established Brahms as a composer of major significance.



2. *Johannes Brahms with Julius Allgeyer and Hermann Levi*

In 1868 Brahms completed *Rinaldo* op.50, a lengthy cantata for tenor, male chorus and orchestra (on a text by Goethe) that he had begun in 1863. Other works for choir and orchestra followed: the Alto Rhapsody op.53 (1869, also Goethe), a personal response to the marriage of Julie Schumann, for whom Brahms had secretly harboured an affection; the *Schicksalslied* op.54 (completed 1871, Hölderlin); the *Triumphlied* op.55 (1870–71, biblical texts), an expression of strong patriotic feelings after the German victory in the Franco-Prussian War and dedicated to Emperor Wilhelm I; and later *Nänie* op.82 (completed 1881, Schiller) and *Gesang der Parzen* op.89 (1882, Goethe), the former a response to the premature death of Feuerbach.

Brahms also continued to work in the intimate genres. In 1868 he supplemented the songs gathering in his portfolio since at least 1856 to issue five collections totalling 25 songs (opp.43, 46–9). The *Liebeslieder Walzer* op.52 (1869, on lyrics by Georg Friedrich Daumer, one of Brahms's favourite poets) express the joyous expectation of love fulfilled; the *Lieder und Gesänge* op.57 (1871, also on poems by Daumer) is perhaps his most sensual collection of songs. Such pieces as the piano waltzes op.39, the *Liebeslieder Walzer*, the first two books of Hungarian Dances, and the *Wiegenlied* op.49 no.4 endeared Brahms to music-making amateurs.

During the 1860s Brahms's affections were captured by several young women. As well as his infatuation with Julie Schumann in 1869, he had almost proposed to Ottilie Hauer, a Viennese girl with whom he spent many hours in 1863 reading Schubert's songs and his own; and his attraction to Elisabet Stockhausen (later married to the composer Heinrich von Herzogenberg) was so strong that he withdrew from giving her piano lessons. In the end, though, he maintained his personal freedom, in the service of his musical aspirations. His father's case was quite different: a little over a year after his wife's death, he married Caroline Schnack, a widow 18 years his junior. Brahms appreciated her care of his father and respected her as he had his own mother, and in later years provided her with regular financial assistance.

4. At the summit. In November 1872 Brahms conducted his first programme as director of the concerts of the Gesellschaft der Musikfreunde in Vienna, a position he retained for three years. He had long restrained himself from accepting any sort of official position, in order to protect his freedom to compose; his work in Detmold had left most of his year free, and his tenure with the Singakademie had lasted only one year. In 1870 he had declined nomination as conductor of the Gesellschaft orchestra, but two years later, after the death of his father and as he approached his 40th birthday, he accepted the directorship of both orchestra and choir. Earlier that year he moved into lodgings at Karlsgasse 4, near the Musikverein, where he remained for the rest of his life, living first in two modest rooms, later in three.

As music director Brahms reorganized the Gesellschaft orchestra, replacing amateurs with professionals from the court opera orchestra, and demanded extra rehearsal time. He brought to his Viennese audiences a rich repertory of 'early music': works by J.G. Ahle, Eccard, Isaac and Jacob Handl; four Bach cantatas (BWV4, 8, 34 and 50) and the *St Matthew Passion*; and Handel's 'Dettingen' *Te Deum*, the Organ Concerto in D minor,. the ode *Alexander's Feast* and the oratorios *Saul*, *Alexander's Feast* and *Solomon*. Also presented were symphonies by Haydn, Mozart's oratorio *Davidde penitente*, Cherubini's C minor Requiem, Beethoven's Choral Fantasy and *Missa solemnis*, and works by Mendelssohn, Schubert, Ferdinand Hiller, Volkmann and Schumann (*Des Sängers Fluch*, music to *Manfred*, Fantasy for violin) and by Brahms's contemporaries Bruch (*Odysseus*), Dietrich, Goldmark, Joachim and Rheinberger. Of his own works he conducted the *German Requiem*, the Alto Rhapsody, the *Schicksalslied* and the *Triumphlied*. The critics commented on the seriousness of his programmes and the choir initially resisted his repertory. However, his departure from the post was amicable and he remained on good terms with the Musikverein for the rest of his life.

For many years Brahms had struggled to master two genres dominated by Beethoven: the string quartet and the symphony. In the summer of 1873 he completed the first two string quartets (op.51, in C minor and A minor) that he considered worthy of publication. During the winter of 1873–4 he added the final movements to the Piano Quartet in C minor op.60, which he had begun in the mid-1850s and continued to polish through 1875. After three serious chamber works in minor keys the joyous and bucolic String Quartet in B♭ op.67, written while he was on vacation in Ziegelhausen near Heidelberg in 1875, provided a welcome contrast.

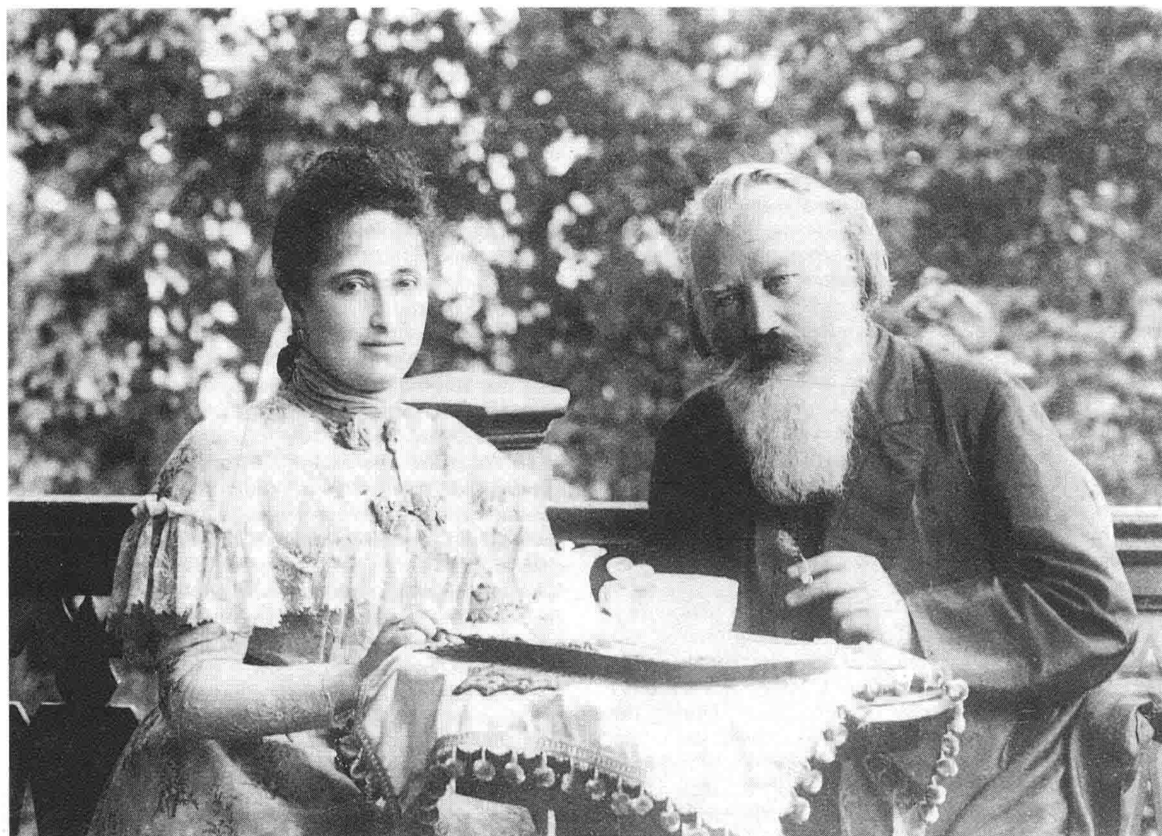
Brahms resumed the composition of purely orchestral music in 1873 with the Variations on a Theme by Haydn op.56, working in the extended form with which he felt most comfortable (the piece was first drafted in its version for two pianos). No less than a 'grand symphony' was now expected of him, and in summer 1876 he brought to completion the Symphony no.1 in C minor op.68, which had occupied him at least since 1862. Such was his striving for perfection that even after it had been performed for an entire season, to ever-mounting acclaim, he recast the slow movement before allowing publication.

The Symphony no.2 in D op.73 soon followed (1877), its pastoral mood standing in clear distinction to the dark ruminations and mighty forces of its predecessor. Another pair of contrasting orchestral works date from the summer of 1880: the jocular Academic Festival Overture op.80, based on student songs (for the occasion of the conferral on Brahms of an honorary doctorate by the University of Breslau), and the Tragic Overture op.81, whose completion might have been prompted by the death of the painter Feuerbach in January (although, from the handwriting, sketches can be dated as pre-1872). The summers of 1883–5 were also devoted to orchestral composition, yielding Symphony no.3 in F op.90 (1883) and no.4 in E minor op.98 (1885). Three concertos complete Brahms's mature orchestral works: the Violin Concerto in D op.77 (1878), composed for and in close collaboration with Joachim; the Second Piano Concerto in B♭ op.83 (1881), dedicated to Marxsen; and the Double Concerto for violin and cello op.102 (1887), written for Joachim and Robert Hausmann.

While completing the Violin Concerto Brahms began work on the Violin Sonata no.1 in G op.78, which he finished during the following summer. An illustrious series of six chamber works followed: Piano Trio no.2 in C op.87 and String Quintet no.1 in F op.88 (both completed in 1882); the Cello Sonata no.2 in F op.99, the Violin Sonata no.2 in A op.100, and the Piano Trio no.3 in C minor op.101 (all 1886); the Violin Sonata no.3 in D minor op.108 (1886–8); and the String Quintet no.2 in G op.111 major (1890). During the 1870s and 80s Brahms added to the works for solo piano the eight *Klavierstücke* op.76 (1871 and 1878) and the two Rhapsodies op.79 (1879), and continued to compose choral music (both with and without piano accompaniment), quartets and duos for solo voices with piano (most notably the *Neue Liebeslieder Walzer* op.65 and *Zigeunerlieder* op.103), and solo lieder.

1874 marked the resumption of Brahms's travels as concert pianist and the beginning of invitations as guest conductor. The works performed were most often his own. Compositions written in spring and summer would receive trial performances the following autumn and winter – only then were they sent to the publisher. Over the next two decades Brahms appeared in all the major cities in Germany, the Netherlands and Switzerland, and in Budapest, Prague and Kraków. From 1881 he developed a special relationship with the court orchestra at Meiningen, first under Bülow, later under Fritz Steinbach. This highly trained ensemble of 49 players gave Brahms an opportunity to hear *Nänie*, the Second Piano Concerto and the Fourth Symphony before their official premières. Brahms was welcomed as an honoured guest by Duke Georg III and his wife, and was presented with the Meiningen Commander's Cross and Grand Cross, yet court etiquette was waived so that this man of the people could reside there as simply and agreeably as possible. He expressed his gratitude by dedicating the *Gesang der Parzen* op.89 to the duke. In 1882 Brahms toured with Bülow and the Meiningen orchestra, presenting his two piano concertos and the Academic Festival Overture to audiences in Berlin, Kiel and Hamburg (with Brahms and Bülow sharing soloist duties); subsequent tours took them to Budapest, Graz and Vienna in 1884 (with the piano concertos and the Third Symphony) and to the Rhineland and the Netherlands in 1885 (with the Fourth Symphony). Brahms's performing schedule was at times extremely intense during the 1880s; in the 1881–2 season, for example, he played his Second Piano Concerto 22 times in as many cities during a three-month period.

As his fame spread across the Continent and on to England and the USA, Brahms was repeatedly honoured by his peers and aristocratic admirers. In addition to the awards from Breslau and Meiningen, he received the Bavarian Order of Maximilian for science and art (1873, with Wagner), the Gold Medal of the Philharmonic Society in London (1877), a knighthood in the Prussian Order 'Pour le Mérite' for Science and Art (1887), the honorary presidency of the Tonkünstlerverein in Vienna (1886), the Knight's Cross of the Imperial Austrian Order of Leopold (1889), the freedom of Hamburg (1889), honorary membership of the Beethoven-Haus in Bonn (1889), and the Austrian Order for Art and Science (1895). In 1876 he declined an honorary doctorate from the University of Cambridge because he was unwilling to travel to England.



3. Brahms with Adele Strauss

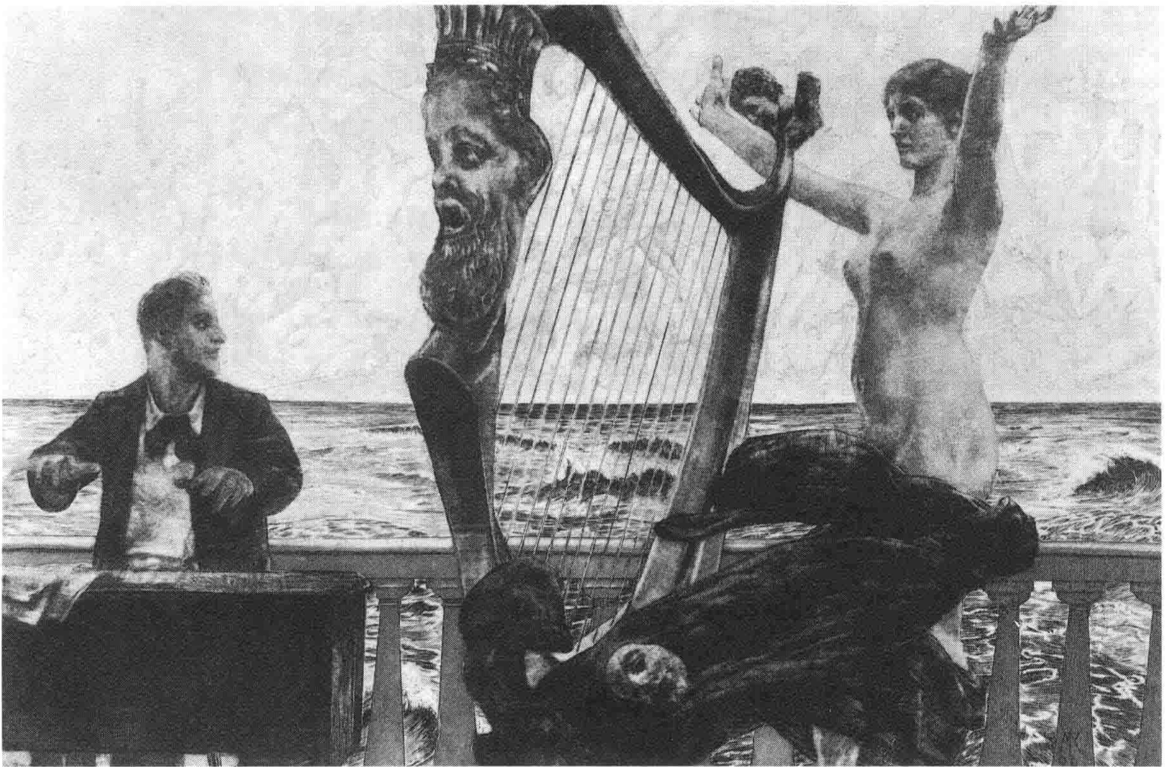
With the income from concert appearances and sizable honoraria from the sale of compositions Brahms had more than enough money to support his modest style of life, and he amassed a substantial fortune that, in later years, he allowed his publisher Simrock to invest for him. Since there was no longer any need for an official position, he turned down offers, including that of music director in Düsseldorf (1876) and head of the Cologne Conservatory (1884). Brahms was generous with his money, helping his family and aspiring young musicians, and underwriting scholarly projects of Gustav Nottebohm and Friedrich Chrysander. His most extravagant expenditure on himself was for eight lengthy trips to Italy between 1878 and 1893 in the company of various friends and colleagues. Otherwise he lived frugally, taking his main meal at the favourite gathering place for Vienna's musicians, the inn Zum roten Igel.

Young composers with whose music Brahms felt empathy also received assistance. As an adjudicator, he recommended that Dvořák should be awarded the Austrian State Stipendium for several years, encouraged Simrock to publish his works, offered financial support to him and his family, and even helped with the proofreading of his scores. He also recommended to Simrock the music of Walter Rabl and Gustav Jenner, the latter Brahms's only composition pupil (1889–95).

Brahms's large circle of friends included musicians, writers, artists, scholars and music-loving members of the professional and wealthy business classes. In the years 1874–92 Elisabet von Herzogenberg in Leipzig emerged as one of Brahms's most trusted musical advisers, who – as well as Clara Schumann and Theodor Billroth – offered him sensitive and frank assessments of his works; he dedicated the Rhapsodies op.79 to her. Brahms's relationships with the composers Karl Goldmark and Johann Strauss the younger were always cordial; he travelled in Italy with Goldmark and spent vacations in Bad Ischl near the Strausses. In the 1870s the baritone George Henschel was often in close contact with Brahms; in later years the young composer Richard Heuberger was a regular member of Brahms's Vienna circle. Both friends wrote important memoirs.

With the poet Klaus Groth, several of whose lyrics he set to music, Brahms could share an enjoyment of the Low German dialect of their common ancestral Ditmarsch homeland; with the Swiss poet and writer Josef Victor Widmann, who unsuccessfully tried to supply Brahms with an opera libretto, he could enter into discussions of literature, current events, scientific progress and religion, and enjoy travelling in Italy. The German poet and novelist Paul Heyse (who was later a Nobel prizewinner) and the Swiss writer Gottfried Keller were also friends of Brahms, who set their poems.

In addition to Feuerbach, the artists associated with Brahms included the celebrated Berlin painter and illustrator Adolf Menzel, the psychological interpreter of classical mythology Arnold Böcklin, and the painter, engraver and sculptor Max Klinger, who illustrated title-pages for several of Brahms's works and was inspired by his music to create a series of etchings, engravings and lithographs entitled *Brahms-Phantasie* (1894; fig.4). The Bach biographer Philipp Spitta, the Handel scholar Friedrich



4. 'Evocation' by Max Klinger, from the 'Brahms-Phantasie' cycle: etching, engraving, aquatint and mezzotint, 1894 (Kupferstichkabinett, Altes Museum, Berlin)

Chrysander, the Beethoven specialist Gustav Nottebohm, and the music archivists C.F. Pohl (biographer of Haydn) and Eusebius Mandyczewski (editor of Haydn and Schubert) were all friends of Brahms, who took an interest in their research. The professional men in Brahms's circle included the surgeon Theodor Billroth and the physiologist T.W. Engelmann, both capable amateur musicians (and the dedicatees of the String Quartets opp.51 and 67 respectively).

From the business and industrial community Brahms had the friendship and support of Richard Fellinger (of Siemens Brothers), whose wife, Maria, sculpted and photographed Brahms; the industrialist Arthur Faber, who with his wife, Bertha (a special friend of Brahms's since the days of his women's choir in Hamburg), cared for Brahms like a family member; and the steel magnate Karl Wittgenstein, whose musical sisters sang in Brahms's Singakademie and whose daughter Margaret Stonborough amassed the largest private collection of Brahms manuscripts in the 1920s and 30s (now in the Library of Congress, Washington). Although Brahms lived simply and was wary of being lionized, he enjoyed the attention and fine food lavished on him by his wealthy admirers. Those sharing his company were regaled by his repartee and reaped the benefits of an inquiring mind with broad interests and knowledge.

The prickly side of Brahms's personality, usually directed against those who invaded his privacy or lacked modesty or sincerity in their dealings with him, was experienced by close acquaintances as well. Clara Schumann, who confessed that even after 25 years he remained a riddle to her, was wounded more than once by his gruffness. But Brahms could be a true and loyal friend, as when he supported Amalie Joachim in her divorce proceedings in 1881, writing a letter highly critical of her jealous husband. Brahms's relationship with Joachim, whose nature was so different from his own, was suspended, until he tendered the Double Concerto (1887) as a peace offering. Brahms also had a special love of children, whom he accepted unconditionally and enjoyed teasing and spoiling.

In his later years Brahms's bachelor existence was brightened by infatuations with two young singers. He met the contralto Hermine Spies, a student of Julius Stockhausen, in 1883. This gifted, quick-witted woman from the Rhineland invigorated the 50-year-old composer with her merry nature and spirited renderings of his songs. Brahms's changed mood was discerned by Billroth in the songs of opp.96 and 97. For her part, she openly confessed her 'Johannes passion', but by this time in his life marriage was not a serious option. The artistry and beauty of another contralto, Alice Barbi, captured Brahms's attention in 1890, and they greatly enjoyed each other's company (fig.5). But Brahms was also capable of treating less talented and less intelligent women with rudeness.

Throughout his career Brahms devoted much energy to preparing arrangements for piano four hands or for two pianos. His transcriptions of Schumann's Piano Quintet and Piano Quartet, three overtures by Joachim and most of his own chamber and orchestral works demonstrate a special affinity for this medium, which was important for the dissemination of music before the age of the gramophone. He also made keyboard arrangements of works by Bach, Chopin, Gluck, Schubert and Weber; composed keyboard realizations for vocal duets and trios by Handel; orchestrated six songs by Schubert; and made piano



5. Johannes Brahms with Alice Barbi in the Ringstrasse, Vienna, 1892

reductions of the orchestral accompaniments to Schubert's Mass in E♭ (D950) and many of his own choral works.

Brahms's study of early music led him to oversee editions of works by C.P.E. and W.F. Bach and François Couperin. He anonymously prepared an edition of Mozart's Requiem for the collected works and brought out previously unpublished works by Schubert and Schumann. He also edited Schubert's nine symphonies for the *Gesamtausgabe*, provided editorial assistance for Chopin's collected works and helped prepare Clara Schumann's collected edition of her husband's music.

Brahms's extensive collection of musical autographs and rare editions reflects the depth of his historical interests, as well as his tastes in more recent music. Choice items included early editions and manuscripts of Domenico Scarlatti's sonatas; more than 60 sheets of Beethoven sketches; and autographs of Haydn's string quartets op.20, Mozart's Symphony no.40, several Schubert songs and his *Quartettsatz* D703, Berlioz's *La mort d'Ophélie*, Chopin's Mazurka in E minor op.41 no.2 and A minor op.67 no.4 and A♭ Prelude op28 no.7, the original version of Schumann's D minor symphony (no.4), and excerpts from Wagner's *Tristan und Isolde* and *Das Rheingold*. Brahms copied out music that he could not acquire in manuscript or print, assembling large collections of European folk music and Renaissance and Baroque art music. He was also an inveterate collector of passages in the music of his predecessors containing parallel octaves and 5ths.

Brahms's historical awareness found resonance in his own music. His choral music drew heavily on the models of Renaissance and Baroque polyphony, uniting old methods with modern musical language in works that represent a peak in musical historicism. Such syntheses are found in his instrumental music as well. The double variations (à la Haydn) that comprise the slow movement of the String Quintet in F op.88, for example, are based on two neo-Baroque dances (a saraband and a gavotte) that he had composed in the mid-1850s. His Haydn Variations op.56 culminate with a set of variations on a ground bass, and a grandly scaled passacaglia closes the Fourth Symphony. Folk music as well informs Brahms's mature instrumental compositions. Austrian ländler-style movements are often encountered, and the *style hongrois* continues to exert its influence.

5. Final years and legacy. During the 1890s death took a terrible toll on Brahms's circle of friends. In 1892 Elisabet von Herzogenberg died at the age of 45 and in the following year Hermine Spies succumbed at 36; in 1894 Billroth, Bülow and Spitta all died within a three-month period. Brahms himself was beginning to feel his age. Though in robust health, late in 1890 and again early in 1894 he declared his work as a composer at an end; at least two symphonic movements were sketched but left incomplete. At both times the artistry of Richard Mühlfeld, clarinettist of the court orchestra in Meiningen, stirred him from his lethargy, inspiring a rich harvest of chamber works with clarinet (opp.114, 115 and 120), the last issued in 1895. In 1891 Brahms collected and published 13 canons composed from the 1850s onwards, and in 1894 he gathered in seven volumes his arrangements for voice and piano of 49 German folksongs. His four collections of short piano pieces opp.116–9 seem to represent a similar activity, though evidence suggests that most if not all the pieces were recently composed.

Brahms's music continued its triumphant progress through Europe. In January 1895 his chamber and orchestral works were surveyed in a festival of three concerts in Leipzig, with Eugen d'Albert playing both piano concertos. The following September a similar event took place over three days in Meiningen. In October the *Triumphlied* was performed with Beethoven's Ninth Symphony to open the new Tonhalle in Zürich. In January 1896 Brahms made his last appearance on the podium, conducting his two piano concertos in Berlin, again with Albert as soloist.

In May 1896, with the death of Clara Schumann imminent, Brahms set his reflections on the meaning of life and death to music in the *Vier ernste Gesänge* op.121. In the wake of her passing (20 May) he wrote his final compositions, the 11 Chorale Preludes for organ op. posth.122. At this time Brahms first came to realize that his own days were numbered. To friends he dismissed his sallow complexion as 'bourgeois jaundice', but he surely recognized the alarming symptom of cancer of the liver, the disease of which his father had died. Brahms was cared for during his final months by his landlady, Celestine Truxa, and by loyal Viennese friends. At one of his last appearances in public, a performance of the Fourth Symphony by the Vienna Philharmonic under Hans Richter (7 March 1897), he received an ovation after each movement. He died on 3 April 1897 and was buried in the Zentralfriedhof in Vienna, in a grave of honour near the remains of Beethoven and Schubert.

Because Brahms did not leave a valid will, a lengthy legal dispute over his estate ensued. Private correspondents were allowed to reclaim their letters; the remaining letters to Brahms, most of his books and music, and all the important manuscripts were acquired by the Gesellschaft der Musikfreunde in Vienna, as was his wish.

6. Influence and reception. 'Brahms is everywhere', observed the critic Walter Niemann in 1912 when assessing the composer's posthumous influence on contemporary piano music in Europe. Indeed, from about



6. Johannes Brahms, 1897

1880 Brahms's music was a powerful model for younger composers. The Brahms 'fog', as Wilhelm Tappert disparagingly called this influence around 1890, had permeated the major conservatories in Austria and Germany, where Wagner's music was, at least officially, disapproved of. Furthermore, the external elements of Brahms's style – such as two-against-three rhythms, thick chords, and triadic melodies – lent themselves readily to imitation.

Composers such as Heinrich von Herzogenberg or the more talented Robert Fuchs had difficulty developing beyond the Brahmsian idiom. Other, mostly younger, composers, including Zemlinsky, Reger, Schoenberg, Busoni, Hindemith and Weill, absorbed Brahms's techniques with greater originality into styles that became the earliest manifestations of musical modernism.

Brahms's music also had a profound influence outside Austria and Germany, especially in England, on Hubert Parry, Stanford, Elgar and Vaughan Williams. Brahms is audible as well in French music, for example in the rhythmic and textural aspects of Fauré. Further to the east, Sergey Taneyev, who produced symphonic and chamber music with a strong Brahmsian stamp, was dubbed 'the Russian Brahms'.

Well into the later 20th century a diverse array of composers acknowledged their indebtedness to Brahms. The complex motivic and rhythmic structures of Babbitt seek to extend Brahmsian precepts to their logical limits. Ligeti's lyrical Horn Trio (1982) is a direct homage to Brahms's trio op.40. Berio orchestrated the Clarinet Sonata op.120 no.1 (1984–6), adding a few introductory bars of his own to the first two movements. His effort recalls the earlier one of Schoenberg, who in 1937 arranged the Piano Quartet op.25 for large orchestra.

The critical reception of Brahms's music was unique among the major Classical and Romantic composers. Schumann's 1853 encomium of Brahms as the one destined to 'give expression to his age in an ideal fashion' had powerful repercussions, both negative and positive. For many years afterwards, he was judged by the standards and hopes expressed by Schumann. Sometimes willingly, sometimes not, Brahms became a lightning rod in the major musical-aesthetic tempest of the later 19th century. He was cast in direct opposition to the Lisztians and Wagnerites; his preferred genres of chamber music, lieder and symphony were set against the more modern forms of music drama and symphonic poem.

An unusual paradox became apparent in reactions to Brahms's music from about the period of the *German Requiem*. Even as he was acknowledged as a master, and his works entered the standard repertory and then the canon, there were strong reservations about his music. His technical prowess was never in doubt, but his music was felt to lack true originality and expressiveness. These views were held even by such staunch allies as Hanslick and Kalbeck.

Beethoven was the yardstick against which Brahms was constantly measured. For Louis Köhler in 1880, Brahms would never rise above epigonal status; without spiritual qualities he could be 'no kind of Beethoven'. In 1918 Paul Bekker advanced one of the main theories of Brahms reception, which had already been adumbrated as early as 1879 by Wagner: Brahms was essentially a composer of chamber music. For Bekker, Brahms's was a small-scale, bourgeois mentality, incapable of the 'society-forming' (*gesellschaftsbildend*) impulse that led Beethoven to write the Ninth Symphony. Brahms's symphonies were to Bekker no more than 'monumentalized chamber music'.



7. Eduard Hanslick and Brahms: caricature from 'Figaro', no.11 (1890)

Some years later, Theodor Adorno, and after him Carl Dahlhaus, radically inverted the Wagner-Bekker characterization from a defect to a virtue. The chamber-music qualities of Brahms's symphonic music were now deemed to be the most forward-looking aspect of his work. According to this view, the intricate textures and continuous motivic variation were harbingers of 20th-century music, especially that of the Schoenberg school. For Adorno, writing in 1940, Brahms's music represented the first time in Western music that the 'subjective' elements of thematic development determined 'objective' formal structures.

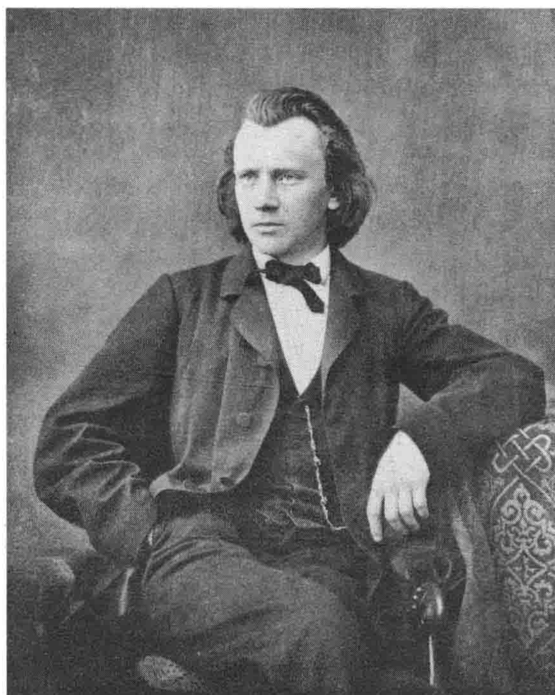
Adorno anticipated a better-known articulation of this position, an essay by Schoenberg that, beside Schumann's article, is the most renowned piece of Brahms reception. In 'Brahms the Progressive', originally prepared as a radio talk for the Brahms centenary of 1933 and revised in 1947, Schoenberg admired the compact richness of his harmonic language and his ability to spin themes, sections and even entire compositions from a few small motifs. For Schoenberg, these procedures of *Stufenreichtum* (abundance of scale degrees) and 'developing variation' paved the way towards an 'unrestricted musical language' of the 20th century.

Half a century after the appearance of Schoenberg's article (in *Style and Idea*, 1950), such special pleading for Brahms no longer seems necessary. His works continue to be mainstays on the concert stage and in recordings. There have been impressive achievements in documentary, historical and analytical research, and in performing practice, partly resulting from activities of the Brahms anniversary years 1983 and 1997. All this activity suggests that the special combination of beauty and integrity in his music continues to exert considerable appeal in a postmodern age.

7. Piano and organ music. Brahms's early works are dominated by the piano, the instrument on which he, like most composers of the period, received his training. As both recitalist and composer he seemed from the start intent on transcending the virtuoso and salon traditions that dominated Europe in the 1830s and 40s.

The first group of piano works, opp.4, 2, 1 and 5, completed (in that order) between 1851 and 1853, display an impressive command of the kind of motivic development and large-scale structures Brahms studied in Bach and Beethoven, a talent for the thematic transformation and colouristic harmony of Liszt and Chopin, and a strongly poetic-literary inclination like that of Schumann. The first movement of the F minor Piano Sonata op.5 draws imaginatively on all these traditions: the sonata form is built by subjecting a concise motif to a series of metamorphoses and wide-ranging modulations, so that we seem to be hearing the 'story' of a theme. In the Scherzo op.4 Brahms sought to compensate for the inherently sectional nature of the form by forging close thematic interrelationships between the sections.

The slow movements of the three piano sonatas are character pieces, or songs without words. They reflect the predilection for folk materials also evident in Brahms's early lieder. The theme of the Andante of op.1 is '*Verstohlen geht der Mond auf*', whose text Brahms reproduced under the notes and identified as 'an old German Minnelied' (though the melody is a recasting of one probably invented by Kretzschmer and Zuccalmaglio, the modern compilers of Brahms's source). The Andante



8. Johannes Brahms

theme of op.2 bears no words, but Brahms told his friend Dietrich that it was inspired by the text of the German Minnelied *Mir ist leide*. In op.5 both andantes are related to poems by C.O. Sternau, and portions of the movements may have been inspired by a folklike melody by Silcher, set to a text attributed to Wilhelm Hauff.

The slow movements of opp.1 and 2 are also significant for being Brahms's first mini-experiments in variation form; each consists of only a few variations on a short theme. Both themes also have a dialogic or call-and-response structure exploited with great freedom and imagination, as when near the end of the second variation in op.1, a laconic four-note motif in the middle register, in a homophonic choral style, is answered by a sprinkling of pianistic filigree from on high.

Brahms returned to variation form in the summer of 1854 for the more extended Variations on a Theme by Schumann op.9. Not surprisingly, the broad range of pianistic idioms owes much to Schumann's own works, to which there are also many allusions. The mood shifts dramatically among the 16 variations as a reflection of the two different personas implied in the music ('Brahms', slower, more meditative; 'Kreisler', faster, more impulsive) and made explicit in the autograph manuscript, where Brahms extended the double bars into either a 'B' or 'Kr'.

Brahms's first set of smaller piano pieces, the Ballades op.10, share the interest in folk sources (the first is based on the Scottish ballad *Edward*) and Schumannesque style evident in the sonatas and op.9. A retrenchment sets in with the pairs of gavottes, gigues and sarabands that comprise WoO3–5 and were probably intended as parts of complete suites in the manner of Bach. The A minor Saraband WoO5 is an exquisite miniature in rounded binary form closely modelled on the analogous number in Bach's English Suite in G minor, and yet it shows how

well Brahms could absorb the essence of Bach's structures into his own developing style.

The retrospective trend of the mid-1850s continues in four organ works (WoO7–10), some of which originated in the course of Brahms's counterpoint exchange with Joachim. The Fugue in A♭ minor (WoO8), the gem of the group, is a masterful synthesis of Baroque and Romantic principles. A slow, highly chromatic subject undergoes strict contrapuntal treatment by inversion, augmentation, diminution and stretto, as it simultaneously embarks on remote harmonic journeys that could only have been charted in the mid-19th century. Also dating from this time is the masterly Chorale Prelude on the Passion chorale *O Traurigkeit, o Herzeleid* (WoO7), to which Brahms later added an imposing fugue.

The two sets of Variations in D (op.21 nos.1 and 2) from 1856–7 show that Beethovenian influences were beginning to temper Brahms's Romantic approach to this form. The Variations and Fugue on a Theme by Handel (op.24), which look still further back into the musical past, are the supreme manifestation of this neo-classical or neo-baroque tendency. The composer himself valued this set highly, calling it his 'Lieblingswerk'. Even Wagner, who heard Brahms play the variations in Vienna in 1862, is reported to have expressed admiration 'for what may still be done with the old forms'. The Handel Variations take Bach's Goldberg and Beethoven's Diabelli Variations as the starting point for building a monumental and variegated structure upon a theme of the utmost simplicity, here the Air from Handel's suite in B♭. From the viewpoint of piano technique, the Handel Variations are the work of a composer who had for his time an exceptional understanding of earlier keyboard idioms.

The Schumann Variations op.23, based on a melody Schumann had written down not long before his suicide attempt, maintain a more restricted range of expression and character than the earlier op.9 set and as such may be said to partake of Brahms's neo-classicism of the 1860s. The final variation is a major-mode funeral march into which is ingeniously woven a return of the original theme.

By comparison with almost every other keyboard work of Brahms, the Variations on a Theme by Paganini (op.35) place an emphasis on extreme virtuosity. (Clara Schumann called them 'witch variations' and regretted they were beyond her capacity.) The more didactic nature of the set is suggested by its principal title: 'Studies for the Piano'. As with the études of other great composers, however, including Schumann, Chopin, Liszt, and Debussy, technique is always allied with powerful and widely ranging musical expression.

A complete contrast to the variation sets is offered by the piano works of the 1860s based on popular genres. The exuberant set of 16 Waltzes op.39, written for piano four hands and adapted almost immediately for two hands, were composed in the spirit and on the scale of Schubert's dances, some of which (the Ländler D790) Brahms had recently edited for publication. Dedicated to Hanslick, the op.39 set also constitutes Brahms's affectionate tribute to the dance form most closely identified with his adopted city Vienna. These miniatures, mostly in rounded or recapitulating binary form, unfold a great variety of expression, from the propulsive *style hongrois* to Biedermeier sentimentality.

The 1860s also saw Brahms paying more concentrated homage to the gypsy style: in 1869 Simrock issued the first two of what were to be four books of Hungarian Dances for piano four hands WoO1. (Brahms later arranged ten of the dances for solo piano and three for orchestra.) The dances are large-scale sectional works based mainly on pre-existing gypsy tunes, some of which Brahms may have known as early as 1853, when he toured with the violinist Ede Reményi. Brahms managed to combine folk and high art as effortlessly as he blended divergent historical periods in other works.

With the eight *Klavierstücke* op.76, mainly composed in 1878, Brahms entered the late phase of his writing for piano, dominated by shorter character pieces. This set alternates between works labelled 'Capriccio' and 'Intermezzo'. The former tend to be faster (sometimes marked *agitato*), with continuous rhythmic motion; the latter are more lyrical, but with a melodic style that is economical rather than expansive.

The two Rhapsodies op.79 are Brahms's largest independent, single-movement piano works after the Scherzo op.4. Despite the implications of the title, both pieces have clear formal designs. On the largest scale, no.1 in B minor has a ternary form, while no.2 in G minor is in a fully fledged sonata form. The G minor Rhapsody begins with one of the most striking (and most analysed) gestures in all of Brahms's music, a kind of deceptive cadence in which deception comes not in the bass, which behaves properly (D–G), but in the melody, whose D–E♭ resolution sends the piece spiralling off into a bold harmonic sequence.

Among the late collections opp.116–19, Brahms's last works for piano, the *Fantasien* op.116, dubbed a 'multi-piece' by one critic, have the strongest claim to be considered as a coherent whole because of thematic, harmonic and stylistic connections. The set, divided like op.76 between intermezzos and capriccios, begins and ends with energetic pieces in D minor; in the interior there is a group centred on E major/minor. The Intermezzo in E op.116 no.4 shows how fluid Brahms's conception of structure had become. The three main thematic units fall into neither conventional ternary nor recapitulating binary form, but rather are varied continuously so that one is justified in speaking of what Schoenberg called 'musical prose', a discourse that unfolds without patterned repetition.

In a letter to his friend Rudolf von der Leyen, Brahms called the three Intermezzos op.117 'Wiegenlieder meiner Schmerzen' ('lullabies of my sorrow'). In the first piece the association with the lullaby is made explicit: the rhythm is a softly rocking 6/8 and Brahms prefaced the music with a pair of lines from a Scottish ballad, as translated by Herder, beginning 'Schlaf sanft mein Kind' ('Sleep softly, my child'). It has been suggested that the other two intermezzos in the set are also related to Scottish ballads.

In Brahms's late piano pieces we begin to see a breakdown of the traditional distinction between melody and harmonic support, between 'above' and 'below'. The Intermezzo in F minor op.118 no.4 unfolds as a canon, sometimes free, sometimes strict, between the hands. The thematic material is extraordinarily compressed: in the middle section, the canon at the octave is based on nothing more than a sustained chord followed by a single note. A still stricter spatial symmetry characterizes the

harmony and texture of the Intermezzo in E minor op.116 no.5. The triad played by each hand in the first six bars is an exact mirror of that in the other hand. Moreover, each chord appears on a weak beat and resolves to bare, two note dissonances on strong beats. Brahms thus reversed the traditional metrical procedure of associating the succession weak–strong with dissonance–consonance.

The 11 Chorale Preludes for organ, composed in May and June 1896, were published posthumously in 1902 as op.122. Intimations of the composer's mortality are clear from his choice of chorales, including two settings of *O Welt, ich muss dich lassen*. The models for this set are the preludes of Bach's *Orgelbüchlein*, described by Reger as 'symphonic poems in miniature', in which the chorale melody remains mostly in the top part. Reger's description could apply equally well to Brahms. The expressive seems inseparable from the structural in moments like the achingly sustained half-diminished 7th chord that precedes the final cadence in the first *O Welt* prelude, or in the complex motivic development that supports the guileless melody of *O Gott, du frommer Gott*. These last works capture the unique synthesis of historical and modern that lies at the core of Brahms's musical personality.

8. CHAMBER MUSIC. Brahms revived chamber music after the death of Schumann, one of its greatest Romantic practitioners, and defined it for the later 19th century. Across 40 years, from the Piano Trio op.8 (1854) to the Clarinet Sonatas op.120 (1894), ranges a corpus of 24 complete works that is arguably the greatest after Beethoven. For many commentators, chamber music captures Brahms's basic creative personality, as the music drama does Wagner's.

A good number of compositions, all destroyed or lost, preceded the B major/minor Piano Trio op.8, which in its original version is an ambitious, somewhat uneven attempt to synthesize Classical and Romantic traditions. The main theme of the first movement has a breadth and tunefulness reminiscent of Schubert; the hymn-like theme of the Adagio seems inspired by Beethoven; and the propulsive Scherzo is Mendelssohnian in spirit. Into the mix comes Baroque counterpoint: the large second group of the first movement begins with a Bach-inspired chromatic theme which in the recapitulation becomes the subject of an elaborate fugato.

Written during Brahms's earliest and most intense involvement with the Schumanns, the trio is also replete with allusions. The second theme of the finale seems based on the last song of Beethoven's cycle *An die ferne Geliebte*, a work which also had particular significance for Schumann. Brahms's slow movement includes an apparent reference to the song *Am Meer* (from Schubert's cycle *Schwanengesang*), whose text by Heine about frustrated love may have had special resonance for Brahms at the time.

In 1889, after Simrock bought from Breitkopf & Härtel the publishing rights for this and other early works, Brahms took the opportunity to revise op.8 extensively. He excised the fugato, removed the most obvious allusions and tightened up the formal structures. This process included writing a new contrasting theme for the slow movement and a new second theme for the finale. Brahms's revisions, although not greeted with enthusiasm by some in his circle, bring the trio more into the style of his later chamber works.

The B♭ String Sextet op.18 (1859–60) stands at the head of a group of seven chamber works, extending to the Horn Trio op.40 (1865). Together they comprise what Donald Tovey called Brahms's 'first maturity', in which the influences of his predecessors, especially Beethoven and Schubert, were absorbed into a style of great originality.
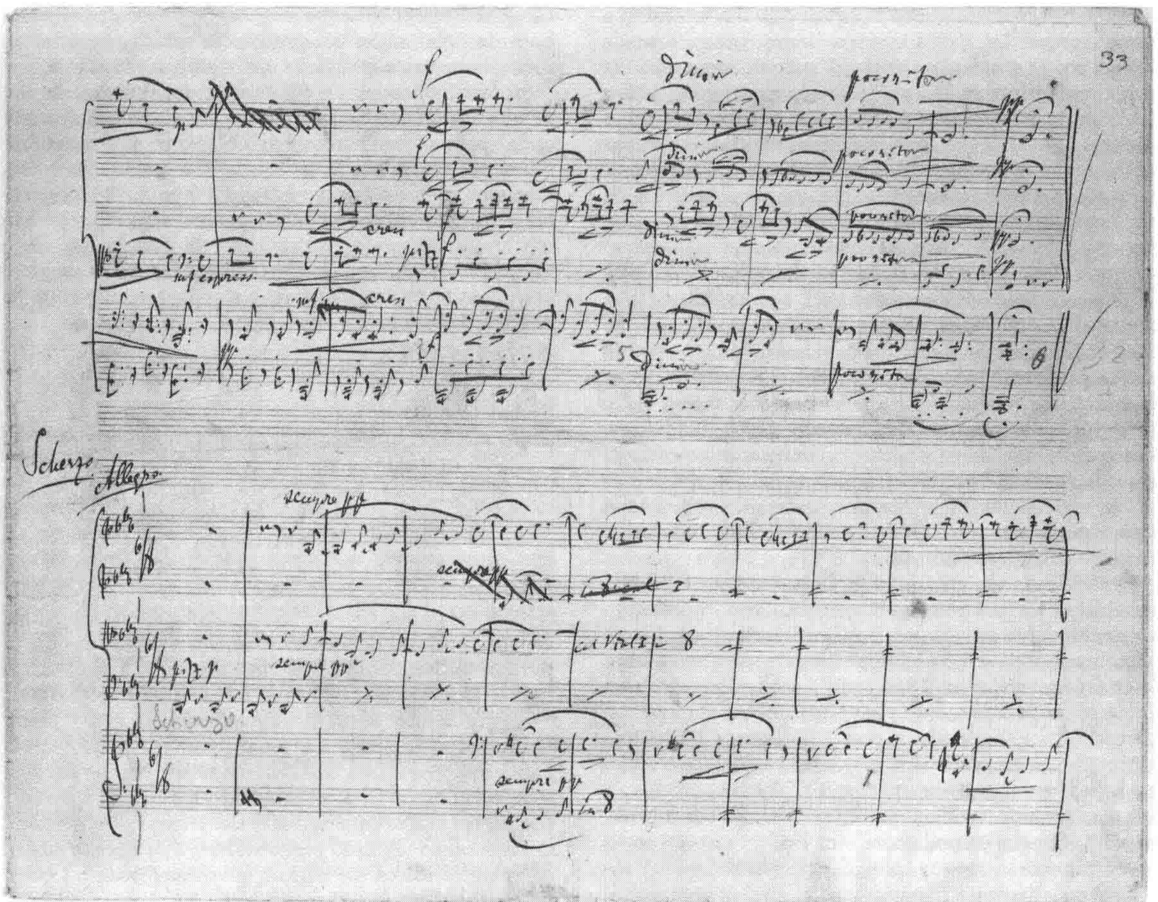
The B♭ Sextet represents a consolidation in the spirit of the contemporaneous orchestral serenades and the Handel Variations for piano. The main theme of the first movement is as tuneful as that of op.8, but more compact and restrained. Brahms adopted a streamlined version of the 'three-key' model of Schubert's sonata forms: the traditional dominant, F major, is delayed by a modulation from the initial tonic to a remote key (A major). The slow movement, whose dour theme and chaconne-like bass recall Beethoven's 32 piano variations in C minor (WoO80), tempers the Romantic approach to variation form characteristic of the early piano works.

By contrast with the Sextet, the piano quartets in G minor op.25 and A op.26 are unabashedly innovative. Both are massive in scale, lasting nearly three-quarters of an hour in performance. The exposition of the first movement of op.25 has no fewer than five thematic groups, which trace a path from the sombre opening to an exuberant D major close. In a striking tonal reversal that may owe something to the first movement of Schubert's G major String Quartet D887, the recapitulation begins in G major with the middle rather than the initial segment of the tripartite first theme. In the Intermezzo of op.25, Brahms for the first time substituted for the expected scherzo or minuet a gentler movement that became a hallmark of his works. The fiery rondo-finale 'alla Zingarese' constitutes the earliest appearance of the *style hongrois* (and one of the most successful) in Brahms's chamber music.

The first movement of the A major Piano Quartet is remarkable for the way in which a profusion of lyrical melodies is generated by the kind of small-scale motivic manipulation that Schoenberg called 'developing variation'. The slow movement is full of striking timbral effects, among them an episode (reminiscent of Schubert's *Die Stadt*, from *Schwanengesang*) in which the piano's sweeping diminished 7th arpeggios confront an impassive four-note motif in the strings.

The F minor Piano Quintet op.34 originated in 1862 as a string quintet with two cellos (in imitation of Schubert's identically scored work) and was also arranged as a two-piano sonata (op.34*b*). It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure. The note D♭, prominent in the opening theme (and representing the flattened sixth degree), is projected on to the tonal scheme of the three-key exposition, which moves to C♯ minor, then to its enharmonic parallel D♭ major. A D♭–C motivic figure and its transpositions permeate the scherzo, especially the energetic final cadences. The coda of the finale begins in C♯ minor and returns to the tonic area with a prominent descent in the bass from D♭ to C.

Also important in the F minor Quintet is the technique of thematic transformation, whereby themes retain their basic contour and length but are altered in mood or character. In the development section of the first movement, the sinuous main theme, originally played in stark



9. Autograph MS of the end of the second movement and opening of the third of Brahms's Piano Quintet in F minor, composed 1861–4 (US-Wc)

octaves, is adjusted in rhythm and texture to yield, in Tovey's apt phrase, 'the lilt of an ancient ballad'.

The first movement of the G major Sextet op.36 is justly admired for its elegant tonal and motivic symmetries. The main theme swiftly outlines keys that lie a major 3rd on either side of the tonic: E♭ and B major. The taut fugal finale of the E minor Cello Sonata op.38, based on a theme that recalls the two mirror fugues (Contrapunctus nos.16 and 17) of Bach's *Art of Fugue*, shows how far Brahms had advanced since the Piano Trio op.8 in the integration of strict contrapuntal technique and sonata form.

Brahms wrote the Horn Trio op.40 for the natural or *Waldhorn*, whose timbre and capabilities lend the work an unforgettable sound and unique formal qualities. For the only time in the first movement of an instrumental work Brahms abandoned sonata form, as if sensing that a relaxed rondo structure might allow the horn a broader range of expression. The Horn Trio is also characterized by motivic connections, and even direct thematic recalls, among the four movements.

After an eight-year hiatus in chamber music – a period marked mainly by large choral works – Brahms returned to the medium in 1873 with the revision and completion of the two string quartets op.51, in C minor and A minor, begun some years earlier. The C minor Quartet reflects a new stylistic phase, characterized by motivic density and formal compactness. The first movement churns with chromatic turbulence, rarely settling down into stable key areas or broad themes. Its language resembles that of the First Symphony in the same key, which was gestating at this time. The movements are linked thematically in a way that lends the work a breathless unity. The A minor Quartet is more overtly lyrical, but still concentrated in technique. The Andante, whose theme is generated from the constant rhythmic-metric displacement of the interval of a 2nd, was justly singled out by Schoenberg as a miracle of musical economy.

In 1875 Brahms attacked more unfinished chamber music with the Piano Quartet in C minor op.60, begun in 1855 in C♯ minor. The early date of at least the first movement may account (as with the original version of the B major Trio) for the oddly experimental treatment of sonata form. The second group, in the key of E♭, is built as a quasi-independent theme and variations. In the recapitulation, in a case probably unique in the history of sonata form, this group is transposed not to the expected tonic, but to the dominant, G major.

In the last String Quartet (no.3 in B♭, op.67) Brahms's writing for the medium becomes especially transparent. Formal and thematic structures are correspondingly lucid, and often innovative. In the first movement, the sonata exposition is articulated not only by conventional harmonic and melodic procedures but also by metrical ones.

The main theme is cast in a buoyant 6/8, the second in a more hesitant 2/4. The transition between them is made by a series of striking hemiolas. The finale represents the first time Brahms ended a multi-movement work with a set of variations, here exploited to create a new kind of cyclic unity. After the sixth variation, the opening theme of the first movement returns suddenly and manages as if by magic to integrate itself into the variation structure. In the final bars it is combined with the original variation theme in seemingly effortless counterpoint.

In the interregnum between his symphonic periods, Brahms completed three chamber works, the Violin Sonata in G op.78, the Piano Trio in C op.87 and the String Quintet in F op.88. The pastoral first movement of the Violin Sonata represents a kind of expressive overflow from the first movement of the Second Symphony. As in the symphony, a more sombre tone is struck by the slow movement, especially the funeral march in the *più andante* episode, and by the finale, which begins in the minor mode with a citation of Brahms's song *Regenlied*, and into which the main theme of the slow movement momentarily reasserts itself.

In the String Quintet op.88 Brahms innovated a three-movement format in which a central rondo structure combines the functions of a slow movement and scherzo. The theme of the Grave ed appassionato, adapted from a keyboard saraband of 1854 (WoO5), alternates with an Allegretto vivace based on a gavotte from the same period (WoO3). Like the finale of the Cello Sonata op.38, the Quintet's last movement integrates sonata and contrapuntal form, here in a more jovial spirit. The first group is a fugal exposition, with a Baroque-style subject in busy quavers. For the second group, the subject retreats to an inner part to accompany an expansive melody.

Brahms achieved a remarkable new level of economical lyricism in the next four works, the Cello Sonata op.99, the Second Violin Sonata op.100, the Third Piano Trio op.101 and the Third Violin Sonata op.108. The opening theme of op.99 consists essentially of a two-note figure (C–F) whose intervallic and rhythmic structure (semiquaver–minim) evolves rapidly by means of developing variation. The process is so continous that it also envelops the second group, derived from the same material. In all four works the highly concentrated approach makes for very brief structures: the four movements of op.108 altogether last just over 20 minutes, barely longer than the first movement of the F minor Piano Quintet.

The first movement of the G major String Quintet op.111, a work with which Brahms initially thought to take leave of composition, seems to press against the limits of chamber music. The powerful opening tremolos announce a symphonic manner, and the main theme, introduced by the cello, is one of the most expansive in all Brahms, with an ambitus and harmonic scope that invite comparison with the athletic melodies of Richard Strauss.

Very different in mood are those in the final group of chamber works: the Clarinet Trio op.114, the Clarinet Quintet op.115 and the two Clarinet/Viola Sonatas op.120. Although the timbre of the clarinet imparts a reflective quality – critics have used the word 'autumnal' – there is nothing retrospective about the compositional techniques. Structural fluidity is especially evident in the first movements, where the conventional boundaries of sonata form become blurred. With the exception of the Clarinet Quintet, the expositions are not repeated. Brahms built complex thematic groups, in which the opening ideas, harmonically and formally ambiguous, are at the same time introductory in nature and integral to the exposition. In op.120 no.1 the initial unison flourish could be in either F minor or D♭ major. When the first theme reappears at the end of the the development, it is harmonized in the remote key of F♯ minor. The recapitulation proper begins with the appearance on the tonic of what was the contrasting part of the first group. With these kinds of techniques, the late chamber works achieve both continuity and clarity in a way that is unique in the history of music.

9. Orchestral works and concertos. In his article 'Neue Bahnen', Schumann hinted that it was Brahms's destiny to compose for orchestra. By the time of Brahms's death in 1897, this prediction had been fulfilled with the creation of two serenades, four concertos, a set of variations, two overtures and four symphonies.

The D minor Piano Concerto is one of the most powerful statements after Beethoven in what Carl Dahlhaus called the 'symphonic style', which aimed for monumental effects achieved by orchestral means – a symphony could not be merely the transcription of a sonata – and was defined by moments like the opening of the Ninth Symphony. The first theme of the concerto recalls Beethoven's Ninth in its angularity, rhythmic energy and use of a throbbing timpani pedal point. Brahms also explored the tonal relationship between D minor and B♭ major characteristic of the Ninth. The first movement of the Concerto (marked Maestoso) is distinctive for the ample dimensions of the orchestral exposition, its harmonic range and piano writing that, unlike that of most concertos of the period, is virtuoso without being flashy.

The turbulent first movement has often been associated with Schumann's attempted suicide. The Adagio movement, in broad ternary form, is a reflective counterpart: Brahms called it a 'gentle portrait' of Clara Schumann. Strikingly, it is in the same unusual time signature as the first movement, 6/4, and there are clear thematic links. The rondo-finale shows a very different spirit. Its formal structure is modelled closely, even slavishly, on the finale of Beethoven's Third Piano Concerto in a way that might be called neo-classical.

It is this neo-classical impulse that comes to the fore in the next orchestral works. In the first movement of the First Serenade op.11, written (after several metamorphoses of medium) for 'full [grosses] orchestra', the angry D pedal point of the First Concerto has given way to a pastoral drone; the ferocious trills and chromaticism yield to a theme bouncing gently among the notes of the D major scale. The models for the First Serenade are in Haydn and in early Beethoven (especially the Second Symphony, in the same key). The apparent simplicity of the work, however, conceals sophisticated Brahmsian techniques of motivic development and flexible phrase structure. The Serenade includes two scherzos and a pair of exquisite minuets. In the minuets the origin of the Serenade as a chamber work is especially apparent. The expansive slow movement is the only one in Brahms's works to use full sonata form.

Unlike its D major counterpart, the Second Serenade op.16 in A was conceived for a 'small' orchestra, distinctive (like the first movement of the *German*

Requiem) in having no violins, a scoring that gives prominent melodic roles to the wind instruments and violas. The Second Serenade has five movements, including two inner dance movements, a scherzo and a minuet. The darkly hued slow movement is noteworthy for its rich counterpoint, expansive ternary form and harmonic adventurousness.

In 1862 Brahms plunged back into the symphonic style with the first movement of what eventually became his C minor Symphony. But once again the symphonic engine stalled. He seems to have made no substantial progress with the work over the next 14 years. In 1873 he returned to orchestral writing with virtually simultaneous versions for two pianos and for orchestra of the Variations on a Theme of Haydn op.56, based on the St Anthony chorale for wind instruments (a piece no longer firmly attributed to Haydn). The Haydn Variations is the first orchestral work in which Brahms may be said to have assimilated fully earlier models and influences. There are eight variations, plus a finale in the form of a passacaglia with 17 variations and a coda. Although the techniques owe much to Brahms's forebears, what is new and genuinely symphonic is the way the counterpoint is realized through the orchestra, not only in the strict devices of canon and invertible counterpoint but also in the polyphonic movement of the parts. A passage like the Presto (eighth variation), with its eerie pedal points spread out over six octaves, also indicates a new level of sophistication in Brahms's orchestration.

The completion and première of the First Symphony in 1876 was a milestone for Brahms and for symphonic music generally in Austro-German lands. Although it was not universally loved, the symphony was acknowledged as the most significant since Schumann. It adheres to the standard four-movement format and as such was sometimes considered to contribute little to the development of the genre after Beethoven's Ninth. In fact, Brahms adapted with great originality the model of Beethoven's Fifth Symphony, which likewise progresses from struggle in C minor towards triumph in C major by means of links between the individual movements. In Brahms, these techniques include thematic-motivic connections involving especially the figures of a descending 4th and a chromatic rising 3rd, as well as a harmonic-tonal scheme in which the keys of the successive movements depart from and return to C by major 3rds: C–E–A♭–C.

From Beethoven's Ninth Symphony Brahms took over the idea of giving both outer movements slow introductions. The introduction to the finale revisits the turbulent mood of the first one, then brings forth two new elements (a horn-call and a chorale-like passage) that point towards resolution, which comes with the famous first theme of the movement proper, a C major melody reminiscent of Beethoven's Ode to Joy theme.

The First Symphony is special in its combination of contrapuntal density, fluid phrase structure, and soaring lyricism. The main 'theme' of the first movement is actually a complex of three different motifs presented simultaneously, then immediately developed. The phrases generated are of irregular, constantly changing lengths. At certain moments – and their rarity makes them especially powerful – the momentum of this motivic style lets up to yield broader melodies, as in the G♭ tune in the development of the first movement and, more prominently, in the C major theme of the finale.

The Second Symphony in D op.73, composed less than a year after the completion of the First, is often described as its sunny counterpart. The work indeed radiates a warmth and tunefulness absent in parts of the earlier work. But as Brahms himself acknowledged, the Second Symphony also has a 'melancholy' side. The lyrical opening theme of the first movement unravels almost at once into a dark passage for timpani and trombones. The voice of melodic continuity is reasserted often in this movement, however, first by the violin melody that follows the unravelling and again by the second group and the large coda. The pensive slow movement, in B major and in a modified sonata form, is dominated by a motivically rich, metrically ambiguous main theme remarkable for its combination of tunefulness and developing variation.

The second half of the symphony distinctly brightens in mood, although it too contains sombre moments – often involving the trombones – that evoke the expressive world of the first two movements. The Allegretto recasts the traditional scherzo–trio alternation into a rondo-like structure that is one of Brahms's most original creations. Although the finale ends the symphony in a jubilant blaze of D major, it glances back at the mood of the earlier movements, especially in the haunting passage at the end of the development section (whose chains of descending 4ths Mahler recalled his First Symphony) and in the syncopated episode for brass in the coda.

Two concertos and two overtures separate the first two symphonies from the second pair. Temperamentally, the Violin Concerto op.77 is in many respects a companion piece to the Second Symphony, with which it shares the key of D and a first movement in 3/4 time built from triadically orientated themes that furnish energetic development as well as gentle lyricism. The elegiac opening ritornello of the Adagio, scored for woodwind and solo oboe, introduces one of Brahms's most classically poised slow movements. The exuberant rondo is one of Brahms's greatest essays, and certainly his most virtuoso, in the *style hongrois*.

The Academic Festival Overture op.80 and the Tragic Overture op.81 are counterparts to each other, somewhat like a satyr play and a tragedy. In the Academic Festival Overture about half a dozen popular tunes and student songs, including the Rákóczi March and *Gaudeamus igitur*, are woven into a sophisticated large-scale binary form consisting of a three-key exposition and a recapitulation that incorporates developmental elements. Beyond its title, the Tragic Overture has no specific programme or narrative. This imposing movement is in the spirit of D minor predecessors, including Beethoven's Ninth and Brahms's own First Piano Concerto. It is in a broad sonata form, in which the recapitulation begins with the transition to the second group. The overture is remarkable for its motivic concentration, especially the way in which all the thematic material seems to be generated from the bold opening 'motto' of a descending 4th.

The B♭ Piano Concerto op.83 is the Olympian successor to Brahms's first effort in the genre. (His friend Theodor Billroth remarked that the two works stood in the relationship of youth to man.) The interpenetration of solo and orchestral parts, as well as the addition of a scherzo to the normal three-movement design, brings op.83 closer to the genre of symphony than any other major concerto of the 19th century.

The piano makes an early appearance (as in Beethoven's Fourth and Fifth Concertos), responding to an evocative horn-call, then embarks on a fully fledged cadenza. All of this is a prelude to Brahms's most expansive concerto movement. The scherzo is an intense, compact sonata form in D minor, which flows into a radiant trio in D major: it is as if the worlds of the earlier D minor Concerto and the more recent Violin Concerto are put side by side. A masterpiece of tone painting, the Andante is almost a double concerto for solo cello and piano. The piano never takes up the cello's opening melody directly, responding instead with apparently improvisatory garlands of figuration that (being by Brahms) are in fact thematic. The finale, a sonata-rondo, encompasses a great range of moods, from the gypsy swagger of the first episode to the clownish romp of the coda.

With his Third Symphony op.90 Brahms achieved a new level of coherence in a large-scale orchestral work. It is the shortest of the four symphonies, lasting only half an hour in most performances. The durations of the individual movements are closer to being equal than in any of the others. The compact dimensions and balanced proportions seem intended to point up processes that extend over the entire work. These include the most direct thematic recall in any symphonic work by Brahms: the opening motto and theme return transfigured at the end of the finale. Coherence is also imparted by harmonic devices, such as the frequent juxtaposition of F major and F minor. The tonal scheme is unique in the genre: outer movements centred on F and inner movements on C, thus creating a plateau of harmonic tension in the dominant that implies a large-scale sonata form over the whole work.

In many ways the Fourth Symphony op.98, composed soon after the Third, represents the summit of Brahms's achievement in the genre. The finale, in the form of a passacaglia with a terse eight-bar theme and 30 variations, is his most thoroughgoing attempt to synthesize historical and modern practice. While observing the strictures of the ostinato subject, he created continuity by arranging the variations in groups according to figuration, thematic style, dynamics and harmony.

As in the Third Symphony, tonal relationships, here involving E and C, extend over the entire work at both larger and more detailed levels. The four movements are in E minor, E major, C major and E minor, respectively. At the beginning of the recapitulation in the first movement, a C major triad that had been only a discreet harmony at the opening becomes a broad arpeggio under the sustained fourth note of the theme. In the Andante, the Phrygian inflections of the theme continually bring C (as flattened sixth) into play. In the finale, whose ostinato theme suggests a single harmonic framework, variations 26–8 are brought deftly into the key of C major.

The Fourth Symphony is also remarkable for what Edward T. Cone called 'harmonic congruence', whereby the vertical and horizontal dimensions of the music are fashioned from the same basic material. This principle is adumbrated by the descending chain of melodic 3rds that shapes the main theme. Here and elsewhere in the first movement, the augmented triad forms a significant element on both the thematic and the harmonic axes. Congruence of this type foreshadows remarkably Schoenberg's concept of the unity of musical space, in which 'there is no absolute down, no right or left, forward or backward'.

Brahms's final work involving orchestra is the much underrated Concerto for Violin and Cello op.102, which was composed in 1887 in part as a gesture of reconciliation with Joachim after a long period of cool relations. There is no apparent precedent for the use of these two instruments in a concerto, though Brahms's work is clearly indebted to Mozart's Sinfonia concertante for violin and viola K320*d* and to Beethoven's Triple Concerto. The opening of the first movement is dominated by two cadenzas, one for each instrument, corresponding to the two main themes of the exposition. Because of the subsequent interpenetration of solo and orchestra, the dialogic aspect of the solo parts and the nature of the thematic material, the standard demarcation points in the sonata form are blurred to an even greater degree than is normal in Brahms. The central Andante movement is built from one of Brahms's most expressive melodies, which, when played by the two soloists in octaves, almost takes on a Puccinian intensity. The finale is a sonata-rondo in the gypsy style.

The many orchestras that played Brahms's music in his lifetime, often under his baton, varied widely in size. The largest was the Vienna Philharmonic, which had about 100 players at the time of the premières of the second and third symphonies. The smallest were the court orchestras at Karlsruhe and Meiningen, which gave the premières of the First and Fourth, respectively; they had 49 players, with only nine or ten first violins. Especially in these smaller groups, the balance between strings and woodwind brass was more even than is common today.

Two basic trends in interpretation of Brahms's orchestral music can be gleaned from surviving evidence. One was that of Hans Richter, conductor of the Vienna Philharmonic, whose straightforward, more literal approach was inherited in part by Felix Weingartner. The other was the heavily nuanced style, with rhythmic inflection and tempo fluctuation, of Hans von Bülow, passed on to Fritz Steinbach. Although not always content with either Richter or Bülow, Brahms approved of both Weingartner and Steinbach. This suggests that he had no fixed idea of how his symphonies should sound, putting his trust in the musicianship of the best conductors.

10. Choral works. Large-scale works for chorus and orchestra occupy a significant niche in Brahms's output. At the head of this group – for many it stands at the centre of Brahms's entire output – is the *German Requiem* op.45, composed mainly between 1865 and 1867, with the fifth movement added in 1868.

The *German Requiem* was the first work in which Brahms fulfilled Schumann's mandate (made in the article 'Neue Bahnen') to 'direct his magic wand where the massed forces of chorus and orchestra may lend him their power'. Schumann's own contributions to the choral-orchestral tradition, composed within the last decade of his life and including such works as *Szenen aus Goethes Faust*, served as inspirations for Brahms, who likewise turned for his texts to high-quality German poetry and to the scriptures.

Although it falls into the tradition of the sacred oratorio, the *Requiem*, which employs baritone and soprano soloists, belongs to no established genre. It is not a conventional requiem mass, since it avoids the liturgical Latin text. Brahms assembled his texts for the seven

movements from 15 passages in Martin Luther's translation of the Bible. The focus is less on death than on consolation for the living. The texts are striking for avoiding altogether the notion of redemption through Christ, who is not mentioned at all. The religious sentiment is thus more universal – Brahms said it could be called a 'human' requiem – than denominational.

The choral writing in the *Requiem* displays great diversity and historical awareness. At one textural extreme is the stark, sombre homophony at the opening of the second movement ('Denn alles Fleisch'); at the other, the elaborate neo-Handelian fugues that close the third and sixth movements (at 'Herr, du bist würdig' and 'Der Gerechten Seelen', respectively). The first part of the fourth movement ('Wie lieblich sind deine Wohnungen') evokes the lilt of a Viennese waltz (fig.10). In the sixth movement, at 'und der Zeit der letzten Posaune' and 'Tod, wo ist dein Stachel?', Brahms composed passages as explosively declamatory as anything in the 19th century.

In many ways the *Requiem* set the stylistic parameters for the choral-orchestral works that followed. The *Triumphlied* op.55 (1871), which employs double chorus and a baritone soloist, is often called neo-Handelian because of its contrapuntal textures, broad sequences and frequent interjections of 'Hallelujah'. Such a label tends to mask the original features of this seldom-performed work, including the sophisticated polyphonic writing and the mastery of timbre evident in Brahms's deployment of the massed forces. The nationalistic, celebratory *Triumphlied* is, however, the anomaly among the post-*Requiem* works, which otherwise deal with the general theme of the alienation felt by an individual (or by humanity) towards the higher powers that control existence.

Between them, the Alto Rhapsody op.53 (1869) and *Rinaldo* op.50 (completed 1868) may provide the closest approximation of how an opera by Brahms would have sounded. In the Rhapsody, Brahms shaped three stanzas from Goethe's *Harzreise im Winter* into a compact, quasi-theatrical scena. An orchestral ritornello is followed by a recitative and aria (or arioso) for contralto, who is then joined by a men's choir for a chorale-like finale. The psychological evolution of the protagonist from solitary

10. Autograph MS of 'Wie lieblich sind deine Wohnungen' from Brahms's 'German Requiem', composed 1865–8 (A-Wgm)

despair to the prayer of consolation in the 'Father of Love' is traced by the increasing regularity of the phrase structure and melodic style, and by a harmonic trajectory from a chromatically inflected C minor towards a radiant C major.

Rinaldo, which Brahms called a 'cantata', is a setting of a still more overtly dramatic poem by Goethe, itself based on an episode from Torquato Tasso about a Crusader knight (solo tenor) who is persuaded by his crew (men's chorus) to leave the enchantress Armida and return to war. Brahms skilfully interwove rounded forms – such as Rinaldo's recitative and large-scale ternary aria – with more open-ended ones that convey the hero's increasing doubts.

Friedrich Hölderlin's poem *Hyperions Schicksalslied*, set by Brahms as *Schicksalslied* op.54 (1868–71), may be said to reverse the pattern of the *Harzreise* fragment: here, the trouble-free life of the gods on high (stanza 1) is contrasted with the tormented existence of mortals below (stanzas 2–3). To avoid ending in the darker mood, Brahms brought back the music of the elegiac orchestral introduction. The tonal scheme of the *Schicksalslied*, E♭ major–C minor–C major, is distinctive in Brahms as an example of progressive tonality.

For the text of *Nänie* op.82 (1881), a musical memorial to his friend the neo-classical painter Anselm Feuerbach, Brahms turned to a distinguished earlier neo-classicist, Schiller. Like the other shorter choral-orchestral works, this one touches on the theme of human destiny, here the ephemeral nature of beauty. Since the tone is more uniformly elegiac, one of Brahms's remarkable achievements in *Nänie* was to create so much variety of expression. This was done in part through strongly contrasting choral textures and key areas: the fugal opening and closing sections in D enclose a central, more homorhythmic segment in the 3rd-related key of F♯.

The *Gesang der Parzen* op.89 (1882), whose chromatic and turbulent D minor tonality seems to revisit the worlds of Beethoven's Ninth and Brahms's First Piano Concerto, is a setting for six-part chorus (with divided altos and basses) of a monologue from Goethe's drama *Iphigenie auf Tauris*. As in the *Schicksalslied*, the mortals and immortals are separated by an unbridgeable gulf. The overall form is a rondo, achieved by repeating the opening stanza and its music in the middle of the work. The coda contains one of Brahms's most striking harmonic passages, a cycle of major 3rds (D–F♯–B♭–D) in which each step functions as an augmented 6th chord of the next. (Webern admired this progression as the beginning of 'the chromatic path' to the 20th century.)

Brahms also composed numerous smaller-scale sacred and secular works for women's, men's and mixed choirs. The earliest extant compositions, written for his choirs in Detmold, Hamburg and Vienna, reflect his interests in historical styles and his exchange of counterpoint exercises with Joachim. The fragmentary *Missa canonica* WoO18 (1856) and the two Latin pieces for Good Friday, *O bone Jesu* and *Adoramus te* op.37 nos.1 and 2 (1859), were inspired by late Renaissance music. In the independent *Kyrie* WoO17 (1856) a basso continuo accompanies Baroque-style polyphony. The *Geistliches Lied* op.30 (1856) combines chorale-like melody with strict canonic procedures, Classical closed form and a free polyphonic accompaniment. In the *Regina coeli* op.37 no.3 (1863) a melody employing 18th-century dance rhythms is sung in duet with its inversion and is punctuated by choral responses. The techniques of early music occur as well in the Two Motets op.29 (1856–60): in no.1, *Es ist das Heil uns kommen her*, a four-part chorale is succeeded by an elaborate fugal variation on the chorale melody; in no.2 the first and third parts of Brahms's setting of verses from Psalm li are canonic (a *stile antico* augmentation canon and a 'group' canon in siciliano style), the second and fourth parts fugal (angular Bachian versus triumphant Handelian/Beethovenian).

Two works from autumn 1858 employ orchestral forces. In the *Ave Maria* op.12 sweetly flowing passages of parallel 3rds in 6/8 recall earlier Marian settings, but the structure is that of a miniature sonata movement. In the majestic *Begräbnisgesang* op.13 Brahms marshalled an impressive array of historical textures: darkly hued solo chorale singing with choral response, instrumental ostinato accompanying choral psalmody and canonic trio sonata texture with obbligato winds reminiscent of Bach's cantatas, all united by ritornellos of woodwind and low brass into a Classical rondo structure.

Forest mystery and the rippling music of wind and water infuse the *Vier Gesänge* op.17 for women's choir, harp and horns (1860), a cycle of Romantic tone sketches that opens with a movement in C major that is more essence than substance and culminates with a fateful dactylic dirge in C minor replete with howling hounds, restless ghosts and sweeping wind. In between are two more songs of love and death, an Andante and a scherzo-like Allegretto, both in E♭. Chiastic tonal planning and a final chorale-like song on the theme of human redemption in the seven strophic *Marienlieder* op.22 (1859) may have been inspired by Bach's cantatas.

Brahms's love of folksong is evident in the 14 arrangements of traditional secular and sacred tunes for mixed voices published in the *Deutsche Volkslieder* WoO34 (1864) and in the *Lieder und Romanzen* op.44 (1859–60), original compositions on folksong texts and folk-influenced poetry. Though cast in 'simple' strophic form, these miniatures abound in artifice, moving at times as close to madrigal as to folksong.

Among the eight opuses published between 1874 and 1891 most of the 13 Canons op.113, two of the seven Lieder op.62 (nos.6 and 7) and the richly contrapuntal chorale motet *O Heiland, reiss die Himmel auf* op.74 no.2 were composed between 1858 and 1869. The motet *Warum ist das Licht gegeben* op.74 no.1 (1877), one of Brahms's finest *a cappella* works, draws extensively on material originally composed for the *Missa canonica* of 1856 to set an assemblage of biblical passages crafted by Brahms. Anxious homophonic queries ('Warum?') punctuating a densely chromatic fugal texture give way to imitative entries ascending in six parts, as humankind lifts its hands to God. A steadily progressing melody underlaid with imitative voices effectively conveys the patience of Job. The motet closes peacefully with a cantional setting of the Lutheran chorale *Mit Fried und Freud*.

Inspired by the polychoral compositions of Schütz, the three *Fest- und Gedenksprüche* op.109 (completed 1889), intended as celebratory pieces for the commemoration of German 'national festival and memorial holidays', reveal Brahms's fear of the divisions between 'Volk' and 'Reich' increasing in Germany at the time and his abiding faith in the 'strong armed man' Bismarck, who 'keepeth his palace in peace'. Simple chorale singing juxtaposed with more

learned responses in the first piece suggests disparate cultural levels, but eventually all are united in a strong society blessed by the Lord with peace. In the second number polyphonic disunity leading to dissonant desolation is countered by confident, militaristic order. With the final piece Brahms warned his fellow Germans against forgetting the lessons of history. An elaborate sevenfold Amen, each statement entering on a different diatonic pitch, celebrates the diversity of future generations, before closing on a unified plagal cadence. In the triptych of Motets op.110 a central four-part cantional hymn deriving from the chorale *Es ist genug* is flanked by two pieces for double choirs. The situation here is personal rather than communal: the wretched, sorrowful man, deceived by the false riches of the world, faces death, seeking comfort and salvation in God.

The seven lieder for mixed choir op.62 (1873–4) employ cantional texture and strophic form, as befits their legendary and folk themes. Each of these seemingly simple songs is characterized by one or two very sophisticated devices, for example, the restricted chordal movements of the delicately budding young heart that is gradually opened by Love in a series of tenderly blossoming canonic hemiolas in *Dein Herzlein mild* (no.4), and the anxious lament of the wind's bride in parallel 6–3 chords over intoned octaves in *Es geht ein Wehen* (no.6).

Brahms's final two sets of secular choruses mingle traditional Rhenish, Bohemian and Serbian verses with refined lyrics by Goethe, Rückert, Achim von Arnim, and Klaus Groth. While glimmers of hope can still be found in the *Lieder und Romanzen* op.93*a* (1883), the theme of the *Fünf Gesänge* op.104 (1886–8) is resigned acceptance of the realities of a lonely old age. Unfolding in strophic variation exquisitely tailored to reflect the changing nuances of their texts, these miniatures demonstrate Brahms's deftness in creating apt tonal analogies; for example, the close canon that portrays leaves gliding down one upon the other in *Letztes Glück* (no.3), and the double-dotted rhythms, hollow 5ths and chromaticism tempered only by a fleeting moment of resigned waltz in the poignant *Im Herbst* (no.5).

11. LIEDER AND SOLO VOCAL ENSEMBLES. Brahms was a prolific composer of song. Over a period of 43 years (1853–96) he published 190 solo lieder, 5 songs for one or two voices, 2 songs with obbligato viola, 20 duets and 60 vocal quartets for solo voices, all with piano accompaniment. His earliest extant solo song, the exuberant *Heimkehr* op.7 no.6, dates from May 1851, his final work in this genre, the profound *Vier ernste Gesänge* op.121 for bass and piano, from May 1896. The published songs, though, represent only a portion of his total output. Supressed were many youthful settings of poetry by Joseph von Eichendorff, Emanuel Geibel, Adalbert von Chamisso and Heinrich Heine, as well as mature songs on poems by Geibel, Friedrich Halm, Heine and Paul Heyse, and possibly Georg Friedrich Daumer, J.W.L. Gleim, Hans Schmidt and Friedrich Rückert as well.

The opus number of a Brahms song is not always a good indication of its chronological position. Typically he would compose songs singly or in small clusters, as he became interested in a particular volume of poetry or the verses of a certain poet. Some songs might be published soon, others would be consigned to his portfolio, where they could reside for many years before being selected, revised and positioned in a carefully ordered collection (characterized by Brahms as 'bouquets of songs'). He might also write a large number of songs within a relatively short period, for example, the 18 *Liebeslieder* waltzes of 1868–9 for solo quartet. Other concentrated outpourings occurred during autumn 1858 and summer 1864, and in March 1877. But many of the songs traditionally attributed to what Kalbeck called the 'Liederjahr of 1868' cannot be dated precisely, and others published then were written earlier, even as far back as 1853. Brahms's one extended cycle of solo songs, the *Magelone* Romances op.33, consists of pieces composed during at least three different times over an eight-year period (1861–9).

Brahms has often been criticized for the mediocre quality of his texts. Besides setting poems by leading writers such as Eichendorff, Goethe, Heine, Ludwig Hölty, Mörike, Rückert and Theodor Storm, he also settled upon lyrics by minor versifiers, fashionable in his time, such as Daumer (54 settings, including the two sets of *Liebeslieder* waltzes), Carl Candidus, Halm, Carl Lemcke, Adolf Friedrich von Schack and Max von Schenkendorff. The tendency cannot be explained by poor education or lack of literary taste. Like most cultured people of his day, Brahms was an avid reader of poetry by both established masters and contemporaries. Rather, the criterion he applied when selecting texts was whether the poem left room for enhancement by a musical setting. In 1876 he told George Henschel that all Goethe's poems seemed to him 'so perfect in themselves that no music can improve them'. The mood and substance of the poem must have some special quality that lends itself naturally to music and the poem must affect the composer spontaneously, though not so strongly as to destroy the objective detachment that Brahms felt necessary for the act of composing. Once attracted to a poem, Brahms would recite it aloud until he felt he could achieve in his musical setting a declamation so effortless and natural that its metre, rhythm and form would seem inevitable (in this regard Schubert was his ideal). Yet Brahms, especially in the early songs, did not hesitate to alter poems, even to delete whole stanzas, in order to adapt the text to his musical interpretation.

On occasion Brahms's choice of poem was the result of external circumstance or event. Hermann Levi called his attention to Goethe's late masterpiece *Dämm'rung senkte sich von oben*, and after he had produced a setting of his own rather too reminiscent of one of Brahms's early songs, Brahms accepted the challenge and composed one of his finest songs, op.59 no.1. Similarly, he wrote the quartet *O schöne Nacht* op.92 no.1 as a corrective to a setting by Heinrich von Herzogenberg, even borrowing his colleague's opening bars to make the point clear. At times the mood and content of his texts clearly reflected his own feeling at the time of composition. Many of the 14 songs and duets that poured from his pen in autumn 1858 seem to be exploring aspects of his relationship with Agathe von Siebold. His infatuations with other singers, including Ottilie Hauer and Hermine Spies, certainly would have lent a personal meaning to songs written for them to sing. The five Ophelia songs of 1873 WoO22 posth. were written with stage performance by the actress Olga Precheisen in mind. Brahms's most famous 'occasional' piece is the celebrated *Wiegenlied* op.49 no.4, composed in 1868 to mark the birth of Bertha Faber's second son and employing in its accompaniment an

Austrian folksong that the child's mother had sung to Brahms many years before. Likewise, the *Geistliches Wiegenlied* op.91 no.2 for alto, viola and piano, which employs as cantus firmus the old Catholic song *Josef, lieber Josef mein*, was written to celebrate a birth, that of the first child of the alto Amalie Joachim and her violinist/violist husband Joseph Joachim in 1864.

Although Brahms could evoke lighter moods – as in the perennial favourite *Vergebliches Ständchen* op.84 no.4, the muscular *Der Schmied* op.19 no.4, the more convivial of the vocal ensemble pieces and *Unüberwindlich* op.72 no.5, a jocular excursion into the realm of *opera buffa* – most of his songs explore such serious themes as the passion of love, the true heart unrewarded, the loneliness of the solitary human, the longing for home and the passing of life. Some of his finest songs animate Nature with the emotions of the human heart. Among the early songs several express the viewpoint of young women in emotional distress (for example, *Liebestreu* op.3 no.1, *Die Trauernde* op.7 no.5 and *Agnes* op.59 no5), while others evoke scenes from the age of chivalry in their texts and archaic musical gestures (*Vom verwundeten Knaben* and *Murrays Ermordung* op.14 nos. 2 and 3 and *Das Lied vom Herrn von Falkenstein* op.43 no.4). With advancing age an autumnal tone is sounded, lost opportunities in love are lamented and the spectre of death is faced (*Gestillte Sehnsucht* op.91 no.1, *Mein Herz ist schwer* and *Kein Haus, keine Heimat* op.94 nos.3 and 5, and *Immer leiser wird mein Schlummer* and *Auf dem Kirchhofe* op.105 nos.2 and 4). As a culmination along this path, yet unique in Brahms's output – and indeed in the repertory of art song – are the *Vier ernste Gesänge* op.121, on scriptural texts assembled by Brahms himself. Composed in expectation of the death of Clara Schumann, this austere cycle harks back to Baroque sacred monody to explore the meaning of human existence.

The sketches for Brahms's songs confirm an approach to texture that is also obvious in the finished works. Fluent, expressive and essentially diatonic melodies are supported by strong basses that rival the vocal part in vitality and often engage it in contrapuntal interplay. The interior voices, indicated in the sketches mostly by figured bass symbols and left to be worked out in detail at a later stage, enrich the miniature with further counterpoint and chromatic inflection. Such a texture, as well as Brahms's predilection for simple as well as varied strophic forms and for melodic formulations that are found in folktunes, reveals the deep roots of his lyrical art in the folksong ideal embraced by poets and composers since the Enlightenment.

At times it is difficult to distinguish Brahms's artless folklike songs from his artful arrangements of folk melodies. Brahms's original setting of the Lower Rhenish folk poem *Dort in den Weiden* op.97 no.4, for example, is in much the same vein as his arrangement of this poem using the 'folk' melody conveyed in the *Deutsche Volkslieder mit ihren Original-Weisen* of Kretzschmer and Zuccalmaglio, one of his favourite collections of folktunes. (That Kretzschmer and Zuccalmaglio heavily edited and rewrote many of their songs did not concern Brahms, who had little use for the authentic but inartistic collections of such folktune preservationists as Franz Böhme and Ludwig Erk.) In some songs, such as *Magyarisch* op.46 no.2 and *Sonntag* op.47 no.3, the folk melody with which the setting opens is wedded seamlessly to the original material that forms its completion. Brahms's first efforts at providing folktunes with piano accompaniments, dating from the 1850s and 60s, were inspired by the arrangements of Friedrich Silcher and Friedrich Wilhelm Arnold. The seven-volume set of 49 *Deutsche Volkslieder* WoO33 (1894), which marks the culmination of a lifelong involvement with the study of folk idioms, presents Brahms's solution to the 19th century agenda of uniting folk simplicity with urban amateur music-making.

Despite a preference for poems cast in 'Volksliedstrophe' and a dedication to strophic song, Brahms welcomed the challenge of more complex structures. Worthy of special note is the song *Die Mainacht* op.43 no.2, a setting of an Asclepiadean ode by Hölty. The song's first stanza demonstrates Brahms's seemingly effortless command of an intricate metrical scheme. A developmental central section follows the poem's structure less strictly, as does the varied and climactic close of the musical reprise. Such a form, allowing for continuing development as the poem unfolds, unites features of strophic song, developing variation and ternary form. (In this case, though, balance is achieved only by the deletion of the Hölty's second stanza.) Brahms also set to music a sonnet (the beautifully delicate *Die Liebende schreibt* op.47 no.5), a Sapphic ode (op.94 no.4) and a number of *ghazals* (in op.32). The extended ballads among the *Magelone* Romances op.33 posed special difficulties for the creation of musical continuity and unity.

Brahms's songs up to the 1860s can be classified into three periods. As a whole the 18 songs published in 1853–4 (opp.3, 6 and 7) can be distinguished from later ones by their highly expressive vocal writing, bold though not always purposeful chromaticism and sometimes melodramatic accompaniments. On the other hand, the tension between musical means and structure is well controlled in such folklike pieces as *Volkslied* and *Die Trauernde* (op.7 nos.4 and 5), based on traditional texts, and in the finest song of the group, *Liebestreu* op.3 no.1, which Brahms placed at the head of his first published set of songs. Three of the Eichendorff settings (op.3 no.6 and op.7 nos.2 and 3) evoke not only their texts but also the contexts of the poems in the novels from which they were drawn.

During the second period (1858–9), which yielded most of the songs in opp.14 and 19 and the duets op.20, Brahms focussed on folk and folk-inspired poems from Herder, Kretzschmer and Zuccalmaglio, Karl Simrock and Ludwig Uhland. The original versions of two Mörike songs – the poignant *Agnes* op.59 no.5, with folk-style mixed metres, and the ironic duet *Die Schwestern* op.61 no.1, with a bow to the *style hongrois* – also date from this period, together with three settings of Goethe: *Die Liebende schreibt* op.47 no.5, *Trost in Tränen* op.48 no.5 and the quartet *Wechsellied zum Tanze* op.31 no.1. Strophic form predominates, and the excesses of the earlier songs are dispelled by simpler melodies and accompaniments. The influence of Brahms's study of early music is at times evident in his harmonic language and use of counterpoint. The first of the folksong arrangements – 28 *Deutsche Volkslieder* (WoO32 post.) given to Clara Schumann and 14 *Volks-Kinderlieder* (WoO31) dedicated to the Schumann children – were prepared at this time.

A clear stylistic shift is apparent in the early 1860s, during Brahms's 'first maturity'. The ambitiously scaled

songs of the nine *Lieder und Gesänge* op.32 on poems by August von Platen and Daumer and the 15 Romances op.33 from Tieck's *Magelone* reveal operatic aspirations in their proportions, interior shifts of tempo and style, illustrative writing, strong harmonies, forays into quasi-recitative and 'orchestral' piano parts. Such songs as *Wie bist du, meine Königin* op.32 no.9 and *Von ewiger Liebe* op.43 no.1, however, strike a more balanced pose and point the way to the future. Although Brahms indulged in the grand scale again in the early 1870s with the tempestuously passionate and intensely sensual eight *Lieder und Gesänge* op.57 on poems by Daumer, most of his later songs fall within the parameters of the 'volkstümliches Kunstlied' established by Schubert.

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ORCHESTRAL

Op.	*Title*	*Composed*	*Published*	*First performance*	*Remarks*	*BW*	*NA*
11	Serenade no.1, D	1857–8	1860/61	Hanover, 3 March 1860	orig. for small orch	iv, 1	i/5
15	Piano Concerto no.1, d	1854–9	1861/2 (pts), 1874 (fs)	Hanover, 22 Jan 1859		vi, 1	i/7
16	Serenade no.2, A	1858–9, rev. 1875	1860, rev. 1875/6	Hamburg, 10 Feb 1860	for small orch (without vns)	iv, 85	i/5
56a	Variations on a Theme by J. Haydn, B♭	1873	1874	Vienna, 2 Nov 1873	St Anthony Variations, also for 2 pf, see op.56b; theme probably not by Haydn	iii, 63	i/6
68	Symphony no.1, c	1862–76	1877	Karlsruhe, 4 Nov 1876		i, 1	i/1
73	Symphony no.2, D	1877	1878	Vienna, 30 Dec 1877		i, 87	i/2
77	Violin Concerto, D	1878	1879	Leipzig, 1 Jan 1879	written for and ded. J. Joachim	v, 1	i/9
80	Akademische Festouverture [Academic Festival Overture], c	1880	1881	Breslau, 4 Jan 1881	written for U. of Breslau	iii, 1	i/6
81	Tragische Ouverture [Tragic Overture], d	1880	1881	Vienna, 26 Dec 1880		iii, 37	i/6
83	Piano Concerto no.2, B♭	1881	1882	Budapest, 9 Nov 1881	ded. E. Marxsen	vi, 92	i/8
90	Symphony no.3, F	1883	1884	Vienna, 2 Dec 1883		ii, 1	i/3
98	Symphony no.4, e	1884–5	1886	Meiningen, 25 Oct 1885		ii, 87	i/4
102	Concerto, a, vn, vc	1887	1888	Cologne, 18 Oct 1887	written for J. Joachim and R. Hausmann	v, 67	i/10
WoO 1	Three Hungarian Dances, no.1, g, no.3, F, no.10, F	arr. 1873	1874	Leipzig, 5 Feb 1874	arr. from orig. version for pf 4 hands	iv, 143	i/6

CHAMBER

Op.	*Title*	*Composed*	*Published*	*First performance*	*Remarks*	*BW*	*NA*
8	Piano Trio no.1, B	1853–4, rev. 1889	1854, rev. 1891	Danzig, 13 Oct 1855	rev. version perf. Budapest, 10 Jan 1890	ix, 1	ii/6
18	Sextet no. 1, B♭, 2 vn, 2 va, 2 vc	1859–60	1861/2	Hanover, 20 Oct 1860		vii, 1	ii/1
25	Piano Quartet no.1, g	1861	1863	Hamburg, 16 Nov 1861	ded. Baron R. von Dalwigk	viii, 69	ii/5
26	Piano Quartet no.2, A	1861	1863	Vienna, 29 Nov 1862	ded. E. Rösing	viii, 154	ii/5
34	Piano Quintet, f	1862	1865	Leipzig, 22 June 1866	ded. Princess Anna of Hesse; orig. composed as str qnt; also arr. for 2 pf	viii, 1	ii/4
36	Sextet no.2, G, 2 vn, 2 va, 2 vc	1864–5	1866	Zürich, 20 Nov 1866		vii, 45	ii/1
38	Cello Sonata no.1, e	1862–5	1866	Leipzig, 14 Jan 1871	ded. J. Gänsbacher	x, 96	ii/9
40	Trio, E♭, vn, hn/vc, pf	1865	1866	Zürich, 28 Nov 1865	written for natural horn	ix, 209	ii/7
51	Two String Quartets, c, a	?1865–1873	1873	Vienna, 11 Dec 1873 (no.1); Berlin, 18 Oct 1873 (no.2)	ded. T. Billroth	vii, 186	ii/3
60	Piano Quartet no.3, c	1855–75	1875	Vienna, 18 Nov 1875	orig. composed in c♯	viii, 236	ii/5
67	String Quartet no.3, B♭	1875	1876	Berlin, 30 Oct 1876	ded. T.W. Engelmann	vii, 238	ii/3
78	Violin Sonata no.1, G	1878–9	1879	Bonn, 8 Nov 1879		x, 1	ii/8
87	Piano Trio no.2, C	1880–82	1882	Frankfurt, 29 Dec 1882		ix, 121	ii/6
88	Quintet no.1, F, 2 vn, 2 va, vc	1882	1882	Frankfurt, 29 Dec 1882		vii, 95	ii/2
99	Cello Sonata no.2, F	1886	1887	Vienna, 24 Nov 1886		x, 124	ii/9

Op.	Title	Composed	Published	First performance	Remarks	BW	NA
100	Violin Sonata no.2, A	1886	1887	Vienna, 2 Dec 1886		x, 31	ii/8
101	Piano Trio no.3, c	1886	1887	Budapest, 20 Dec 1886		ix, 171	ii/6
108	Violin Sonata no.3, d	1886–8	1889	Budapest, 21 Dec 1888	ded. H. von Bülow	x, 57	ii/8
111	Quintet no.2, G, 2 vn, 2 va, vc	1890	1891	Vienna, 11 Nov 1890		vii, 123	ii/2
114	Trio, a, cl/va, vc, pf	1891	1892	Berlin, 12 Dec 1891	written for R. Mühlfeld	ix, 249	ii/7
115	Quintet, b, cl/va, str qt	1891	1892	Berlin, 12 Dec 1891	written for R. Mühlfeld	vii, 152	ii/2
120	Two Sonatas, f, E♭, cl/va, pf	1894	1895	Vienna, 11 Jan 1895 (no.1) and 8 Jan 1895 (no.2)	written for R. Mühlfeld	x, 153	ii/9
WoO2 posth.	Scherzo, c, vn, pf	1853	1906	Düsseldorf, 28 Oct 1853	ded. J. Joachim; movt for a Sonata in a, collab. R. Schumann and A. Dietrich	x, 88	ii/8
Anh.IV/5	Piano Trio, A	—	1938	1925	?authentic	—	ii/6
Anh.III/1	Hymne, trio, A, 2 vn, db/vc	1853	1976	—	humorous piece for J. Joachim	—	ii/3

PIANO SOLO

Op.	Title	Composed	Published	First performance	Remarks	BW	NA
1	Sonata no.1, C	1852–3	1853	Leipzig, 17 Dec 1853	ded. J. Joachim	xiii, 1	iii/4
2	Sonata no.2, f♯	1852	1854	Frankfurt, early Dec 1855	ded. C. Schumann	xiii, 29	iii/4
4	Scherzo, e♭	1851	1854	Hanover, 8 June 1853	ded. E.F. Wenzel	xiv, 1	iii/6
5	Sonata no.3, f	1853	1854	Leipzig, 23 Oct 1854 (movts 2–3); Magdeburg, early Dec 1854 (complete)	ded. Countess I. von Hohenthal	xiii, 55	iii/4
9	[16] Variations on a Theme by R. Schumann, f♯	1854	1854	Berlin, 12 Dec 1879	ded. C. Schumann	xiii, 87	iii/5
10	[4] Ballades, d 'Edward', D, b, B	1854	1856	Vienna, 21 March 1860 (nos.2–3) and 23 Nov 1867 (nos.1, 4)	ded. J.O. Grimm	xiv, 13	iii/6
21	[Two variation sets]		1862			xiii, 103	iii/5
	[11] Variations on an Original Theme, D	1857		Hamburg, 17 Nov 1865		xiii, 103	iii/5
	[13] Variations on a Hungarian Song, D	by 1856		London, 25 March 1874			
24	[25] Variations and Fugue on a Theme by G.F. Handel, B♭	1861	1862	Hamburg, 7 Dec 1861		xiii, 125	iii/5
35	[28] Variations on a Theme by Paganini, a	1862–3	1866	Zürich, 25 Nov 1865	based on Caprice op.1 no.24	xiii, 147	iii/5
39	[16] Waltzes	1865	1867	Hamburg, 15 Nov 1868	ded. E. Hanslick; arr. of version for pf 4 hands	xiv, 33	iii/6
76	[8] Clavierstücke		1879	Vienna, 22 Oct 1879 (no.2); Berlin, 29 Oct 1879 (complete)		xiv, 61	iii/6
	1 Capriccio, f♯	1871					
	2 Capriccio, b	1878					
	3 Intermezzo, A♭	?by 1878					
	4 Intermezzo, B♭	?by 1878					
	5 Capriccio, c♯	1878					
	6 Intermezzo, A	1878					
	7 Intermezzo, a	1878					
	8 Capriccio, C	1878					
79	Two Rhapsodies, b, g	1879	1880	Krefeld, 20 Jan 1880	ded. E. von Herzogenberg	xiv, 89	iii/6
116	[7] Fantasien	by 1892	1892	Vienna, 30 Jan 1893 (nos.1–3) and 18 Feb 1893 (no.7); London, 15 March 1893 (no.6)		xiv, 105	iii/6
	1 Capriccio, d						
	2 Intermezzo, a						
	3 Capriccio, g						
	4 Intermezzo, E						
	5 Intermezzo, e						
	6 Intermezzo, E						
	7 Capriccio, d						
117	Three Intermezzos, E♭, b♭, c♯	1892	1892	London, 30 Jan 1893 (no.1); Vienna, 30 Jan 1893 (no.2); Hamburg, 27 Nov 1893 (no.3)		xiv, 129	iii/6

Op.	Title	Composed	Published	First performance	Remarks	BW	NA
118	[6] Clavierstücke	by 1893	1893	London, 22 Jan 1894 (nos.3, 5) and 7 March 1894 (nos.1–6)		xiv, 141	iii/6
	1 Intermezzo, a 2 Intermezzo, A 3 Ballade, g 4 Intermezzo, f 5 Romance, F 6 Intermezzo, e♭						
119	[4] Clavierstücke	by 1893	1893	London, 22 Jan 1894 (nos.2, 4 and 1 or 3) and 7 March 1894 (nos.1–4)		xiv, 163	iii/6
	1 Intermezzo, b 2 Intermezzo, e 3 Intermezzo, C 4 Rhapsody, E♭						
WoO1	[10] Hungarian Dances	by 1872	1872	—	arr. of nos.1–10 from orig. version for pf 4 hands	xv, 65	iii/7
WoO3	[2] Gavottes, a, A	by 1855	1979	Göttingen, 29 Oct 1855		—	iii/7
WoO4 posth.	[2] Gigues, a, b	1855	1927	—		xv, 53	iii/7
WoO5 posth.	[2] Sarabandes, a, b	1854–5	1917	Danzig, 14 Nov 1855 and Vienna, 20 Jan 1856		xv, 57	iii/7
—	Theme and Variations, d	1860	1927	Frankfurt, 31 Oct 1865	ded. C. Schumann; arr. of slow movt of Sextet no.1, op.18	xv, 59	iiA/1
WoO6	51 Exercises	1850s–93	1893	—		xv, 126	iii/7
WoO11–15	Cadenzas to concertos by Bach (d, BWV1052), Beethoven (G, op.58) and Mozart (G, K453; d, K466; c, K491)	?1855–61	1907, 1927	—		xv, 101	iii/7
Anh. Ia/1	[5] Studies for the Piano					xv, 1	ix/2
	1 Study after Frédéric Chopin, f	after sum. 1862	1869	Hamburg, 11 or 15 Nov 1868	arr. of op.25 no.2		
	2 Rondo after C.M. von Weber, C	1852	1869	Vienna, 4 Dec 1883	arr. of finale of Sonata no.1, op.24		
	3–4 Presto after J.S. Bach, g (2 versions)	?1877	1878	—	arr. of finale of BWV1001		
	5 Chaconne by J.S. Bach, d, pf left hand	?1877	1878	Vienna, 8 Dec 1881	arr. of chaconne from BWV1004		
Anh. Ia/2	arr. of Gavotte by Gluck, A	by 1868	1871	Hamburg, 11 Nov 1868	ded. C. Schumann; from *Iphigénie en Aulide* (Act 2)	xv, 42	ix/2
Anh.Ia/6	arr. of 4 Ländler by Schubert, E♭, A♭, c, C	by 1869	1869	—	from D814 nos.1–4	—	ix/2
Anh.Ia/7	arr. of Scherzo by Schumann, E♭	1854	1983	—	from Pf Qnt, op.44	—	ix/2
Anh.III/4	Piano piece, B♭	—	1979	—	—	—	iii/7
Anh.III/6	Variation on a Theme by Schumann, f♯	by 1868	1902	—	same theme as in Brahms's variations op.9	—	iii/7
Anh.III/9	arr. of H.C. Litolff: Maximilian Robespierre, ov., op.55, physharmonika, pf	1852	—	—	MS in *US-NYpm*	—	ix/1
Anh.III/10	arr. of Rákóczi March, a	?1850s	1995	—	—	—	iii/7
Anh. IV/2	Study for the Left Hand, E♭	—	1927	—	arr. of Schubert's Impromptu D899 no.2, ?authentic	xv, 44	ix/2
Anh IV/7	Cadenza to Beethoven: Piano Concerto, c, op.37	—	—	—	sometimes attrib. Brahms, by Moscheles	—	—

PIANO FOUR HANDS

Op.	Title	Composed	Published	First performance	Remarks	BW	NA
23	Variations on a Theme by R. Schumann, E♭	1861	1863	Hamburg, Oct 1863	ded. Julie Schumann	xii, 2	iii/2
39	[16] Waltzes	1865	1866	Oldenburg, 23 Nov 1866	ded. Hanslick	xii, 26	iii/2

Op.	Title	Composed	Published	First performance	Remarks	BW	NA
52a	[18] Liebeslieder, Waltzes	1874	1874	Vienna, 14 Nov 1874	arr. from orig. version for 4vv, pf 4 hands	xii, 48	iii/2
65a	[15] Neue Liebeslieder, Waltzes	1875	1877	—	arr. from orig. version for 4vv, pf 4 hands	xii, 80	iii/2
WoO 1	[21] Hungarian Dances					xii, 106	iii/3
	Books 1–2 (10 dances)	1868	1869	Oldenburg, 1 Nov 1868			
	Books 3–4 (11 dances)	1880	1880	Mehlem, nr Bonn, 3 May 1880			
Anh. Ia/3	arr. of J. Joachim: Hamlet Overture, op.4	1853–4	—	—	MSS in *A-Wgm*	—	ix/1
Anh.Ia/6	arr. of 16 Ländler by Schubert	by 1869	1869	—	from D366 (nos.1–16)	—	ix/1
Anh.Ia/8	arr. of R. Schumann: Piano Quartet, op.47, E♭	1855	1887	—	—	—	ix/1
Anh. IV/6	Souvenir de la Russie	by 1852	by 1852	—	pubd under the pseudonym G.W. Marks	—	iii/3
	1 Hymne national russe de Lvoff, F 2 Chansonette de Titoff, a 3 Romance de Warlamoff, a 4 Le Rossignol de A. Alabieff, d 5 Chant bohémien, G 6 'KOCA' Chant bohémien, G						

TWO PIANOS

Op.	Title	Composed	Published	First performance	Remarks	BW	NA
34bis	Sonata, f	1864	1871	Vienna, 17 April 1864	ded. Princess Anna of Hesse	xi, 1	iii/1
39	[5] Waltzes	1867	1897	Vienna, 17 March 1867	nos.1, 2, 11, 14, 15 arr. from orig. version for pf 4 hands; also no.8, unpubd	—	iii/1
56b	Variations on a Theme by J. Haydn, B♭	1873	1873	Vienna, 10 Feb 1874	'St Anthony' Variations, also for orch, see op.56a; theme probably not by Haydn	xi, 78	iii/1
Anh. Ia/4	arr. of J. Joachim: Demetrius Overture, op.6, D	1856	—	—	MSS in *Wgm*	—	ix/1
Anh.Ia/5	arr. of J. Joachim: Heinrich IV Overture, op.7, C	1855	1902	—	MSS in *Wgm*	—	ix/1

ORGAN

Op.	Title	Composed	Published	First performance	Remarks	BW	NA
122 posth.	Eleven Chorale Preludes	1896, ? some earlier	1902	Berlin, 24 April 1902		xvi, 28	iv
	1 Mein Jesu, der du mich 2 Herzliebster Jesu 3 O Welt, ich muss dich lassen 4 Herzlich tut mich erfreuen 5 Schmücke dich, o liebe Seele 6 O wie selig seid ihr doch 7 O Gott, du frommer Gott 8 Es ist ein Ros entsprungen 9 Herzlich tut mich verlangen 10 Herzlich tut mich verlangen 11 O Welt, ich muss dich lassen						
WoO 7	Chorale Prelude and Fugue on O Traurigkeit, o Herzeleid, a	prelude by 1858, fugue by 1873	1882	Vienna, 2 Dec 1882		xvi, 22	iv
WoO 8	Fugue, a♭	1856	1864	Leipzig, 16 April 1873		xvi, 17	iv
WoO 9–10	[2] Preludes and Fugues, a, g	1856, 1857	1927	Berlin, 15 Nov 1929		xvi, 1	iv

CANONS

Op.	Title, scoring	Text	Composed	Published	BW	NA
113	Thirteen Canons, 3–6 female vv			1891	xxi, 179	viii/2
	1 Göttlicher Morpheus, 4vv	J.W. von Goethe	by 1859–62			
	2 Grausam erweiset sich Amor an mir, 3vv	Goethe	—			
	3 Sitzt a schöns Vögerl aufm Dannabaum, 4vv	trad. Austrian, in A. von Kretzschmer and A.W. von Zuccalmaglio: *Deutsche Volkslieder*	—			
	4 Schlaf, Kindlein, schlaf!, 3vv	trad. Westphalian, in Kretzschmer and Zuccalmaglio	—			
	5 Wille wille will, 4vv	trad. Westphalian, in Kretzschmer and Zuccalmaglio	—			
	6 So lange Schönheit wird bestehn, 4vv	Gk., trans. Hoffmann von Fallersleben	—			
	7 Wenn die Klänge nahn und fliehen, 3vv	J. von Eichendorff	by 1868			
	8 Ein Gems auf dem Stein, 4vv	Eichendorff	by 1859–62			
	9 Ans Auge des Liebsten, 4vv	F. Rückert, after Hariri	by 1870			
	10 Leise Töne der Brust, 4vv	Rückert	by 1859–62			
	11 Ich weiss nicht was im Hain die Taube girret, 4vv	Rückert	by 1859–62			
	12 Wenn Kummer hätte zu töten Macht, 3vv	Rückert, after Hariri	by 1859–62			
	13 Einförmig ist der Liebe Gram, 6vv	Rückert, after Hāfis	—			
WoO24 posth.	Grausam erweiset sich Amor, 4 female vv	Goethe	by 1863	1927	xxi, 190	vii/2
WoO25	Mir lächelt kein Frühling, 4vv	—	by 1877	1881	xxi, 189	vii/2
WoO26 posth.	O wie sanft, 4 female vv	G.F. Daumer	?late 1860s – early 1870s	1908	xxi, 191	vii/2
WoO27 posth.	Spruch (In dieser Welt des Trugs und Scheins), 1v, va	Hoffmann von Fallersleben	?1854–5	1927	xxi, 192	vii/2
WoO28	Töne, lindernder Klang, 4vv (2 versions)	K.L. von Knebel	by 1861/by 1871	1938, 1872/1876	xxi, 156	vii/2
WoO29	Wann? (Wann hört der Himmel auf), S, A	L. Uhland	by 1881	1885	xxi, 192	vii/2
WoO30 posth.	Zu Rauch, 4vv (2 versions)	Rückert, after Hariri	?1860s–70s	1927/unpubd	xxi, 157/—	vii/2
Anh.III/2	Instrumental canon, f	—	1864	1979	—	x
Anh.III/3	Circle canon	—	?late 1850s	—	—	x
Anh.III/5	Canon on R. Schumann: Papillon, op.2 no.7	—	—	—	—	iii/7

VOCAL QUARTETS

for S, A, T, B, and piano unless otherwise stated

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
31	Three Quartets				1864		xx, 17	vi/1
	1 Wechsellied zum Tanze	Komm mit, o Schöner	Goethe	1859		Vienna, 18 Dec 1863		
	2 Neckereien	Fürwahr, mein Liebchen	trad. Moravian, trans. J. Wenzig	1863		Vienna, 11 Jan 1864		
	3 Der Gang zum Liebchen	Es glänzt der Mond nieder	trad. Bohemian, trans. Wenzig	1863		Karlsruhe, 3 Nov 1865		
52	[18] Liebeslieder, Waltzes, S, A, T, B, pf 4 hands		trad., trans. in Daumer: *Polydora*	1868–9	1869	Vienna, 5 Jan 1870	xx, 61	vi/1
	1 —	Rede, Mädchen, allzu liebes	Russ.					
	2 —	Am Gesteine rauscht die Flut	Russ.-Pol.					
	3 —	O die Frauen	Russ.-Pol.					
	4 —	Wie des Abends schöne Röte	Russ.-Pol.					
	5 —	Die grüne Hopfenranke	Russ.					

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
	6 —	Ein kleiner, hübscher Vogel	Hung.					
	7 —	Wohl schön bewandt	Pol.					
	8 —	Wenn so lind dein Auge mir	Pol.					
	9 —	Am Donaustrande	Hung.					
	10 —	O wie sanft die Quelle sich	Russ.-Pol.					
	11 —	Nein, es ist nicht auszukommen	Pol.					
	12 —	Schlosser auf	Russ.-Pol.					
	13 —	Vögelein durchrauscht die Luft	Russ.-Pol.					
	14 —	Sieh, wie ist die Welle klar	Russ.-Pol.					
	15 —	Nachtigall, sie singt so schön	Russ.-Pol.					
	16 —	Ein dunkeler Schacht ist Liebe	Hung.					
	17 —	Nicht wandle, mein Licht	Hung.					
	18 —	Es bebet das Gesträuche	Hung.					
	(arr. for 4vv, pf 2 hands)				1875	—	—	vi/1
	(nos.1, 2, 4–6, 8–9, 11 arr. for 4vv, orch)			1869–70	1938	Vienna, 14 Nov 1874	—	vi/1
64	[3] Quartets				1874		xx, 35	vi/2
	1 An die Heimat	Heimat! Heimat!	C.O. Sternau	1864		Vienna, 7 April 1867 (1st version)		
	2 Der Abend	Senke, strahlender Gott	F. Schiller	1874		Vienna, 24 Feb 1875 (nos.1–2)		
	3 Fragen	Mein liebes Herz	Turk., trans. in Daumer: *Polydora*	by 1874		Mannheim, 13 Feb 1875		
65	[15] Neue Liebeslieder, Waltzes, S, A, T, B, pf 4 hands		nos.1–14 trad., trans. in Daumer: *Polydora*	1869–74	1875	Karlsruhe, 8 May 1875	xx, 107	vi/1
	1 —	Verzicht', o Herz	Turkish					
	2 —	Finstere Schatten der Nacht	after Häfis					
	3 —	An jeder Hand die Finger	Latvian-Lith.					
	4 —	Ihr schwarzen Augen	Sicilian					
	5 —	Wahre, wahre deinen Sohn	Russ.					
	6 —	Rosen steckt mir an die Mutter	Sp.					
	7 —	Vom Gebirge	Russ.-Pol.					
	8 —	Weiche Gräser im Revier	Russ.-Pol.					
	9 —	Nagen am Herzen	Pol.					
	10 —	Ich kose süss	Malayan					
	11 —	Alles, alles in den Wind	Pol.					
	12 —	Schwarzer Wald	Serb.					
	13 —	Nein, Geliebter	Russ.					
	14 —	Flammenauge	Russ.					
	15 Zum Schluss	Nun ihr Musen, genug!	Goethe					
	(no.9 arr. for 4vv, orch)			1869–70	1938	Vienna, 14 Nov 1874	—	v/1
	(no.4 arr. for 1v, pf)				—	—	—	vi/1
92	[4] Quartets				1884		xx, 147	vi/2
	1 O schöne Nacht	O schöne Nacht	Daumer	by 1877		Krefeld, 28 Jan 1885		
	2 Spätherbst	Der graue Nebel tropft	H. Allmers	by 1884		Frankfurt, 4 Feb 1889		
	3 Abendlied	Friedlich bekämpfen	F. Hebbel	by 1884		—		
	4 Warum?	Warum doch erschallen	Goethe	by 1884		Frankfurt, 4 Feb 1889		

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
103	[11] Zigeunerlieder		trad. Hung., trans. H. Conrat	1887–8	1888	Berlin, 31 Oct 1888	xx, 165	vi/2
	1 —	He, Zigeuner, greife						
	2 —	Hochgetürmte Rimaflut						
	3 —	Wisst ihr, wann mein Kindchen						
	4 —	Lieber Gott, du weisst						
	5 —	Brauner Bursche führt zum Tanze						
	6 —	Röslein dreie in der Reihe						
	7 —	Kommt dir manchmal						
	8 —	Horch, der Wind klagt						
	9 —	Weit und breit schaut niemand						
	10 —	Mond verhüllt sein Angesicht						
	11 —	Rote Abendwolken ziehn						
	(nos.1–7, 11 arr. for 1v, pf)				1889		xxvi, 66	vii/6
112	Six Quartets				1891	—	xx, 193	vi/2
	1 Sehnsucht	Es rinnen die Wasser	F. Kugler	?1888				
	2 Nächtens	Nächtens wachen auf die irren	Kugler	?1888				
	3 Vier Zigeunerlieder, no.1	Himmel strahlt so helle und klat	trad. Hung., trans. Conrat	by 1891		Meiningen, 28 Sept 1895 (nos.3–6) Hamburg, 21 Nov 1892		
	4 Vier Zigeunerlieder, no.2	Rote Rosenknospen	trad. Hung., trans. Conrat	by 1891				
	5 Vier Zigeunerlieder, no.3	Brennessel steht an Weges Rand	trad. Hung., trans. Conrat	by 1891				
	6 Vier Zigeunerlieder, no.4	Liebe Schwalbe	trad. Hung., trans. Conrat	by 1891				
WoO 16 posth.	Kleine Hochzeitskantate	Zwei Geliebte, treu verbunden	G. Keller	1874	1927	sum. 1874	xx, 226	vi/2

VOCAL DUETS

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
20	Three Duets, S, A, pf				1862	Lucerne, 10 March 1864 (no.1 or 2) and Munich, 30 Nov 1889 (no.3)	xxii, 1	vi/3
	1 Weg der Liebe, i	Über die Berge	trad. Eng., from Percy: *Reliques*, trans. in Herder: *Volkslieder*	1858				
	2 Weg der Liebe, ii	Den gordischen Knoten	trad. Eng., from Percy: *Reliques*, trans. in Herder	1858				
	3 Die Meere	Alle Winde schlafen	trad. It., in W. Müller: *Volksharfe*	1860				
28	[4] Duets, A, Bar, pf				1863	Vienna, 18 Dec 1863 (nos.1–2) and 5 March 1869 (nos.3–4)	xxii, 17	vi/3
	1 Die Nonne und der Ritter	Da die Welt zur Ruh gegangen	Eichendorff	1860				

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
	2 Vor der Tür	Tritt auf, tritt auf	Old Ger. folksong, in Hoffmann von Fallersleben	1862				
	3 —	Es rauschet das Wasser	Goethe	1862				
	4 Der Jäger und sein Liebchen	Ist nicht der Himmel so blau?	Hoffmann von Fallersleben	1860				
61	Four Duets, S, A, pf				1874		xxii, 39	vi/3
	1 Die Schwestern	Wir Schwestern zwei	E. Mörike	by 1860, rev. after 1871		Vienna, 24 April 1880		
	2 Klosterfräulein	Ach, ach, ich armes Klosterfräulein	J. Kerner	1852		Merseburg, 21 Feb 1895		
	3 Phänomen	Wenn zu der Regenwand	from Goethe: *West-östlicher Divan*	1873–4		Basle, 5 Feb 1884		
	4 Die Boten der Liebe	Wie viel schon der Boten	trad. Bohemian, trans. Wenzig	1873–4		Basle, 5 Feb 1884		
66	Five Duets, S, A, pf				1875		xxii, 59	vi/3
	1 Klänge, i	Aus der Erde quellen Blumen	K. Groth	before 1875		—		
	2 Klänge, ii	Wenn ein müder Leib begraben	Groth	before 1875		—		
	3 Am Strande	Es sprechen und blicken die Wellen	H. Hölty	1875		Hamburg, 13 March 1882		
	4 Jägerlied	Jäger, was jagst du die Häselein?	C. Candidus	1875		—		
	5 Hüt du dich!	Ich weiss ein Mädlein hübsch und fein	from *Des Knaben Wunderhorn*	by 1873		Vienna, 24 April 1880		
75	[4] Balladen und Romanzen				1878		xxii, 79	vi/3
	1 Edward, A, T, pf	Dein Schwert, wie ists von Blut so rot?	trad. Scottish, from Percy: *Reliques*, trans. in Herder: *Volkslieder*	1877		Vienna, 17 Dec 1879		
	2 Guter Rat, S, A, pf	Ach Mutter, liebe Mutter	from *Des Knaben Wunderhorn*	1877		—		
	3 So lass uns wandern!, S, T, pf	Ach Mädchen, liebes Mädchen	trad. Bohemian, trans. Wenzig	1877		Berlin, 7 March 1880		
	4 Walpurgisnacht, 2 S, pf	Lieb Mutter, heut Nacht	W. Alexis	1878		Vienna, 14 Feb 1881		
84	[5] Romanzen und Lieder, 1/2vv, pf (see SOLO SONGS)				1882		xv, 81	vii/5

ACCOMPANIED CHORAL WORKS

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
12	Ave Maria, 4 female vv, orch/org	Ave Maria, gratia plena	liturgical	1858	1860/61	Hamburg, 2 Dec 1859	xix, 113	v/1
13	Begräbnisgesang, 5vv, wind insts, timp	Nun lasst uns den Leib begraben	M. Weisse	1858	1860/61	Hamburg, 2 Dec 1859	xix, 124	v/1
17	[4] Gesänge, 3 female vv, 2 hn, hp			1860	1861	Hamburg, 15 Jan 1861	xix, 135	v/1
	1 —	Es tönt ein voller Harfenklang	F. Ruperti					
	2 Lied von Shakespeare	Komm herbei, komm herbei	from W. Shakespeare: *Twelfth Night*, trans. A.W. von Schlegel					
	3 Der Gärtner	Wohin ich geh und schaue	Eichendorff					
	4 Gesang aus Fingal	Wein' an den Felsen	Ossian, trans. Herder					
27	Psalm xiii, 3 female vv, org/pf, str ad lib	Herr, wie lange willst du mein so gar vergessen?	Bible, trans. Luther	1859	1864	Hamburg, 19 Sept 1859	xx, 1	v/1

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
30	Geistliches Lied, 4vv, org/pf	Lass dich nur nichts nicht dauern	P. Flemming	1856	1864	Chemnitz, 2 July 1865	xx, 13	vi/1
45	Ein deutsches Requiem, S, Bar, 4vv, orch, org ad lib		Bible, trans. Luther	1865–8	1869	Vienna, 1 Dec 1867 (movts 1–3), Bremen, 10 April 1868 (movts 1–4, 6–7) and Leipzig, 18 Feb 1869 (complete)	xvii, 3	v/2
	1 —	Selig sind, die da Leid tragen	*Matthew* v.4; Psalm cxxvi, 5–6					
	2 —	Denn alles Fleisch	1 *Peter* i.24–5; *James* v.7; *Isaiah* xxxv.10					
	3 —	Herr lehre doch mich	Psalm xxxix.5–8; [Lutheran Psalter]; after Apocrypha: *Wisdom of Solomon* iii.1					
	4 —	Wie lieblich sind deine Wohnungen	Psalm lxxxiv.2–3, 5 [Lutheran Psalter]					
	5 —	Ihr habt nun Traurigkeit	*John* xvi.22; *Ecclesiasticus* li.35; *Isaiah* lxvi.13					
	6 —	Denn wir haben hier	*Hebrews* xiii.14; 1 *Corinthians* xv.51–2, 54–5; *Revelation* iv.11					
	7 —	Selig sind die Toten	*Revelation* xiv.13					
50	Rinaldo (cantata), T, 4 male vv, orch	Zu dem Strande	Goethe	1863–8	1869	Vienna, 28 Feb 1869	xviii, 92	v/3
53	Rhapsodie, A, 4 male vv, orch	Aber abseits, wer ist's?	from Goethe: *Harzreise im Winter*	1869	1870	Jena, 3 March 1870	xix, 1	v/3
54	Schicksalslied, 4vv, orch	Ihr wandelt droben im Licht	F. Hölderlin	1868–71	1871	Karlsruhe, 18 Oct 1871	xix, 22	v/4
55	Triumphlied, Bar, 8vv, orch	Halleluja! Halleluja!	Bible: *Revelation* xix	1870–71	1872	Bremen, 7 April 1871 (movt 1), Karlsruhe, 5 June 1872 (complete)	xviii, 1	v/4
82	Nänie, 4vv, orch	Auch das Schöne muss sterben	F. Schiller	1880–1	1881	Zürich, 6 Dec 1881	xix, 60	v/4
89	Gesang der Parzen, 6vv, orch	Es fürchte die Götter	from Goethe: *Iphigenie auf Tauris*	1882	1883	Basle, 10 Dec 1882	xix, 86	v/4
93b	Tafellied, 6vv, pf	Gleich wie Echo frohen Liedern	Eichendorff	1884	1885	Krefeld, 28 Jan 1885	xx, 218	vi/2
Anh.Ia/14	arr. of F. Schubert: Gruppe aus dem Tartarus, D583, for unison male vv, orch	Horch, wie Murmeln des empörten Meeres	Schiller	by 1871	1937	Vienna, 8 Dec 1871	—	ix/5
Anh.Ia/17	arr. of Schubert: Ellens Gesang II, D838, for S, 3 female vv, 4 hn, 3 bn (see also OTHER ARRANGEMENTS)	Jäger, ruhe von der Jagd!	from W. Scott: *The Lady of the Lake*, trans. A. Storck	by 1873	1906	Vienna, 23 March 1873	—	ix/5
Anh Ia/18	arr. of Schubert: Mass no.6, E♭, D950, 4vv, pf	Kyrie; Gloria; Credo; Sanctus; Benedictus; Agnus Dei	liturgical	1865	1865	—	—	ix/5

UNACCOMPANIED CHORAL WORKS

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
22	[7] Marienlieder, 4vv			1859 (nos.1–2, 4–7), by 1860 (no.3)	1862		xxi, 1	v/5

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
	1 Der englische Gruss	Gegrüsset Maria	trad., Lower-Rhenish, in Kretzschmer and Zuccalmaglio: *Deutsche Volkslieder*			Munich, 1 Dec 1873		
	2 Marias Kirchgang	Maria wollt zur Kirche gehn	trad., Rhenish, in Kretzschmer and Zuccalmaglio			Vienna, 17 April 1864		
	3 Marias Wallfahrt	Maria ging aus wandern	trad., Lower Rhenish, in Kretzschmer and Zucculmaglio			Leipzig, 13 May 1874		
	4 Der Jäger	Es wollt gut Jäger jagen	trad., in L. Uhland, ed.: *Alte hoch- und niederdeutsche Volkslieder*			Hanover, 5 Dec 1863		
	5 Ruf zur Maria	Dich, Mutter Gottes, ruf' wir an	trad., in Uhland			Vienna, 17 April 1864		
	6 Magdalena	An dem österlichen Tag	trad., in Uhland			—		
	7 Marias Lob	Maria, wahre Himmelsfreud	trad., Lower Rhenish, in Kretzschmer and Zuccalmaglio			—		
	(nos.1, 2, 4–7 arr. for female vv)			1859–62	1940	—	—	
29	Two Motets, 5vv				1864		xxi, 11	v/5
	1 —	Es ist das Heil uns kommen her	P. Speratus	by 1860		Vienna, 17 April 1864		
	2 —	Schaffe in mir, Gott	Psalm li.12–14	1856–60		—		
37	Three Sacred Choruses, 4 female vv		liturgical		1865	Hamburg, 19 Sept 1859 (nos.1–2)	xxi, 159	v/5
	1 —	O bone Jesu		by 1859				
	2 —	Adoramus te, Christe		by 1859				
	3 —	Regina coeli laetare		1863				
41	Fünf Lieder, 4 male vv			1861–2	1867		xxi, 193	v/6
	1 —	Ich schwing mein Horn ins Jammertal	Old Ger., in Uhland: *Alte hoch- und niederdeutsche Volkslieder*			Vienna, 8 Dec 1871		
	2 —	Freiwillige her!	C. Lemcke			Vienna, 11 March 1893		
	3 Geleit	Was freut einen alten Soldaten?	Lemcke			Vienna, 4 March 1891		
	4 Marschieren	Jetzt hab ich schon	Lemcke			Vienna, 27 Nov 1867		
	5 —	Gebt acht! Gebt acht!	Lemcke			Vienna, 8 Dec 1871		
	(no.1 also for 4 female vv)				1968	—	—	
	(no.2 also for 4 female vv)			1959–62	1938	—	—	
42	Drei Gesänge, 6vv				?1868		xxi, 79	v/6
	1 Abendständchen	Hör, es klagt die Flöte wieder	C. Brentano	1859		Vienna, 17 April 1864		
	2 Vineta	Aus des Meeres tiefem, tiefem Grunde	trad., in W. Müller: *Volksharfe*	1860				
	3 Darthulas Grabesgesang	Mädchen von Kola, du schläfst!	Ossian, trans. in Herder: *Stimmen der Volker in Lieder*	1861		Munich, 1 Feb 1874		
	(no.2 also for 4 female vv)			1859–62	1938	—	—	
44	Zwölf Lieder und Romanzen, 4 female vv, pf ad lib			1859–60	1866		xxi, 164	v/6
	1 Minnelied	Der Holdseligen sonder Wank	J.H. Voss			Hamburg, 15 Jan 1861		
	2 Der Bräutigam	Von allen Bergen nieder	Eichendorff			Hamburg, 15 Jan 1861		

Op.	*Title*	*Incipit*	*Text*	*Composed*	*Published*	*First performance*	*BW*	*NA*
	3 Barcarole	O Fischer auf den Fluten	trad. It., trans. K. Witte			Hamburg, 8 Nov 1873		
	4 Fragen	Wozu ist mein langes Haar mir dann	trad. Slavonic, trans. A. Grün			Basle, 4 March 1869		
	5 Die Müllerin	Die Mühle, die dreht ihre Flügel	A. von Chamisso			—		
	6 Die Nonne	Im stillen Klostergarten	Uhland			Zürich, early Feb 1868		
	7 —	Nun stehn die Rosen in Blüte	nos.7–10 from P. Heyse: *Der Jungbrunnen*			Vienna, 11 March 1885		
	8 —	Die Berge sind spitz				Vienna, 11 March 1885		
	9 —	Am Wildbach die Weiden				Vienna, 11 March 1885		
	10 —	Und gehst du über den Kirchhof				Basle, 4 March 1869		
	11 Die Braut	Eine blaue Schürze	W. Müller			Vienna, 2 Feb 1895		
	12 Märznacht	Horch! wie brauset der Sturm	Uhland			—		
	(no.1 arr. for 3 female vv)			1859–62	1968	—	—	
	(nos.5–6 arr. for mixed chorus)			1859–62	—	—	—	
	(no.9 arr. for 3 female vv)			1859–62	1952	Kiel, 24 April 1899	—	
62	Sieben Lieder, 4–6vv			1873–4	1874		xxi, 95	v/6
	1 Rosmarin	Es wollt die Jungfrau früh aufstehn	from *Des Knaben Wunderhorn*			—		
	2 Von alten Liebesliedern	Spazieren wollt ich reiten	from *Des Knaben Wunderhorn*			Vienna, 8 Nov 1874		
	3 Waldesnacht	Waldesnacht, du wunderkühle	nos.3–6 from P. Heyse: *Der Jungbrunnen*			Vienna, 8 Nov 1874		
	4 —	Dein Herzlein mild				Vienna, 8 Nov 1874		
	5 —	All meine Herzgedanken				Hamburg, 9 April 1886		
	6 —	Es geht ein Wehen				Munich, 4 Jan 1877		
	7 —	Vergangen ist mir Glück und Heil	Old Ger., in F. Mittler: *Deutsche Volkslieder*			—		
	(no.6 arr. for 4 female vv)			1859–62	1938	—	—	
	(no.7 arr. for S, 4vv)			1859–62	—	—	—	
74	Two Motets, 4–6vv				1878		xxi, 29	v/5
	1 —	Warum ist das Licht gegeben	Bible (trans. Luther) and Luther	1877		Vienna, 8 Dec 1878		
	2 —	O Heiland, reiss die Himmel auf	F. von Spee	1863–4		Hamburg, 30 Jan 1880		
93a	[6] Lieder und Romanzen, 4vv			1883	1884	Hamburg, 9 Dec 1884 (nos.1, 3–5); Krefeld, 27 Jan 1885 (complete)	xxi, 105	v/6
	1 Der bucklichte Fiedler	Es wohnet ein Fiedler zu Frankfurt	trad. Rhenish, in Kretzschmer and Zuccalmaglio					
	2 Das Mädchen	Stand das Mädchen	trad. Serb., trans. S. Kapper					
	3 —	O süsser Mai	A. von Arnim					
	4 —	Fahr wohl, o Vöglein	F. Rückert					
	5 Der Falke	Hebt ein Falke sich empor	trad. Serb., trans. Kapper					
	6 Beherzigung	Feiger Gedanken	Goethe					

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
104	Fünf Gesänge, 4–6vv				1888	Hamburg, 25 March 1887 (no.5, 1st version); Hamburg, 29 March 1889 (nos.2, 5); Vienna, 3 April 1889 (complete)	xxi, 117	v/6
	1 Nachtwache, i	Leise Töne der Brust	Rückert	by 1888				
	2 Nachtwache, ii	Ruhn sie?	Rückert	by 1888				
	3 Letztes Glück	Leblos gleitet Blatt um Blatt	M. Kalbeck	by 1888				
	4 Verlorene Jugend	Brausten alle Berge	trad. Bohemian, trans. J. Wenzig	by 1888				
	5 Im Herbst	Ernst ist der Herbst	K. Groth	1886, rev. by 1888				
109	Fest- und Gedenksprüche, 8vv		Bible, trans. Luther	?1888–9	1890	Hamburg, 9 Sept 1889	xxi, 61	v/5
	1 —	Unsere Väter hofften auf dich	Psalm xxii.5–6; Psalm xxix.11					
	2 —	Wenn ein starker Gewappneter	*Luke*, xi.21, 17					
	3 —	Wo ist ein so herrlich Volk	*Deuteronomy* iv.7, 9					
110	Three Motets, 4–8vv			by 1889	1890	Hamburg, 15 Jan 1890 (no.3); Cologne, 13 March 1890 (complete)	xxi, 47	v/5
	1 Ich aber bin elend	Ich aber bin elend	Psalm lxix.30, *Exodus* xxxiv.6–7					
	2 Ach, arme Welt	Ach, arme Welt	old sacred song					
	3 Wenn wir in höchsten Nöten sein	Wenn wir in höchsten Nöten sein	P. Eber					
WoO 20 posth.	Dem dunkeln Schoss der heilgen Erde	Dem dunkeln Schoss der heilgen Erde	from Schiller: *Das Lied von der Glocke*	by 1880	1927		xxi, 155	v/6
WoO 34	[14] Deutsche Volkslieder, arr. 4vv		in C.F. Becker (no.1), Kretzschmer and Zuccalmaglio (nos.2–3, 9–11, 13), D.G. Corner (nos.4–5, 7, 12, 14), K.S. Meister (no.6); from F.W. Arnold (no.8)	by 1864	1864		xxi, 127	viii/1
	Book 1							
	1 —	Von edler Art						
	2 —	Mit Lust tät ich ausreiten						
	3 —	Bei nächtlicher Weil						
	4 Vom heiligen Märtyrer Emmerano, Bischoffen zu Regenspurg	Komm Mainz, komm Bayrn						
	5 Täublein weiss	Es flog ein Täublein						
	6 —	Ach lieber Herre Jesu Christ						
	7 Sankt Raphael	Tröst die Bedrängten						
	Book 2							
	8 —	In stiller Nacht						
	9 Abschiedslied	Ich fahr dahin						
	10 Der tote Knabe	Es pochet ein Knabe						
	11 —	Die Wollust in den Maien						
	12 Morgengesang	Wach auf, mein Kind						
	13 Schnitter Tod	Es ist ein Schnitter						

Op.	Title	Incipit	Text	Composed	Published	First performance	BW	NA
	14 Der englische Jäger	Es wollt gut Jäger jagen						
WoO 35 posth.	[12] Deutsche Volksleider, arr. 4vv		in Kretzschmer and Zuccalmaglio (nos.1–2, 4–12); from Arnold (no.3)	?1863–4 (nos.9–12), ?1858 (nos.1–8)	1926–7		xxi, 144	viii/2
	1 Scheiden	Ach Gott, wie weh tut Scheiden						
	2 Wach auf!	Wach auf, meins Herzens Schöne						
	3 —	Erlaube mir, feins Mädchen						
	4 Der Fiedler	Es wohnet ein Fiedler						
	5 —	Da unten im Tale						
	6 —	Des Abends kann ich nicht schlafen gehn						
	7 Wach auf!	Wach auf, meins Herzens Schöne						
	8 —	Dort in den Weiden						
	9 Altes Volkslied	Verstohlen geht der Mond auf						
	10 Der Ritter und die Feine	Es stunden drei Rosen						
	11 Der Zimmergesell	Es war einmal ein Zimmergesell						
	12 Altdeutsches Kampflied	Wir stehen hier zur Schlacht bereit						
WoO 17 posth.	Kyrie, 4vv, bc	Kyrie eleison	liturgical	1856	1984	Vienna, 16 Oct 1983	—	vi/2
WoO 18 posth.	Missa canonica, 5vv	Sanctus; Benedictus; Agnus Dei/Dona nobis pacem	liturgical	1856	1956, 1984	Vienna, 16 Oct 1983	—	v/2
WoO 19 posth.	Dein Herzlein mild		Heyse: *Jungbrunnen* (see op.62 no.4)	1860	1938	—	—	v/6

SOLO SONGS

for 1 voice and piano unless otherwise stated

Op.	Title	Incipit	Text	Key	Composed	Published	BW	NA
3	Sechs Gesänge, T/S, pf					1853	xxiii, 1	vii/1
	1 Liebestreu	O versenk, o versenk dein Leid	R. Reinick	e♭	1853			
	2 Liebe und Frühling, i (2 versions)	Wie sich Rebenranken schwingen	Hoffmann von Fallersleben	B	1853, rev. 1882	2/1882		
	3 Liebe und Frühling, ii	Ich muss hinaus	Hoffmann von Fallersleben	B	1853			
	4 Lied aus dem Gedicht 'Ivan'	Weit über das Feld	F. Bodenstedt	e♭	1853			
	5 In der Fremde	Aus der Heimat	J. von Eichendorff	f♯	1852			
	6 Lied	Lindes Rauschen in den Wipfeln	Eichendorff	A	1852			
6	Sechs Gesänge, S/T, pf					1853	xxiii, 20	vii/1
	1 Spanisches Lied	In dem Schatten meiner Locken	Sp., trans. P. Heyse	a	1852			
	2 Der Frühling	Es lockt und säuselt um den Baum	J.B. Rousseau	E	1852			
	3 Nachwirkung	Sie ist gegangen	A. Meissner	A♭	1852			
	4 Juchhe!	Wie ist doch die Erde so schön!	Reinick	E♭	1852			
	5 —	Wie die Wolke nach der Sonne	Hoffmann von Fallersleben	B	1853			
	6 —	Nachtigallen schwingen lustig	Hoffmann von Fallersleben	A♭	1853			
7	Sechs Gesänge					1854	xxiii, 38	vii/1
	1 Treue Liebe	Ein Mägdlein sass am Meeresstrand	E. Ferrand	f♯	1852			
	2 Parole	Sie stand wohl am Fensterbogen	Eichendorff	e	1852			
	3 Anklänge	Hoch über stillen Höhen	Eichendorff	a	1853			

Op.	Title	Incipit	Text	Key	Composed	Published	BW	NA
	4 Volkslied	Die Schwälble ziehet fort	trad., in G. Scherer: *Deutsche Volkslieder*	e	1852			
	5 Die Trauernde	Mei Mueter mag mi net	trad., in Scherer	a	1852			
	6 Heimkehr	O brich nicht, Steg	L. Uhland	b	1851			
14	[8] Lieder und Romanzen				1858	1860/1	xxiii, 50	vii/1
	1 Vor dem Fenster	Soll sich der Mond nicht heller scheinen	trad., in K. Simrock: *Die deutschen Volkslieder*	g–G				
	2 Vom verwundeten Knaben	Es wollt ein Mädchen früh aufstehn	trad. Ger., in J.G. Herder: *Volkslieder*	a				
	3 Murrays Ermordung	O Hochland und o Südland!	trad. Scottish, from T. Percy: *Reliques*, trans. in Herder	e				
	4 Ein Sonnett	Ach könnt ich, könnte vergessen sie	attrib. Count Thibault (13th century), trans. in Herder	A♭				
	5 Trennung	Wach auf, wach auf, du junger Gesell	trad., in A. Kretzschmer and A.W. von Zuccalmaglio: *Deutsche Volkslieder*	F				
	6 Gang zur Liebsten	Des Abends kann ich nicht schlafen gehn	trad., in Kretzschmer and Zuccalmaglio	e				
	7 Ständchen	Gut Nacht, gut Nacht	trad., in Kretzschmer and Zuccalmaglio	F				
	8 Sehnsucht	Mein Schatz ist nicht da	trad., in Kretzschmer and Zuccalmaglio	e				
	(no.8 arr. for 3 female vv)				1859–62	1968	—	
19	Fünf Gedichte					1862	xxiii, 67	vii/1
	1 Der Kuss	Unter Blüten des Mai's	L. Hölty	B♭	1858			
	2 Scheiden und Meiden	So soll ich dich nun meiden	Uhland	d	1858			
	3 In der Ferne	Will ruhen unter den Bäumen	Uhland	d–D	1858			
	4 Der Schmied	Ich hör meinen Schatz	Uhland	B♭	1859			
	5 An eine Äolsharfe	Angelehnt an die Epheuwand	E. Mörike	a♭–A♭	1858			
32	[9] Lieder und Gesänge				1864	1865	xxiii, 79	vii/1
	1 —	Wie rafft ich mich auf in der Nacht	A. von Platen	f				
	2 —	Nicht mehr zu dir zu gehen	trad. Moravian, trans. G.F. Daumer	d				
	3 —	Ich schleich umher	Platen	d				
	4 —	Der Strom, der neben mir verrauschte	Platen	c♯				
	5 —	Wehe, so willst du mich wieder	Platen	b				
	6 —	Du sprichst, dass ich mich täuschte	Platen	c				
	7 —	Bitteres zu sagen denkst du	Hāfis, trans. Daumer	F				
	8 —	So stehn wir, ich und meine Weide	Hāfis, trans. Daumer	A♭				
	9 —	Wie bist du, meine Königin	Hāfis, trans. Daumer	E♭				
33	[15] Romanzen (Magelone-Lieder)		from L. Tieck: *Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence*			1865 (nos.1–6), 1869 (nos.7–15)	xxiii, 107	vii/2
	1 —	Keinen hat es noch gereut		E♭	1861			
	2 —	Traun! Bogen und Pfeil sind gut für den Feind		c	1861			
	3 —	Sind es Schmerzen, sind es Freuden		A♭	1861			
	4 —	Liebe kam aus fernen Landen		D♭	1861			
	5 —	So willst du des Armen		F	1862			
	6 —	Wie soll ich die Freude		A	1862			
	7 —	War es dir		D	by 1864			
	8 —	Wir müssen uns trennen		G♭	by 1865?			
	9 —	Ruhe, Süssliebchen		A♭	by 1868			
	10 Verzweiflung	So tönet denn		c	by 1866			
	11 —	Wie schnell verschwindet		f	by 1869			

Op.	Title	Incipit	Text	Key	Composed	Published	BW	NA
	12 —	Muss es eine Trennung geben		g	1862			
	13 Sulima	Geliebter, wo zaudert		E	1862			
	14 —	Wie froh und frisch		G	1869			
	15 —	Treue Liebe dauert lange		E♭	1869			
43	Vier Gesänge					1868	xxiv, 1	vii/2
	1 Von ewiger Liebe	Dunkel, wie dunkel	trad. Wendish., trans. Hoffmann von Fallersleben	b–B	1864			
	2 Die Mainacht	Wann der silberne Mond	L. Hölty	E♭	1866			
	3 —	Ich schell mein Horn ins Jammertal	Old Ger., in C.F. Becker: *Lieder und Weisen vergangener Jahrhunderte*	B♭	by 1860			
	4 Das Lied vom Herrn von Falkenstein	Es reit der Herr von Falkenstein	trad. Westphalian (15th century), verses from Herder, Uhland (*Alte … Volkslieder*) and others	c	1857			
46	Vier Lieder					1868	xxiv, 18	vii/3
	1 Die Kränze	Hier ob dem Eingang	ancient Gk., trans. in Daumer: *Polydora*	D♭	by 1868			
	2 Magyarisch	Sah dem edlen Bildnis	trad. Hung., trans. Daumer	A	1868			
	3 Die Schale der Vergessenheit	Eine Schale des Stroms	L. Hölty	E	—			
	4 An die Nachtigall	Geuss nicht so laut	Hölty	E	by 1868			
47	Fünf Lieder					1868	xxiv, 32	vii/3
	1 Botschaft	Wehe, Lüftchen	Häfis, trans. Daumer	D♭	1868			
	2 Liebesglut	Die Flamme hier	Häfis, trans. Daumer	f–F	by 1868			
	3 Sonntag	So hab ich doch die ganze Woche	in Uhland: *Alte … Volkslieder*	F	by 1859/60			
	4 —	O liebliche Wangen	P. Flemming	D	by 1868			
	5 Die Liebende schreibt	Ein Blick von deinen Augen	Goethe	E♭	1858			
	(no.3 arr. for 3 female vv)				1859–62	1968	—	
48	Sieben Lieder					1868	xxiv, 48	vii/3
	1 Der Gang zum Liebchen	Es glänzt der Mond nieder	trad. Bohemian, trans. J. Wenzig	e	1859–62			
	2 Der Überläufer	In den Garten wollen wir gehen	from *Des Knaben Wunderhorn*	f♯	1853			
	3 Liebesklage des Mädchens	Wer sehen will	from *Des Knaben Wunderhorn*	B	by 1859/60			
	4 Gold überwiegt die Liebe	Sternchen mit dem trüben Schein	trad. Bohemian, trans. Wenzig	e	by 1868			
	5 Trost in Tränen	Wie kommt's dass du so traurig bist	Goethe	E–e	1858			
	6 —	Vergangen ist mir Glück und Heil	Old Ger., in F.L. Mittler: *Deutsche Volkslieder*	d	by 1859/60			
	7 Herbstgefühl	Wie wenn im frostgen Windhauch	A.F. von Schack	f♯	1867			
	(no.1 arr. for 3 female vv)				1859–62	1968	—	
49	Fünf Lieder					1868	xxiv, 64	vii/3
	1 —	Am Sonntag Morgen zierlich angetan	It., trans. P. Heyse	e	by 1868			
	2 An ein Veilchen	Birg, o Veilchen	G.B.F. Zappi, trans. Hölty	E	by 1868			
	3 Sehnsucht	Hinter jenen dichten Wäldern	trad. Bohemian, trans. Wenzig	A♭	by 1868			
	4 Wiegenlied	Guten Abend, gut Nacht	from *Des Knaben Wunderhorn*, and in Scherer	E♭	1868			
	5 Abenddämmerung	Sei willkommen, Zwielichtstunde!	Schack	E	1867			
57	[8] Lieder und Gesänge				by 1871	1871	xxiv, 80	vii/3
	1 —	Von waldbekränzter Höhe	Daumer	G				
	2 —	Wenn du nur zuweilen lächelst	Häfis, trans. Daumer	E♭				
	3 —	Es träumte mir, ich sei dir teuer	anon. Sp., trans. Daumer	B				
	4 —	Ach, wende diesen Blick	Daumer	f				

Op.	*Title*	*Incipit*	*Text*	*Key*	*Composed*	*Published*	*BW*	*NA*
	5 —	In meiner Nächte Sehnen	Daumer	e				
	6 —	Strahlt zuweilen auch ein mildes Licht	Daumer	E				
	7 —	Die Schnur, die Perl an Perle	anon. Ind., trans. Daumer	B				
	8 —	Unbewegte laue Luft	Daumer	E				
58	[8] Lieder und Gesänge					1871	xxiv, 109	vii/3
	1 Blinde Kuh	Im Finstern geh ich suchen	Sicilian, trans. A. Kopisch	g	by 1871			
	2 Während des Regens	Voller, dichter tropft ums Dach da	Kopisch	D♭	by 1871			
	3 Die Spröde	Ich sahe eine Tigrin	Calabrian, trans. Kopisch, rev. Heyse for later edns	A	by 1871			
	4 —	O komme, holde Sommernacht	M. Grohe	F♯	by 1871			
	5 Schwermut	Mir ist so weh ums Herz	C. Candidus	e♭	by 1871			
	6 In der Gasse	Ich blicke hinab in die Gasse	F. Hebbel	d	by 1871			
	7 Vorüber	Ich legte mich unter den Lindenbaum	Hebbel	F	by 1871			
	8 Serenade	Leise, um dich nicht zu wecken	Schack	a	1867, rev. by 1871			
59	[8] Lieder und Gesänge					1873	xxiv, 134	vii/3
	1 —	Dämmrung senkte sich von oben	Goethe	g	1870/71			
	2 Auf dem See	Blauer Himmel, blaue Wogen	K. Simrock	E	1873			
	3 Regenlied	Walle, Regen, walle nieder	K. Groth	f♯	1873			
	4 Nachklang	Regentropfen aus den Bäumen	Groth	f♯	1873			
	5 Agnes	Rosenzeit, wie schnell vorbei	Mörike	g	?1858, rev. by 1873			
	6 —	Eine gute, gute Nacht	Russ., trans. Daumer	a	1873			
	7 —	Mein wundes Herz verlangt	Groth	e–E	1873			
	8 —	Dein blaues Auge hält so still	Groth	E♭	1873			
63	[9] Lieder und Gesänge					1874	xxiv, 164	vii/4
	1 Frühlingstrost	Es weht um mich Narzissenduft	M. von Schenkendorf	A	1874			
	2 Erinnerung	Ihr wunderschönen Augenblicke	Schenkendorf	C	1874			
	3 An ein Bild	Was schaust du mich	Schenkendorf	A♭	1874			
	4 An die Tauben	Fliegt nur aus	Schenkendorf	C	1874			
	5 Junge Lieder, i	Meine Liebe ist grün	F. Schumann	F♯	1873			
	6 Junge Lieder, ii	Wenn um den Holunder	F. Schumann	D	1874			
	7 Heimweh, i	Wie traulich war das Fleckchen	Groth	G	by 1874			
	8 Heimweh, ii	O wüsst ich doch den Weg zurück	Groth	E	1874			
	9 Heimweh, iii	Ich sah als Knabe Blumen blühn	Groth	A	by 1874			
69	Neun Gesänge				1877	1877	xxv, 1	vii/4
	1 Klage, i	Ach mir fehlt	trad. Bohemian, trans. Wenzig	D				
	2 Klage, ii	O Felsen, lieber Felsen	trad. Slovak, trans. Wenzig	a				
	3 Abschied	Ach, mich hält der Gram	trad. Bohemian, trans. Wenzig	E♭				
	4 Des Liebsten Schwur	Ei, schmollte mein Vater	trad. Bohemian, trans. Wenzig	F				
	5 Tambourliedchen	Den Wirbel schlag ich	Candidus	A				
	6 Vom Strande	Ich rufe vom Ufer	anon. Sp., trans. Eichendorff	a				
	7 Über die See	Über die See, fern über die See	C. Lemcke	e				
	8 Salome	Singt mein Schatz	G. Keller	C				
	9 Mädchenfluch	Ruft die Mutter	trad. Serb., trans. S. Kapper	a–A				
70	Vier Gesänge					1877	xxv, 35	vii/4
	1 —	Im Garten am Seegestade	Lemcke	g	1877			
	2 Lerchengesang	Ätherische ferne Stimmen	Candidus	B	1877			

Op.	Title	Incipit	Text	Key	Composed	Published	BW	NA
	3 Serenade	Liebliches Kind	Goethe	B	1876			
	4 Abendregen	Langsam und schimmernd	Keller	a/A–C	1875			
71	Fünf Gesänge				1877	1877	xxv, 46	vii/4
	1 Es liebt sich so lieblich im Lenze!	Die Wellen blinken und fliessen dahin	H. Heine	D				
	2 An den Mond	Silbermond, mit bleichen Strahlen	Simrock	b				
	3 Geheimnis	O Frühlings-abenddämmerung!	Candidus	G				
	4 Willst du, dass ich geh?	Auf der Heide weht der Wind	Lemcke	d				
	5 Minnelied	Holder klingt der Vogelsang	Hölty	C				
72	Fünf Gesänge					1877	xxv, 63	vii/4
	1 Alte Liebe	Es kehrt die dunkle Schwalbe	Candidus	g	1876			
	2 Sommerfäden	Sommerfäden hin und wieder	Candidus	c	1876			
	3 —	O kühler Wald	C. Brentano	A♭	1877			
	4 Verzagen	Ich sitz am Strande	Lemcke	f♯	1877			
	5 Unüberwindlich	Hab ich tausendmal geschworen	Goethe	A	1876			
84	[5] Romanzen und Lieder, 1/2 vv, pf (nos.1–3 female vv, nos.4–5 female and male vv)					1882	xxv, 81	vii/5
	1 Sommerabend	Geh schlafen, Tochter	H. Schmidt	d–D	?1881			
	2 Der Kranz	Mutter, hilf mir armen Tochter	Schmidt	g–G	?1881			
	3 In den Beeren	Singe, Mädchen, hell und klar	Schmidt	E♭	?1881			
	4 Vergebliches Ständchen	Guten Abend, mein Schatz	trad. Lower-Rhenish, in Kretzschmer and Zuccalmaglio	A	by 1882			
	5 Spannung	Gut'n Abend, gut'n Abend	trad. Lower Rhenish, in Kretzschmer and Zuccalmaglio	a–A	by 1882			
85	Sechs Lieder					1882	xxv, 100	vii/5
	1 Sommerabend	Dämmernd liegt der Sommerabend	Heine	B♭	1878			
	2 Mondenschein	Nacht liegt auf den fremden Wegen	Heine	B♭	1878			
	3 Mädchenlied	Ach, und du mein kühles Wasser!	trad. Serb., trans. Kapper	a	1878			
	4 Ade!	Wie schienen die Sternlein so hell	trad. Bohemian, trans. Kapper	b	by 1882			
	5 Frühlingslied	Mit geheimnisvollen Düften	E. Geibel	G	1878			
	6 In Waldeseinsamkeit	Ich sass zu deinen Füssen	Lemcke	B	1878			
86	Sechs Lieder, low v, pf					1882	xxv, 116	vii/5
	1 Therese	Du milchjunger Knabe	Keller	D	1878			
	2 Feldeinsamkeit	Ich ruhe still	H. Allmers	F	by 1882			
	3 Nachtwandler	Störe nicht den leisen Schlummer	M. Kalbeck	C	1877			
	4 Über die Heide	Über die Heide hallet	T. Storm	g	by 1882			
	5 Versunken	Es brausen der Liebe Wogen	F. Schumann	F♯	1878			
	6 Todessehnen	Ach, wer nimmt von meiner Seele	Schenkendorf	f♯–F♯	1878			
91	Zwei Gesänge, A, va, pf					1884	xxv, 132	vii/5
	1 Gestillte Sehnsucht	In goldnen Abendschein	F. Rückert	D	1884			
	2 Geistliches Wiegenlied	Die ihr schwebet um diese Palmen	Lope de Vega, trans. Geibel	F	1863–4			
94	Fünf Lieder, low v, pf					1884	xxv, 149	vii/5
	1 —	Mit vierzig Jahren ist der Berg erstiegen	Rückert	b	1883			
	2 —	Steig auf, geliebter Schatten	F. Halm	e♭	1883			
	3 —	Mein Herz ist schwer	Geibel	g	by 1884			
	4 Sapphische Ode	Rosen brach ich Nachts	Schmidt	D	by 1884			

Op.	Title	Incipit	Text	Key	Composed	Published	BW	NA
	5 —	Kein Haus, keine Heimat	Halm	d	by 1884			
95	Sieben Lieder					1884	xxv, 161	vii/5
	1 Das Mädchen	Stand das Mädchen	trad. Serb., trans. Kapper	b–B	1883			
	2 —	Bei dir sind meine Gedanken	Halm	A	by 1884			
	3 Beim Abschied (2 versions)	Ich müh mich ab	Halm	D	by 1884			
	4 Der Jäger	Mein Lieb ist ein Jäger	Halm	F	by 1884			
	5 Vorschneller Schwur	Schwor ein junges Mädchen	trad. Serb., trans. Kapper	d–D	by 1884			
	6 Mädchenlied	Am jüngsten Tag	It., trans. Heyse	F	by 1884			
	7 —	Schön war, das ich dir weihte	Turkish, trans. in Daumer: *Polydora*	f	by 1884			
96	Vier Lieder				by 1885	1886	xxv, 180	vii/5
	1 —	Der Tod, das ist die kühle Nacht	Heine	C				
	2 —	Wir wandelten, wir zwei zusammen	Hung., trans. in Daumer: *Polydora*	D♭				
	3 —	Es schauen die Blumen	Heine	b				
	4 Meerfahrt	Mein Liebchen, wir sassen beisammen	Heine	a				
97	Sechs Lieder				by 1885	1886	xxv, 192	vii/5
	1 Nachtigall	O Nachtigall, dein süsser Schall	C. Reinhold	f				
	2 Auf dem Schiffe	Ein Vögelein fliegt	Reinhold	A				
	3 Entführung	O Lady Judith	W. Alexis	d				
	4 —	Dort in den Weiden	trad. Lower Rhenish, in Kretzschmer and Zuccalmaglio	D				
	5 Komm Bald	Warum denn warten	Groth	A				
	6 Trennung	Da unten im Tale	trad. Swabian, in Kretzschmer and Zuccalmaglio	F				
105	Fünf Lieder, low v, pf					1888	xxvi, 1	vii/6
	1 —	Wie Melodien zieht es mir	Groth	A	1886			
	2 —	Immer leiser wird mein Schlummer	H. Lingg	c♯–D♭	1886			
	3 Klage	Feins Liebchen, trau du nicht	trad. Lower Rhenish, in Kretzschmer and Zuccalmaglio	F	by 1888			
	4 Auf dem Kirchhofe	Der Tag ging regenschwer	D. von Liliencron	c–C	by 1888			
	5 Verrat	Ich stand in einer lauen Nacht	Lemcke	b	1886			
106	Fünf Lieder					1888	xxvi, 15	vii/6
	1 Ständchen	Der Mond steht über dem Berge	F. Kugler	G	by 1888			
	2 Auf dem See	An dies Schifflein schmiege	Reinhold	E	1885			
	3 —	Es hing der Reif	Groth	a	by 1888			
	4 Meine Lieder	Wenn mein Herz beginnt zu klingen	A. Frey	f♯	by 1888			
	5 Ein Wanderer	Hier wo sich die Strassen scheiden	Reinhold	f	1885			
107	Fünf Lieder					1888	xxvi, 31	vii/6
	1 An die Stolze	Und gleichwohl kann ich	Flemming	A	1886			
	2 Salamander	Es sass ein Salamander	Lemcke	a–A	1888			
	3 Das Mädchen spricht	Schwalbe, sag mir an	O.F. Gruppe	A	1886			
	4 Maienkätzchen	Maienkätzchen, erster Gruss	Liliencron	E♭	by 1887			
	5 Mädchenlied	Auf die Nacht in den Spinnstubn	Heyse	b	by 1888			
121	Vier ernste Gesänge [Four Serious Songs], B, pf				1896	1896	xxvi, 44	vii/6
	1 —	Denn es gehet dem Menschen	Bible: *Ecclesiastes* iii.19–22	d				
	2 —	Ich wandte mich, und sahe an alle	Bible: *Ecclesiastes* iv.1–3	g–G				
	3 —	O Tod, o Tod, wie bitter bist du	after Apocrypha: *Ecclesiasticus* xli.1–2	e–E				

Op.	Title	Incipit	Text	Key	Composed	Published	BW	NA
	4 —	Wenn ich mit Menschen- und mit Engelzungen redete	Bible: 1 *Corinthians* xiii.1–4, 12–13	E♭				
WoO 21	Mondnacht	Es war, als hätt der Himmel	Eichendorff	A♭	by 1853	1854	xxvi, 62	vii/6
WoO 22 posth.	[5] Ophelia-Lieder, S, pf ad lib		from W. Shakespeare: *Hamlet*, trans. A.W. von Schlegel		1873	1935	—	vii/6
	1 —	Wie erkenn ich dein Treulieb		g				
	2 —	Sein Leichenhemd weiss		D–b				
	3 —	Auf morgen ist Sankt Valentins Tag		G				
	4 —	Sie trugen ihn auf der Bahre bloss		F				
	5 —	Und kommt er nicht mehr zurück?		d				
WoO 23 posth.	Regenlied	Regentropfen aus den Bäumen	Groth	g	by 1872	1908	xxvi, 64	vii/6
Anh.III/7	[Aphorismus], 1v	Doch was hör ich?	Goethe	C	1891			x
Anh.III/ 13	Die Müllerin [frag.]	Die Mühle, die dreht ihre Flügel	A. von Chamisso	e♭	early 1850s	1983	—	vii/6

See also OTHER ARRANGEMENTS

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WoO31: [15] Volks-Kinderlieder, arr. for 1v, pf, 1857 (1858), BW xxvi, 176; NA viii/1
1 Dornröschen
2 Die Nachtigall
3 Die Henne
4 Sandmännchen
5 Der Mann
6 Heidenröslein
7 Das Schlaraffenland
8a Beim Ritt auf dem Knie (Ull Mann wull riden)
8b Beim Ritt auf dem Knie (Alt Mann wollt reiten)
9 Der Jäger in dem Walde
10 Das Mädchen und die Hasel
11 Wiegenlied
12 Weihnachten
13 Marienwürmchen
14 Dem Schutzengel
15 Sommerlied (unpubd)

WoO32 posth.: 28 deutsche Volkslieder, arr. for 1v, pf, 1858 (1926), BW xxvi, 191; NA viii/2
1 Die Schnürbrust
2 Der Jäger
3 Drei Vögelein
4 Auf, gebet uns das Pfingstei
5 Des Markgrafen Töchterlein
6 Der Reiter
7 Die heilige Elisabeth an ihrem Hochzeitsfeste
8 Der englische Gruss
9 Ich stund an einem Morgen
10 Gunhilde
11 Der tote Gast
12 Tageweis von einer schönen Frauen
13 Schifferlied
14 Nachtgesang
15 Die beiden Königskinder
16 Scheiden
17 Altes Minnelied
18a Der getreue Eckart
18b Der getreue Eckart
19 Die Versuchung
20 Der Tochter Wunsch
21 Schnitter Tod
22 Marias Wallfahrt
23 Das Mädchen und der Tod
24 Es ritt ein Ritter wohl durch das Ried
25 Liebeslied
26 Guten Abend, mein tausiger Schatz
27 Die Wollust in den Maien
28 Es reit ein Herr und auch sein Knecht

WoO33: 49 deutsche Volkslieder, arr. for 1v, pf, by 1893–4 (1894), BW xxvi, 81; NA viii/2
Book 1
1 Sagt mir, o schönste Schäfrin mein
2 Erlaube mir, feins Mädchen
3 Gar lieblich hat sich gesellet
4 Guten Abend, mein tausiger Schatz
5 Die Sonne scheint nicht mehr
6 Da unten im Tale
7 Gunhilde lebt gar stille und fromm
Book 2
8 Ach, englische Schäferin
9 Es war eine schöne Jüdin
10 Es ritt ein Ritter
11 Jungfräulein, soll ich mit euch gehn
12 Feinsliebchen, du sollst mir nicht barfuss gehn
13 Wach auf, mein Hort
14 Maria ging aus wandern
Book 3
15 Schwesterlein, Schwesterlein
16 Wach auf mein Herzensschöne
17 Ach Gott, wie weh tut Scheiden
18 So wünsch ich ihr ein gute Nacht
19 Nur ein Gesicht auf Erden lebt
20 Schönster Schatz, mein Engel
21 Es ging ein Maidlein zarte
Book 4
22 Wo gehst du hin, du Stolze?
23 Der Reiter spreitet seinen Mantel aus
24 Mir ist ein schöns brauns Maidelein
25 Mein Mädel hat einen Rosenmund
26 Ach könnt ich diesen Abend
27 Ich stand auf hohem Berge
28 Es reit ein Herr und auch sein Knecht
Book 5
29 Es war ein Markgraf überm Rhein
30 All mein Gedanken
31 Dort in den Weiden steht ein Haus
32 So will ich frisch und fröhlich sein
33 Och Moder, ich well en Ding han!
34 Wie komm ich denn zur Tür herein?
35 Soll sich der Mond nicht heller scheinen
Book 6
36 Es wohnet ein Fiedler
37 Du mein einzig Licht
38 Des Abends kann ich nicht schlafen gehn
39 Schöner Augen schöne Strahlen
40 Ich weiss mir'n Maidlein hübsch und fein
41 Es steht ein Lind
42 In stiller Nacht, zur ersten Wacht
Book 7 (1v, small choir SATB)
43 Es stunden drei Rosen
44 Dem Himmel will ich klagen
45 Es sass ein schneeweiss Vögelein
46 Es war einmal ein Zimmergesell
47 Es ging sich unsre Fraue
48 Nachtigall, sag was für Grüss

49 Verstohlen geht der Mond auf

WoO36 posth.: [8] deutsche Volkslieder, arr. for 3 and 4 female vv, 1859–62 (1938)

1 Totenklage/In stiller Nacht
2 Minnelied/So will ich frisch und fröhlich sein
3 Der tote Knabe/Es pochet ein Knabe
4 Ich hab die Nacht geträumet
5 Altdeutsches Minnelied/Mein Herzlein tut mir gar zu weh!
6 Es waren zwei Königskinder
7 Spannung/Guten Abend
8 Drei Vögelein/Mit Lust tät ich ausreiten

WoO37 posth.: [16] deutsche Volkslieder, arr. for 3 and 4 female vv, 1859–62 (1964); NA viii/2

1 Schwesterlein, Schwesterlein
2 Ich hörte ein Sichlein rauschen
3 Der Ritter und die Feine/Es stunden drei Rosen
4 Ich stand auf hohem Berge
5 Gunhilde
6 Der bucklichte Fiedler/Es wohnet ein Fiedler
7 Die Versuchung/Feinsliebchen, du sollst mir nicht barfuss gehn
8 Altes Minnelied/Ich fahr dahin
9 Die Wollust in den Maien
10 Trennung/Da unten im Tale
11 Der Jäger/Bei nächtlicher Weil
12 Scheiden/Ach Gott, wie weh tut Scheiden
13 Zu Strassburg auf der Schanz
14 Wach auf mein Hort
15 Der Ritter/Es ritt ein Reiter
16 Ständchen/Wach auf, mein's Herzens Schöne

WoO38 posth.: [20] deutsche Volkslieder, arr. for 3 and 4 female vv, 1859–62 (1968); NA viii/2

1 Die Entführung/Auf, auf, auf!
2 Gang zur Liebsten/Des Abends kann ich nicht schlafen gehn
3 Schifferlied/Dort in den Weiden steht ein Haus
4 Erlaube mir, feins Mädchen
5 Schnitter Tod/Es ist ein Schnitter
6 Die Bernauerin/Es reiten drei Reiter
7 Das Lied vom eifersüchtigen Knabe/Es stehen drei Sterne am Himmel
8 Der Baum in Odenwald/Es steht ein Baum in Odenwald
9 Des Markgrafen Töchterlein/Es war ein Markgraf übern Rhein
10 Die stolze Jüdin/Es war eine stolze Jüdin
11 Der Zimmergesell/Es war einmal ein Zimmergesell
12 Liebeslied/Gar lieblich hat sich gesellet
13 Heimliche Liebe/Kein Feuer, keine Kohle
14 Altes Liebeslied/Mein Herzlein tut mir gar zu weh!
15 Dauernde Liebe/Mein Schatz, ich hab es erfahren
16 Während der Trennung/Mein Schatz ist auf die Wanderschaft hin
17 Morgen muss ich fort von hier
18 Scheiden/Sind wir geschieden
19 Vor dem Fenster/Soll sich der Mond nicht heller scheinen
20 Ständchen/Verstohlen geht der Mond auf

OTHER ARRANGEMENTS

vocal works by other composers

Anh.Ia/9 J.S. Bach: Ach Gott, wie manches Herzeleid BWV3 (chorale), S, pf (realized figured bass), by 1877 (1877), NA ix/4

Anh.Ia/10 Seven Duets and Two Trios by Handel, 2/3 vv, pf (realized figured bass), by 1870 (1870, 2/1880), NA ix/4: 1 Caro autor HWV183, 2 S; 2 Quando in calma ride il mare HWV191, S, B; 3 Tacete, ohimè, tacete HWV196, S, B; 4 Conservate, raddoppiate HWV185, S, A; 5 Tanti strali al semi scocchi HWV197, S, A; 6 Langue, geme HWV188, S, A; 7 Se tu non lasci amore HWV193, S, A; 8 Se tu non lasci amore HWV201, S, S, B; 9 Quel fior che all'alba ride HWV200, S, S, B

Anh.Ia/11 Six Duets by Handel, 2vv, pf (realized figured bass), by 1880 (1880), NA ix/4: 1 Quel fior che all'alba ride HWV192, 2 S; 2 Nò, di voi non vo' fidarmi HWV189, 2 S; 3 Nò, di voi non vo' fidarmi HWV190, S, A; 4 Beato in ver chi può HWV181, S, A; 5 Fronda leggiera e mobile HWV186, S, A; 6 Ahi, nelle sorti umane HWV179, 2 S

Anh.Ia/12 Schubert: An Schwager Kronos (Spute dich Kronos!) D369, B, orch, 1862 (1933), NA ix/5

Anh.Ia/13 Schubert: Memnon (Den Tag hindurch nur einmal) D541, 1v, orch, 1862 (1933), NA ix/5

Anh.Ia/15 Schubert: Geheimes (Über meines Liebchens Äuglein) D719, 1v, hn, str, 1862 (1933), NA ix/5

Anh.Ia/16 Schubert: Greisengesang (Der Frost hat mir bereifet) D778, B, orch, 1862, NA ix/5

Anh.Ia/17 Schubert: Ellens Gesang II (Jäger, ruhe von der Jagd!) D838, S, 4 hn, 3 bn, ?1862, NA ix/5 (see also ACCOMPANIED CHORAL WORKS)

Anh.III/8 So bello non (Neapolitan canzonetta), D, 1v, pf, 1882, NA vii/2

Brahms's own instrumental and choral works

for pf, vn, vc: Double Concerto op.102
for pf, vn: Clarinet Sonatas op.120; Vn Conc. op.77
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GEORGE S. BOZARTH (1–5, 10–11, work-list, bibliography), WALTER FRISCH (6–9, 10, work-list, bibliography)

Braille notation (Ger. *Blindennotenschrift*; *Punktmusikschrift*).

1. General. 2. The system.

1. GENERAL. Louis Braille (1809–52), blind from the age of three, became a pupil at the Institution Nationale des Jeunes Aveugles in Paris in 1819. From 1828 to the time of his death he held a professorship there. He was also organist of a Paris church. In 1829 he devised a tactile system of expressing both music notation and literary text by means of dots embossed into thick, stiff paper, to be deciphered by touch.

The originator of the idea of embossed dots was a French officer, Charles Barbier, who between 1819 and 1825 had invented an ingenious embossed-dot system whereby speech-sounds could be recorded. He also invented a frame and embossing awl which enabled blind people to write in that system; but although his method undoubtedly introduced (in rudimentary form) certain

TABLE 1

	Pitches										Rests
alphabetical:	A	B	C	D	E	F	G	H	I	J	
letters:	⠁	⠃	⠉	⠙	⠑	⠋	⠛	⠓	⠊	⠚	⠭
numerals:	1	2	3	4	5	6	7	8	9	0	
quavers:	–	–	–	C	D	E	F	G	A	B	𝄾
crotchets:				⠹	⠱	⠫	⠻	⠳	⠪	⠺	⠧
minims:				⠝	⠕	⠏	⠟	⠗	⠎	⠞	⠥
semibreves:				⠽	⠵	⠯	⠿	⠷	⠮	⠾	⠍

(the small dots do not appear in the embossing)

new and scientific principles destined to be the basis of what is now known as 'braille', his embossed characters were elaborate and difficult to decipher and understand. Each sign was derived from a pattern of twelve dots arranged in two vertical columns of six, and the outline was too extended to range itself under the fingertip. Louis Braille overcame this disadvantage by reducing the cell to two columns of three dots. By applying the method to musical notation as well he became the first to render it possible for blind people to write music for themselves. The dots may conveniently be numbered in two columns, counting downwards: 1–2–3 on the left, 4–5–6 on the right.

Braille did not live to see the general acceptance of the principles of his system; indeed his method was not officially adopted at the Paris Institution until about the time of his death, after which its adoption in Europe and America followed rapidly. Meanwhile John Alston (1777–1846) issued a *Musical Catechism with Tunes for the Blind* (Glasgow, 1838), followed by a *Selection of Scottish Songs* (Glasgow, 1844).

In 1868 the British and Foreign Blind Association, London (now Royal National Institute for the Blind), was founded by Dr T.R. Armitage (1824–91), himself blind, who, with his blind colleagues on the council, set to work to investigate the various methods of embossing reading material for blind people, ultimately deciding to adopt the Braille system. In 1871 a short 'key' to Braille music notation was published by the British and Foreign Blind Association, said to be the first published explanation in any language.

2. THE SYSTEM. At the outset it is important to mention that whereas printed music is graphical (pictorial), braille music notation is linear, with both the note and its value represented by a series of dots. The Braille method is founded on ten basic signs derived from the four upper dots of the complete cluster of six, as shown at the top of Table 1. Seven of these are assigned the pitch names C–B with the value of quavers. The addition of dot no.6 to any of these renders it a crotchet in value, the addition of dot no.3 a minim, and the addition of both dots a semibreve. The corresponding rests are also shown in Table 1. While only four time values of notes and rests are represented, each sign also stands for a note, or rest, of 1/16th its original duration (ex.1). A moment's reflection will suffice to convince any musician that the possibility of ambiguity is generally remote. However, where such ambiguity arises there are ways of distinguishing long and short note values.

Ex.1



Pitch is indicated by seven 'octave signs', which represent the particular octave in which a note appears. All notes from *c'* to *b'*, for instance, are said to belong to the fourth octave, and so on. These pitch or 'octave' signs are shown in Table 2. Thus a crotchet *c* would be represented as the third octave sign followed by the pattern of dots for crotchet C. Pitch signs precede the notes; however, in general, in order to reduce the signs to a minimum, it is unnecessary to restate the pitch for melodic steps of a 2nd or 3rd; for 4ths and 5ths only when the melodic leaps are into adjacent octaves; while skips of 6ths and wider leaps always necessitate fresh pitch signs.

Accidentals are formed by adding dot no.6 to the ordinary alphabetical characters for A, B and C (see Table 3). Key signatures are shown by quoting simply the number of flats or sharps. C major and A minor are implied by the absence of any statement as to key.

Intervals (for the notating of chords) are written as shown in Table 4. For compound intervals, the combination of two minims G and *d'* would be described in the form 'second-octave G minim with fourth-octave 5th', and the combination of three crotchets *c*, *g* and *e'* in the form 'third-octave C crotchet with 5th and 3rd'.

Besides the signs described, there are many others available to convey information contained in a printed score.

During the last few years, much work – on an international basis – has been carried out to ensure a uniformity of signs. However, while these are regarded as international, a wide range of formats is used for the layout of scores, so for the user to derive maximum benefit it is necessary to be conversant with as many as possible.

Because of the special demands of music from the 20th century, it has been necessary to devise appropriate signs to represent it. Where braille is not thought to be the best vehicle to convey aspects of some contemporary notations, it is possible to use either raised diagrams, or a combination of conventional braille with additional information in either a diagrammatic or spoken form.

The way in which braille music is transcribed from printed music notation has evolved considerably since the earliest days. At the outset each dot was embossed by

TABLE 2: Octave signs

1st	*2nd*	*3rd*	*4th*	*5th*	*6th*	*7th*
⠈	⠘	⠸	⠐	⠨	⠰	⠠

TABLE 3: Accidentals

♮	♭	♯	𝄫	𝄪
⠡	⠣	⠩	⠣⠣	⠩⠩

TABLE 4: Intervals

Unison	*2nd*	*3rd*	*4th*	*5th*	*6th*	*7th*	*Octave*
⠇	⠌	⠬	⠼	⠔	⠴	⠒	⠤

hand; later, to facilitate duplication, power-driven machines were used, enabling the dots required for each cell to be depressed at once, the master copies of the music then being stored on zinc plates. In another method of duplication, an original master could be created using a domestic brailling machine, the dots for each cell being formed by one depression of keys. The dots could then be transferred by a heat process onto a plastic sheet.

During more recent years, computer technology has greatly assisted with production as the dots can be replicated on the screen by using a program that redefines the letters F, D, S, J, K and L for dots 1 to 6 respectively. It will be readily recognized that this system offers much more flexibility for editing a score and storing completed items. Current developments centre upon investigation of an automated process of converting print music notation directly into its braille equivalent. For many years this has been recognized as a possiblity; however, it is still at an early stage. To date, the use of Musical Instrument Digital Interface (MIDI) files offers a partial solution, by which basic elements of a musical score can be reproduced from the input of musical sound from a music keyboard or synthesizer (*see* COMPUTERS AND MUSIC, §II). Another avenue of exploration is to take an already existing print music publishing program and to create a front-end package to undertake the translation, a process more complex than may at first be realized. For high quality production to be effected in an automated manner a program will need to take into account that the rules of braille music may be interpreted depending on a number of factors, and that the two systems are very different in their presentation. As a considerable amount of work is being undertaken to define standards with computer codes, this may well prove beneficial in the long term by solving some of the existing difficulties for an unlimited supply of automated high quality production of braille music.

As the heart of music is sound, combining sound alongside a tactile representation may again offer some future opportunities for making music accessible in a new and original way.

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EDWARD WATSON/H.V. SPANNER/ROGER FIRMAN

Brăiloiu, Constantin (*b* Bucharest, 13/25 Aug 1893; *d* Geneva, 20 Dec 1958). Romanian ethnomusicologist, active in France. He became a naturalized French citizen in 1956. He studied music in Lausanne, then with Gédalge at the Paris Conservatoire (1912–14) and later in Romania. Initially he worked as a composer and music critic, publishing some piano pieces in Lausanne (1911), followed by other works in Paris and Bucharest, but he soon turned to the study of musical folklore; he served as professor of music history and aesthetics at the Académie Royale de Musique (appointed 1921) and taught at the Académie de Musique Religieuse de la Sainte Patriarchie (1929–35). From 1926 he was secretary-general of the Society of Romanian Composers and in 1928 founded and organized its folklore archives, which later became the Institute of Ethnography and Folklore. With a team of sociologists he did fieldwork in several Romanian provinces (1929–32). In 1938 he was appointed cultural adviser to the Ministry of Foreign Affairs in Romania and later worked in Berne (1943–6) as attaché to the Romanian Legation; with Eugène Pittard, director of the Museum of Ethnography, he founded the Archives Internationales de Musique Populaire (AIMP) in Geneva (1944). On settling in Paris (1948) he became a member of the Centre National de la Recherche Scientifique, and in this capacity worked in the ethnomusicology department of the Musée de l'Homme and at the Sorbonne Institute of Musicology.

Brăiloiu was one of the leading ethnomusicologists of his generation. All his work was inspired by the conviction that music in the oral tradition should be considered as being governed by a system, and that the principal task of the ethnomusicologist is to define this system, possible only through an adequate method of analysis. These ideas led to his important methodological, critical and theoretical writings. His principles of the 'synoptic' transcription of music ('Schiţa unei metode de folklore muzical', 1931) are an important contribution to ethnomusicological method and have been widely applied in Romania and France. His theories about the pentatonic system ('Sur une mélodie russe', 1953), rhythm in children's songs ('Le rythme enfantin', 1954), the *aksak* rhythm and Romanian popular sung verse are each fundamental developments in the history of ethnomusicology. However, he was not only a theoretician. Like Bartók, he did extensive fieldwork, and his collections of Romanian folksongs (particularly those for funerals, marriages and Christmas) are models of ethnomusicological description.

Brăiloiu was greatly concerned with the production of records, convinced that whatever the quality of the musical transcription, nothing could replace sound recording. He was responsible for 33 records published by the Society of Romanian Composers (Bucharest, 1930–43), 19 for the Archives Internationales de Musique Populaire (Geneva, 1948–9), four for the Musée de l'Homme (Paris, 1950) and 40 published by UNESCO and the Archives Internationales de Musique Populaire in the Collection Universelle de Musique Populaire Enregistrée (Paris and Geneva, 1951–8). A complete re-edition of these 40 records was published on a set of six LPs by the Musée d'Ethnographie of Geneva in 1984 with the original accompanying texts in French and English, an introduction by Laurent Aubert and a study of Brăiloiu's work by J.-J. Nattiez. Brăiloiu's collection of 'Musique populaire suisse' was similarly reissued in 1986 on two LPs. Earlier records of Romanian popular music, made between 1930 and 1940, were transferred on to three CDs in 1988 by the Archives Internationales de Musique Populaire of Geneva, with a foreword by Aubert and commentaries by Esperanţa Rădulescu. Thus, the important part of Brăiloiu's historical work as a collector is more readily available.

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GILBERT ROUGET

Brailowsky, Alexander (*b* Kiev, 4/16 Feb 1896; *d* New York, 25 April 1976). American pianist of Ukrainian birth. His first teacher was his father, who had been a professional pianist. He then went to study with Pukhal'sky at the Kiev Conservatory, before moving to Vienna in 1911, where, along with an equally talented sister, he became a pupil of Leschetizky. He continued his studies with Busoni in Zürich following the outbreak of World War I and after the Armistice settled in France, making his début at the Salle Gaveau, Paris, in 1920. An exceptionally successful international career was to follow. In the summer of 1923 Brailowsky retreated to Annecy, where, over a period of eight weeks he devised a cycle of the complete solo works of Chopin (in six recitals), which was presented first in Paris in 1924 and later in New York (twice), Buenos Aires, Brussels, Zürich and Mexico City. His repertory, however, encompassed many of the big virtuoso works of the Romantics. He was particularly admired in Liszt. Brailowsky's interpretations, many of which were recorded, were noted for their extreme clarity of texture, cleanly articulated phrasing and technical panache. By no means an original artist, his warm personality and discernment in presenting effective recital programmes ensured a lasting success.

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JAMES METHUEN-CAMPBELL

Brailsford, Humphrey. *See* BRALESFORD, HUMPHREY.

Brain. English family of instrumentalists.

(1) Aubrey (Harold) Brain (*b* London, 12 July 1893; *d* London, 20 Sept 1955). Horn player. The son of a horn player, he studied at the RCM under Borsdorf. In 1911 he became principal of the New SO, and in 1912 he toured the USA with the LSO under Nikisch; in 1913 he was principal horn for Beecham's adventurous touring opera company. Ethel Smyth wrote her Concerto for violin, horn and orchestra for Brain, who gave its first performance in 1927 in London and later played it in Berlin. After being first horn at Covent Garden, he became principal of the BBC SO, remaining until 1945 when he retired prematurely because of ill-health. He was also professor of horn at the RAM from 1923 until his death. Brain had an astonishing mastery of the horn, an exceptionally fine tone and a restrained and pure style. With his marked preference for the French instrument, he normally played a Labbaye hand horn built in 1865, with English-made valves added. While with the BBC SO he appeared frequently as a soloist and made several notable recordings, that of Mozart's Concerto K447 being particularly fine.

(2) Alfred Brain (*b* London, 24 Oct 1885; *d* Los Angeles, 29 March 1966). Horn player, brother of (1) Aubrey Brain. He was principal horn in Wood's Queen's

Hall Orchestra for many years and after World War I was invited by Beecham to play in the orchestra at Covent Garden. He emigrated to the USA in 1923, where he was principal horn of the New York SO (from 1923) and, for 14 years, of the Los Angeles PO. He became manager of the Hollywood Bowl concerts and from 1943 until his retirement played in the film studio orchestras of MGM and 20th Century Fox.

(3) **Leonard Brain** (*b* London, 11 April 1915; *d* London, 10 Nov 1975). Oboist, son of (1) Aubrey Brain. He studied at the RAM (1937–9), and on the outbreak of World War II joined the RAF Central Band. During the war he played in various orchestras under, among other conductors, Beer, Cameron, Wood and Sargent. He was a member of the Philharmonia Orchestra (1945–6), the RPO (1946–73) and the Dennis Brain Wind Quintet and Ensemble (from 1946). In 1963 he became professor of oboe at the RAM.

(4) **Dennis Brain** (*b* London, 17 May 1921; *d* Hatfield, 1 Sept 1957). Horn player, son of (1) Aubrey Brain. At the RAM he studied the horn with his father and the organ with G.D. Cunningham. After his début in 1938 he played much chamber music, including performances with the Lener, Griller and Busch quartets, and during World War II was principal horn in the RAF Orchestra. Afterwards, he performed frequently in Britain and on the Continent, and was the original principal horn of the RPO and later principal of the Philharmonia Orchestra. Works composed for him include Britten's *Serenade* and concertos by Lutyens, Gordon Jacob, Malcolm Arnold and Hindemith.

At first he used a French horn, on which his tone was full and round, but in 1951 he changed to a German double horn to produce a more robust sound. On both instruments he had an astonishing mastery of the entire compass; he played with great delicacy of execution in rapid staccato passages and with very subtle phrasing. In addition to his famous recording of Mozart's horn concertos with Karajan, he recorded concertos by Strauss and Hindemith, various chamber works, and Britten's *Serenade* with Pears and the composer. Like his father, he set a standard of horn playing that is difficult to surpass. He was killed in a car accident.

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REGINALD MORLEY-PEGGE/NIALL O'LOUGHLIN



Dennis Brain

Brainard, Paul (*b* Binghamton, NY, 18 April 1928). American musicologist. He attended the University of Rochester and the Eastman School of Music, receiving the BA in 1949 and the MA in 1951. He continued his studies in Germany, working at Heidelberg University in 1954 and at Göttingen University under Gerber from 1954 to 1960; he received the PhD at Göttingen in 1960 with a dissertation on Tartini. After teaching at Ohio State University from 1960 to 1961 he was appointed to the faculty of Brandeis University, where he was chairman of the school of creative arts (1965–7) and chairman of the department of music (1969–72). In 1981 he was named Scheide Professor of music history at Princeton University; he was director of graduate studies there from 1982 to 1984. He was Tangemann Professor of Musicology at Yale University Institute of Sacred Music from 1987 until his retirement in 1993. Brainard's principal interest is the music history of the 17th and 18th centuries. He has written on the violin sonatas of Giuseppe Tartini and the sacred vocal music of J.S. Bach. A Festschrift has been published in his honour (*Critica musica: Essays in Honour of Paul Brainard*, ed. J. Knowles, Amsterdam, 1996). His wife Ingrid, also a musicologist, specializes in dance music, ranging from the 15th-century *Hoftanz* to 17th- and 18th-century dance treatises.

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PAULA MORGAN

Brainard, Silas (*b* Lempster, NH, 14 Feb 1814; *d* Cleveland, OH, 8 April 1871). American music publisher. He moved to Cleveland in 1834 and with Henry J. Mould opened a music shop, Brainard and Mould, two years later. By 1845 the company was known as S. Brainard and in that year began to publish music; this business (known as S. Brainard & Sons from 1866) became one of the most important in the country.

Brainard published popular music, mostly pieces for piano and songs for solo voice with piano accompaniment, but also a few sacred hymns and quartets. Also in 1845 Brainard bought Watson Hall (built 1840, known as Melodeon Hall, 1845–60, and then Brainard's Hall until 1872), where many musical events took place. Brainard was a flautist who participated in and arranged works for musical organizations in Cleveland. The company opened branches in New York, Louisville and Chicago (where it was eventually based), and in 1864 established an influential journal, *Western Musical World*, which became *Brainard's Musical World* in 1869. Brainard married Emily Mould in 1840. Two of their seven children, Charles Silas Brainard and Henry Mould Brainard, assumed responsibility for the firm on their father's death, changing its name to S. Brainard's Sons. The firm ceased in 1931.

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J.H. ALEXANDER

Brakkher, Georg. *See* BRACK, GEORG.

Bralesford [Brailsford], **Humphrey** (*b* Southwell, Notts., 29 Feb 1658; *d* Southwell, 1733). English composer. He was a chorister at Southwell Minster, 1672–4, and took the BA (1679) and MA (1682) at Corpus Christi College, Cambridge. He held positions as minor canon at the cathedrals in Peterborough (1681), Rochester (1682) and Canterbury (1684–92), and also served successively as rector of Wouldham, St Mildred's, Canterbury, and (from 1708) Hawksworth in his native county. On 21 April 1721 he was admitted to a prebend at Southwell Minster. His efforts to better his standing within the church are extensively documented, as is the disdain in which he was held by many, including the Southwell organist William Popeley.

Except for the anthem *Praise the Lord O my soul*, which survives incomplete at Lincoln Cathedral in copies dated 1719, Bralesford's compositions probably stem from his time in Canterbury. His service in C minor, probably his best work, is strongly treble-orientated but also includes many three-part verses for men's voices; it continued to be copied at Canterbury until the 1760s and was listed among its repertory in 1824. The verse anthem *God standeth in the congregation* includes some gauche attempts at contrapuntal writing for two or three solo voices. The sacred song *Full of Wrath* was erroneously attributed to Henry Purcell and included in that composer's collected works. Bralesford's services, like his other works, are deliberately 'modern' in style, with prominent use of triple metre, hemiola and an active basso continuo line. He was no contrapuntist, and his harmonies, perhaps meant to be expressively italianate, are often jarring.

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Morning and Evening Service (TeD, Jub, Mag, Nunc), c, *GB-CA*
Evening Service (Mag, Nunc), B♭, *CA* (inc.)
Anthems: God standeth in the congregation, *CA* (inc.); Praise the Lord O my soul, *LI* (inc.); 1 other (lost)
Full of wrath his threat'ning breath (J. Taylor), S, bc, **Lbl*, pubd in The Works of Henry Purcell (London, 1878–1965, 2/1964–81), xxx

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ROBERT FORD

Brall. *See* BRANLE.

Brambilla. Italian family of singers.

(1) Marietta Brambilla (*b* Cassano d'Adda, 6 June 1807; *d* Milan, 6 Nov 1875). Contralto. After studying at the Milan Conservatory with Secchi, she made her début in 1827 at the King's Theatre, London, as Arsace in Rossini's *Semiramide*. During the season she sang two more travesty roles, Adriano (Meyerbeer's *Il crociato*) and Romeo (Zingarelli's *Romeo e Giulietta*), becoming a specialist in such parts. She sang Paolo at the first performance of Generali's *Francesca di Rimini* in 1828 at La Fenice. At La Scala (1838) she sang Cherubino and Arsace (*Semiramide*). Donizetti composed two trouser roles for her, Maffio Orsini in *Lucrezia Borgia*, first given at La Scala in 1833, and Pierotto in *Linda di Chamounix*, which had its première at the Kärntnertortheater, Vienna, in 1842. He also adapted the second tenor role of

Armando di Gondi in *Maria di Rohan* for her, adding an extra number, when the opera was performed at the Théâtre Italien in Paris (1843). She also sang Pippo in *La gazza ladra* and Smeton in *Anna Bolena*. In 1848 she retired. Her voice, a true contralto, ranged from *g* to *g″*.

(2) **Teresa Brambilla** (*b* Cassano d'Adda, 23 Oct 1813; *d* Milan, 15 July 1895). Soprano, sister of (1) Marietta Brambilla. She made her début in Milan in 1831 and sang throughout Italy with great success for 15 years. In 1846 she appeared in Paris as Abigaille in *Nabucco*. She sang Gilda at the first performance of *Rigoletto* at La Fenice (1851), while other Verdi operas in which she appeared included *Luisa Miller* and *Ernani*.

(3) **Giuseppina Brambilla** (*b* Cassano d'Adda, 1819; *d* Milan, 1903). Contralto, sister of (1) Marietta Brambilla. She made her début in Trieste in 1841 and sang in Rome, Milan and Barcelona; then in 1846 she was engaged at Her Majesty's Theatre, London, where she appeared as Maffio Orsini, the part created by her eldest sister. In 1853 she sang Maddaleno (*Rigoletto*) at La Scala.

(4) **Teresa** [Teresina] **Brambilla-Ponchielli** (*b* Cassano d'Adda, 15 April 1845; *d* Vercelli, 1 July 1921). Soprano, niece of (1) Marietta Brambilla. She studied with her aunts Marietta and Teresa. She made her début in 1863 as Adalgisa at Odessa, afterwards singing in Lisbon, Madrid, Paris, St Petersburg and Italy. In 1872 she sang in the revised version of Ponchielli's *I promessi sposi* at the Teatro dal Verme, Milan, and two years later married the composer. She was a famous interpreter of the title role of *La Gioconda*, and sang Paolina in a revival of Donizetti's *Poliuto* at the Teatro Costanzi, Rome (1883). Other roles that she sang included Leonora (*Il trovatore* and *La forza del destino*), Aida and Elsa (*Lohengrin*). She retired in 1889.

ELIZABETH FORBES

Brameley, Richard. *See* BRIMLE, RICHARD.

Bramley, John. *See* BRIMLEY, JOHN.

Bramston [Smyth], **Richard** (*b* *c*1485; *d* Wells, 1554). English musician and composer. He was admitted as a probationary vicar-choral of Wells Cathedral in January 1507. At that time Richard Hygons was about to retire as master of the choristers and organist; in July 1507 the chapter agreed that Bramston should take over Hygons's duties, in the first instance until September 1508. However, Bramston soon fell foul of the cathedral authorities. He was admitted permanent vicar-choral in January 1508 on condition that he be more diligent at his job in that year, but in May he was prematurely relieved of the duties of organist and master of the choristers, and in September 1509 was warned that unless he took sub-deacon's orders by Christmas he would be dismissed. He left Wells, and became master of the Lady Chapel choir at St Augustine's Abbey, Bristol; he scandalized the chapter at Wells by returning in February 1510 'in privy and disguised apparel' on an apparently successful mission to kidnap Farr, 'one of our best choristers', presumably to strengthen the Bristol choir.

Nevertheless, he was back at Wells as a vicar-choral by 1515, and remained there for the rest of his life, occupying a stall that did not necessitate his entering holy orders. His earlier exploits did not prevent him from being reinstated as organist and master of the choristers, offices which he seems finally to have given up in 1531. (At this date he appears also to have been known as Richard Smyth.) As well as being vicar-choral, he occupied a variety of administrative posts at the cathedral until he died, a man of considerable substance, in 1554.

Only two of his compositions survive. His *Recordare Domine testamenti tui* (*GB-Lbl* Add.17802–5), for four men's voices, is a setting of the responsory sung during the *Historia regum* (the readings from the books of *Kings* at Matins on the Sundays following Pentecost). An incomplete five-part Marian antiphon, *Marie virginis fecunda viscera* (ed. N. Sandon, Moretonhampstead, 1996) is in *GB-Cu* Peterhouse 471–4. He was said by Morley to have been one of the 'Practicioners' whose works he consulted during the preparation of his *Plaine and Easie Introduction* (1597); however, his surviving compositions demonstrate no conspicuous degree of either fluency or skill.

ROGER BOWERS

Branca, Giovanni Giacomo (*b* ?Rome, *c*1620; *d* Rome, after 1694). Italian violinist and composer. Probably the younger brother of the alto singer Cesare Branca, he first appeared as a violinist for the Nativity of the Virgin Mary at S Maria della Consolazione, Rome, on 8 September 1650. From 1658, under the name 'Jacomo violino', he was second violin (to Carlo Caproli and then to Carlo Manelli) for the festival at Saint-Louis des français, the French church at Rome. In February 1675 he was first violin of the concerto grosso for the performance of Antonio Masini's oratorio *S Eustachio* at the Pietà, Florence. On this occasion Corelli was last violin.

Only sacred vocal works by Branca survive, all in manuscript and mostly autographed, including three antiphons, an alleluia, offertory, psalm and canticle, and four motets (all *I-Rvat* in the music collection of the Cappella Giulia). Some bear dates (the earliest 1662 and the latest 1680) and most are 'per Sant'Apollonia', a convent in Trastevere where he was probably giving music lessons on a regular basis. In the antiphons and alleluia particularly, for two sopranos and basso continuo, one can detect the influence of instrumental, especially violin, technique.

JEAN LIONNET

Branca, Glenn (*b* Harrisburg, PA, 6 Oct 1948). American composer and performer. After studying theatre at Emerson College, Boston, he went to New York City (1976). With the composer and musician Jeffrey Lohn, he formed the experimental rock band Theoretical Girls (1977–9); even more extreme was Branca's other band, the Static (1978–9), with whom he delved more deeply into the densities and loudness of electric guitars. He began creating longer, more austere and challenging works for ensembles of electric guitars and the drummer Stefan Wischerth. Such landmark compositions as *The Spectacular Commodity* (1979) and *The Ascension* (1980) introduced a visceral, high-volume, ecstatic music unknown to rock or the avant garde. The harmonics of amplified electric guitars interacted and generated new kinds of sometimes unpredictable or uncontrollable acoustic phenomena. He developed larger ensemble works, such as 1981's 10-guitar *Indeterminate Activity of Resultant Masses*, or Symphony no.1, which combined guitars and drums with keyboards, brass and percussion. For his Symphony no.2 (1982), he devised mallet guitars

that gave the musicians more open strings. His research into the harmonic series led him to develop new tunings and new instruments, and he designed several keyboard instruments which were used to unique effect in his symphonies nos.3 (1983), 4 (1983) and 5 (1984). His notable later guitar works include symphonies nos.6 (1988), 8 and 10 (1994) and 12 (1998). A self-taught composer, Branca began receiving orchestral commissions in 1989, with his Symphony no.7. Although restrained in its loudness, his instrumental music can create sound fields of a hallucinatory density that rivals his guitar music. Among his orchestral works are the dance scores *The World Upside Down* and *Les honneurs du pied*, and the symphonies nos.9 (1994) and 11 (1998), both for chorus and orchestra.

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(*selective list*)

Orch: Sym. no.7, 1989; Shivering Air, 1989; Freeform, 1989; Harmonic Series Chords, 1989; The World Upside Down, dance score, 1990; Vacation Overture, 1991; Les honneurs du pied, dance score, 1991; Sym. no.9 (L'eve future), vv, orch, 1994; Sym. no.11 (The Nether Lands), Die Genenfeld, Part I, vv, orch, 1998

Gui/new-inst ens: (Instrumental) for Six Guitars, 1979; The Spectacular Commodity, 1979; Dissonance, 1979; Lesson no.1, 1979; The Ascension, 1980; Light Field, 1980; Lesson no.2, 1981; Mambo Diabolique, 1981; Sym. no.1 (Tonal Plexus), 1981; Indeterminate Activity of Resultant Masses, 1981; Music for Bad Smells, dance score, 1982; Sym. no.2 (The Peak of the Sacred), 1982; Sym. no.3 (Gloria), 1983; Acoustic Phenomena, 1983; Sym. no.4 (Physics), 1983; Sym. no.5 (Describing Planes of an Expanding Hypersphere), 1984; Chords, 1986; Music for the Murobushi Company, 1986; Hollywood Pentagon, 1986; Music for Edmond, theatre score, 1986; Sym. no.6 (Angel Choirs at the Gates of Hell), 1987, rev. 1988 as (Devil Choirs at the Gates of Heaven); Syms. nos.8 and 10 (The Mysteries), 1994; Movement Within, 1997; Sym. no.12 (Tonal Sexus), 1998

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COLE GAGNE

Branche, Charles-Antoine (*b* Vernon, Eure, 31 March 1722; *d* after 1779). French violinist, composer and teacher. He was the son of Nicole Picot and Antoine Branche, a dancing-master and possibly the musician who was active in Lyons in 1732. In 1748 Branche dedicated his *Première livre de sonates à violon seul et basse* (Paris) to his patron, the Marquis de Caraman. The following year he was first violinist at the Comédie-Française, playing with, among others, Piffet, Chartier, Perrin, Sénéchal and Blondeau until his retirement in 1764. He continued to teach the violin until 1779 after which his name no longer appears. He had contemporaries with the same surname: a first violinist in a 1767 concert at Orleans, and a woman who in 1771 published a book of *airs* and a sonata for harpsichord; it is not clear whether they were related.

Although the accompaniment to Branche's *Concerto à violon principal* (*F-Pc*) is lost, his debt to the Italian school and especially to Albinoni can be seen from the violin part. His 12 violin sonatas, filled with challenging double stops, ornamentations and syncopation, are graceful and natural in effect. Boisgelow, who made a catalogue of the king's library in 1787, said of them: 'These sonatas, in which one finds melody, harmony and excellent workmanship, have not had the success they deserve'.

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ELIZABETH KEITEL

Branciforte [Branciforti], **Girolamo** [Hyeronimo] (*b* Palermo, *c*1560; *d* Palermo, *c*1620). Italian composer and poet. He was Count of Cammarata (or Camerata), Duke of S Giovanni and Knight of the Order of Alcantara, and the head of one of the most powerful noble families in Sicily. According to Micheli, Branciforte was in Rome during 1593, when his household included Sebastián Raval (whom he afterwards took with him to Sicily), Francesco Soriano and G.M. Nanino. In the preface to Monteverdi's *Scherzi musicali* (1607), Giulio Cesare Monteverdi mentioned the 'Conte di Camerata' among several other eminent composers who had adopted the *seconda pratica*; this reference is to Branciforte. He is also mentioned by Cerone in a list of 'illustrious persons whose musical compositions are clearly excellent'. Like Gesualdo, Prince of Venosa, Branciforte had his *Madrigali a cinque voci, libro primo* (Palermo, 1603) published with a dedication to himself, signed by the poet Luigi d'Heredia, who claimed that the pieces were childhood compositions, probably because social convention considered the profession of music unsuitable for a nobleman. The texts (see Caruso) are all erotic epigrams by Tasso, Guarini and their followers, including Livio Celiano; the music is lost. Branciforte's only other known compositions were three madrigals in the collection *Infidi lumi* (Palermo, 1603) which no longer survives. This collection consisted of five-part settings of madrigal texts by Luigi d'Heredia (see Razzoli Roio). All the poems end with the same line, borrowed from Tasso's *Aminta*: 'Specchi del cor fallaci, infidi lumi'.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Branco, Luís (Maria da Costa) de Freitas (*b* Lisbon, 12 Oct 1890; *d* Lisbon, 27 Nov 1955). Portuguese composer,

teacher, musicologist and critic. He studied composition in Lisbon privately with Augusto Machado and Tomás Borba, then with Désiré Pâque and Luigi Mancinelli. He also studied the piano and the violin. He completed his studies in Berlin with Humperdinck and Pâque (1910) and in Paris with Grovlez (1911). After his marriage he lived on Madeira for two years, returning to Lisbon in 1914. He taught at the Lisbon Conservatory (1916–39), later becoming its assistant director (1919–24). There he worked with Mota in the major reforms which began in 1918. At the same time he established himself as a composer, musicologist, critic and lecturer and slowly rose to a position of fundamental importance in Portuguese musical life. As a teacher, he also played an important role in the preparation of a new generation of composers. In the 1930s, he began to have difficulties with the political authorities and in 1939 he was forced to abandon all his official duties and to retire from public life. He dedicated his last years mainly to composition, the investigation of Portuguese early music and the publication of several books and articles. He also wrote music criticism in several newspapers and was the director of the periodicals *Arte musical* and *Gazeta musical*.

The first stage of Branco's evolution is, perhaps, the most interesting. After the first songs, he wrote a succession of symphonic poems where the influence of Debussy's Impressionism is present. *Vathek* (1913), constructed in the form of contrasting variations, also has some Expressionist touches and some quite atonal passages. On the other hand, the piano and chamber music of this period and the Violin Concerto (1916), in a Classical style, show the influence of Franck. After a period where national themes (traditional or literary) dominated his vocal and instrumental work, he returned to Classical forms with the First Symphony and to a new modal-diatonic language, found in the *Madrigais camonianos* and in songs like the cycle *A ideia*. As a musicologist, his contribution to the study and propagation of early Portuguese music was significant. Whatever the period and the field, all his work shows his technical assurance and wide culture.

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ADRIANA LATINO

Brâncuşi, Petre (*b* Brădiceni/Peştişani, Gorj district, 1 June 1928; *d* Bucharest, 27 Feb 1995). Romanian musicologist. At the Ciprian Porumbescu Conservatory (1950–55) he studied music history with George Breazul, theory with Victor Iusceanu and Dragoş Alexandrescu, harmony with Ion and Gheorghe Dumitrescu, musical form with Tudor Ciortea and folklore with Sabin Drăgoi. After a period as a music editor with various firms (1951–9) and as the director of Editura Muzicală (1959–62), he became music director of Romanian radio and television (1968–72). Concurrently he was professor of music history (1959–95) and rector (1972–82) at the conservatory. He was president of the Composers' Union (1977–82) and director of Opera Română (1982–9). His publications include educational handbooks, studies of Romanian music and two books on Breazul. He was awarded the prize of the Romanian Academy in 1965 and received the prize of the Composers' Union on numerous occasions.

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VIOREL COSMA

Brand, Dollar. *See* IBRAHIM, ABDULLAH.

Brand [Brandt], **Jan.** *See* BRANT, JAN.

Brand, Max(imilian) (*b* Lemberg [L'viv], 26 April 1896; *d* Langenzersdorf, nr Vienna, 5 April 1980). Austrian composer, active in the USA. Following military service during World War I, he became a pupil of Schreker in Vienna (1919) and Berlin (1920); Krenek was a fellow student. He also studied with Alois Hába and came to know Erwin Stein. Initially employed as a teacher in Salzburg, Brand returned in 1924 to Vienna, where he heard a performance of Schoenberg's Wind Quintet, op.26. This inspired him to compose five settings of Else Laske-Schüller's *Hebraische Balladen* (1913) using the 12-note method. He was the first composer outside of Schoenberg's circle to employ the 12-note technique.

From 1926 to 1927 Brand wrote music for communist cultural productions. The success of his ballet-pantomime *Tragödietta* was crowned by the triumph of his opera *Maschinist Hopkins* (1929), a work that, although written out of economic necessity, confirmed Brand as a self-professed 'Theatermensch'. First performed in Duisburg, the opera appeared in 37 other venues and was performed in at least four languages until 1932 when fascism, of which it can be read as a parody, began to take hold. The opera was applauded for its multi-faceted contemporary references and its impassioned blend of Schrekerian lyricism and Neue Sachlichkeit. With its agenda of political confrontation between workers and the authority of human and technological power, Brand's dramatic and sonorous mélange of Expressionism and constructivism made comparisons with Fritz Lang's *Metropolis*, Brecht and Weill's *Dreigroschenoper* and Krenek's *Jonny spielt auf* inevitable. The work's popularity with audiences was matched by serious regard from contemporary composers. Its selection as the best operatic work of 1929 by a committee of the Allgemeiner Deutscher Musikverein that included Alban Berg led to its initial production.

In the early 1930s Brand founded the Mimoplastisches Theater für Ballett, and became co-director of the Wiener Opernproduktion at the Raimundtheater, the first Austrian company to perform (in a condensed version) Brecht and Weill's *Aufstieg und Fall der Stadt Mahagonny*. He also worked on experimental films in the same studio as Hanns Eisler, writing prize-winning music for *Der zerbrochene Krug*. Plans for a new work, *Requiem*, for the Berlin Staatsoper under Karl Böhm, were abandoned in 1933 for political reasons. The well-advanced score was lost in Prague, presumably when Brand, condemned as a Jew, was forced to flee Vienna in 1937. He travelled in 1939 to Brazil, where he worked briefly with Villa-Lobos, before settling in 1940 in the USA, where he became a naturalized citizen.

Brand's American career was characterized by participation in émigré musical life, continued involvement in music theatre, an enduring interest in popular culture and a commitment to electro-acoustic composition. He became co-director of the music and theatre wing of the Caravan of East and West, and was vice-president of the American League of Authors and Composers from Austria. *The Gate* (1944), a 'scenic oratorio' symbolic of his international perspective as a new American citizen, was given its première at the Metropolitan Opera. With *Notturno brasileiro* (1959), a composition facilitated by one of the first Moog synthesizers, Brand dedicated himself to exploring the musical potential of electronics. *The Astronauts: an Epic in Electronics* (1961) is a veritable paean to technological achievement incorporating recordings of John Glenn's conversations with NASA alongside Brand's own voice. His last large-scale electronic work, *Ilian 4* (1974), was one of a series based on Greek myths. His decision to return to Austria secured the future of electronic composition in Vienna; since his death his sound studio has become a living memorial where musical activities and performances continue to take place.

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Dramatic: Musik zum Zauberspiel 'Wrecken von Nijmegen' (incid music), 1924, Vienna, 1924; Die Wippe (ballet), 1925; Tragödietta (ballet), 1926, Stuttgart, Opernhaus, 1927; Maschinist Hopkins (3, M. Brand), op.11, Duisburg, Stadttheater, 13 April 1929; 3 Kurzfilme (film score) 1932–3, ?lost: Ausflug; Nächtliche Ruhestörung; Hände Hoch!; Requiem (1, Brand), 1932–3, lost; Der zerbrochene Krug (film score), 1933; Kleopatra (1, Brand), 1934–7, unfinished; Die Zauberreise (musical comedy, 3, R. Goetz), 1934; Die Chronik (scenic cant., Brand) 1938, unfinished; A Musical Feud (Spl, 1, Brand), 1941; The Gate (scenic orat, 2, Brand, M.A. Sohrab, J. Chanler), 1941–3, New York, Metropolitan, 23 May 1944; Stormy Interlude (1, Brand), 1955

Vocal: 3 Lieder (Lao Tse), S, pf, 1922; Nachtlied (F. Nietzsche: *Also sprach Zarathustra*), S, orch, 1922; 3 Lieder (J. Ringelnatz), 1924; 5 Balladen, op.10, 1v, 6 insts, 1927; 4 Lieder (F. Hölderlin), 1935; Kyrie Eleison, SATB, 1940; The Ballad of Lidice, 1v, pf, 1942; On the Day of Victory (L. Hughes), 1v, pf; Sehnsucht der Menscheit (G. Beer), 1v, pf

Inst: Suite and Fugue, pf, 1920; 3 Stücke, pf, 1921; Eine Nachtmusik, op.5, chbr orch, 1922, rev. 1931; Str Trio, 1923; 5 Dances, orch, 1926 [from Tragödietta]; Peca, fl, pf, 1940; United Nations, march, brass band, 1942; Turkey's Holiday, 3 cl; The Wonderful One-Hoss-Shay, orch, 1946; Night on the Bayous of Louisiana, tone poem, 1953; other pf works

El-ac: Triptych, ?1960; The Astronauts: an Epic in Electronics, 1961; Folksongs, 1v, elec, 1962; Ilian 1–2, 1966; Ilian 4 (elec ballet)

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'Über die Situation der Oper', *Blätter der Staatsoper Berlin*, x (1930), 7–9

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M. Hanitsch: *Kompositionstechnik und Dramaturgie in Max Brands Oper 'Maschinist Hopkins'* (diss., U. of Wurzburg, 1994)
T. Brezinka: *Max Brand (1896–1980)* (Munich, 1995)

CHARLOTTE PURKIS

Brand, Michael. *See* MOSONYI, MIHÁLY.

Brandão, Paulo (José Rebelo) (*b* Lisbon, 21 Jan 1950). Portuguese composer and horn player. He studied at the Fundação Musical dos Amigos das Crianças (1954–64). From 1965 he studied at the Lisbon Conservatory and at the Academia de Amadores de Musica, with professors Adácio Pestana, Artur Santos, Elisa Lemos, Capdeville and Álvaro Salazar, graduating in 1979. In 1976 he attended the composition courses in Darmstadt and also seminars with Heinz Henings, Peter Sefcik, Corboz, Vassili Arnaudov and others. He has directed the Coral Publia Hortensia, which he also founded, since 1973 and the Grupo Coral Arsis since 1989. As a horn player he has often played his own compositions and from 1968 until 1994 he was the soloist in the Portuguese navy's brass band. He has been awarded various prizes for composition and has taken part in selection panels for composition and choir competitions. He has been a professor at the Lisbon Conservatory since 1985. His activity as composer is not restricted to the concert hall, but he has also composed extensively for cinema, radio, television and theatre. His early music shows the influence of the Second Viennese School and of Peixinho, but in later pieces the influence of Morton Feldman is increasingly evident.

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(*selective list*)

Stage: Orfeu (ballet), 1981; 1° Fausto (ballet), 1985; O fim, uma opera portuguesa (op, after A. Patrício), 1987, unperf.; Há um tubo dentro do Sol que sopra os ventos (op, R. Natálio), 1997–8, unperf.

Vocal: Xazecivoru, SATB, fl, cl, bn, hn, 1973; Primavera e sono (J. Ruas), S, fl, hn, gui, hp, 2 perc, 1981; Canto rouco (E. de Andrade), S, gui, 1985; Tríptico, SATB, 1989; Canto para Beatriz (D. Alighieri), S, fl, cl, tpt, gui, hp, perc, va, vc, 1991; Kyrie, SATB, 1991; Teofania, SATB, 1992; Visão (F. Pessoa), SATB, 1994; O meu coração é árabe (Al-Muhammed), Bar, fl, pf, 1997

Chbr: Biálogo, hn, gui, tape, 1976; Seistento, fl, tpt, gui, perc, pf/synth, va, 1979; Estigma, gui, 1983; Antropos, fl, cl, tpt, gui, hp, perc, pf, vn, va, vc, 1985; Ne vas pas au jardin des fleurs, 4 cl, 1986; Nocturno, fl, cl, tpt, gui, perc, pf, va, vc, 1987; Colibri, cl, 1989; Glosa, fl, 2 cl, tpt, gui, hp, cel, perc, pf, vn, va, vc, 1993; Violáceo, 2 fl, pf, 1995

Film scores: Antes a sorte que tal morte, 1975–83; Dina e Django, 1980; Memmet, 1982; Saudades para Dona Genciana, 1983

Incid music: Ah Kiu, 1976; Dom Quixote e Sancho Pança, 1985; A Castro, 1992; Othelo, 1993; O fim atroz de um sedutor, 1997

Principal publishers: Al Puerto, Schott

SÉRGIO AZEVEDO

Brande. *See* BRANLE.

Brandenstein, Johann Konrad (*b* Kitzingen, *c*1695; *d* Regensburg, 21 Nov 1757). German organ builder. He was presumably a son of Johann Adam Brandenstein, an organ builder of Kitzingen. He settled at Stadtamhof, near Regensburg, and from 1725 built a considerable number of organs in the old Bavarian region, including those in Rohr (1725), Metten (1726), Weltenburg (1728), Regensburg Upper Minster (1744) and Frauenzell (1752). Most of his organs are very imposing structures; his greatest stood in the church of the former Cistercian abbey in Waldsassen (1738). Brandenstein's status as an organ builder was equivalent to that of König in Ingolstadt and Egedacher in Passau. His pupils included Ferdinand Stiefel (1737–1818) and his own two sons-in-law Johann I.P. Hillebrand (1710–44) and Johann Michael Herberger, who after Brandenstein's death succeeded him as head of his workshop.

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R.W. Sterl: 'Johann Konrad Brandenstein, *organarius et civis pedepontanus*', *Musik in Bayern*, xvii (1978), 17–25
H. Fischer and T. Wohnhaas: 'Der Orgelmacher Johann Konrad Brandenstein', *Jb für fränkische Landes forschung*, xxxix (1979), 87–108
H. Fischer and T. Wohnhaas: *Lexikon süddeutscher Orgelbauer* (Wilhelmshaven, 1993)

THEODOR WOHNHAAS

Brandis Quartet. German string quartet. It was formed in 1976 by members of the Berlin PO: Thomas Brandis, Peter Brehm, Rainer Moog (soon replaced by Wilfried Strehle) and Wolfgang Boettcher. That year Boettcher left the Berlin PO to devote more time to solo work and teaching, and Brandis followed suit in 1983, but Brehm and Strehle were still playing in the orchestra in 1999. The ensemble's fine tone and strong structural sense are best heard in the Viennese Classics and in music by such 20th-century composers as Hindemith, Weill and Schulhoff. Much of its repertory has been recorded, including the Concerto for string quartet and orchestra by Martinů. It has given the premières of works by Frank Michael Beyer, Gottfried von Einem, Giselher Klebe and Helmut Eder.

TULLY POTTER

Brandmüller, Theo (*b* Mainz, 2 Feb 1948). German composer and organist. He studied composition with Klebe in Detmold (1970–75), with Kagel in Cologne (1976–7), with Cristobal Halffter in Madrid, and with Messiaen in Paris (1977–8), where he also studied the organ with Litaize. In 1979 he was appointed professor of composition at the Saarbrücken Musikhochschule and in 1982 accepted the post of honorary organist at the Ludwigskirche, Saarbrücken. His honours include the Villa Massimo Rome prize (1979) and the Saarland grand arts prize (1986). Brandmüller's extensive body of work was influenced early on by Skryabin, Kagel and the music of the French school. Initially eclectic with elements of both humour and ritual, his music became more economical after 1990. Although constructed of highly concentrated materials, these later works display a powerful lyricism.

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(*selective list*)

Stage: Die Bluthochzeit (incid music, F.García Lorca), 1974, Wiesbaden, 31 May 1974

Orch: Ach trauriger Mond, perc, str, 1977; Org Conc., 1981; Zeit-Enden, 1982; Si j'etais Domenico, hpd, str, 1984; U(h)rtöne, 1985; Fred-Astaire-Music str, 1986; Cis-Cantus III 'Lorca-Kathedralen', 1987; Antigone, 1988; Imaginations, va, orch, 1989; OrganuM-zart, 1991; Und der Mond heftet ins Meer ein langes Horn aus Licht und Tanz, va, vc, db, orch, 1993; Chimères, sax qt, orch, tape, 1997

Vocal: Passionsszene, 2 spkrs, boys' choir, chorus, perc, 1979–80; Cis-umsungend (Brandmüller), S, chorus, orch, 1996

Chbr: Missa Morgenstern, fl, b cl, vn, va, vc, pf, perc, 1978; Traumtanztango, 12 vn, 1982; Str Qt no.1, 1983; Str Qt no.2 'Le jardin suspendu', 1985–6; Cis-Cantus II, va, vc, db, 1986; Enigma, vn, org, 1989

Kbd (org, unless otherwise stated): Hommage à Pérotin, 1978; 5 Strophen, 1979; Innenlicht, 1982; All'Italia, pf, 1986; Appellation (De profundis), 1997

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T. Brandmüller: *Arrièregarde – Avantgarde, Texte zur Musik* (Saarbrücken, 1998)

FRIEDRICH SPANGEMACHER

Brando (It.: 'branle'). Generally, the 16th-century Italian equivalent for BRANLE. The word also designated a particular kind of social and theatrical set dance only tenuously related to it. Castiglione and G.B. Doni mentioned the brando as a social dance, agreeing that its most important distinguishing feature was that it was best performed in costume. Like the *moresca*, the brando was often part of a mascherata or *intermedio*.

The dancing-master Cesare Negri described both social and theatrical brandos in *Le gratie d'amore* (1602), including 'la musica della sonata con l'intavolatura del liuto del brando'. Negri consistently referred to brandos together with 'balletti' and 'balli', all multi-sectional dances reminiscent of or directly incorporating individual dances such as the corrente, pavan or *gagliarda*; the musical accompaniments to his choreographies are not labelled, so that one must read the dance descriptions to ascertain which sections are thought to be 'in corrente', which 'in *gagliarda*' and so on. In addition to describing social brandos for sets consisting of two to four couples with four to nine musical sections, Negri mentioned three theatrical brandos he created. Two were part of a mascherata staged in 1574: a brando for the kings and queens of each of the four elements was the first of a series of allegorical dances and madrigal performances, ultimately culminating in a brando for the entire masked company of 82 performers. Rather more detail (and a musical accompaniment) is given for a brando that followed the last *intermedio* to a performance of G.B. Visconti's pastoral comedy *Armenia*, given in Milan in 1599 for the Infanta Donna Isabella of Spain and Archduke Albrecht of Austria. The brando, for four couples, is not pantomimic as has been suggested, but simply an extended version of the court dance, with the performers costumed as shepherds and nymphs. Both the detailed choreography and the 11 sections of the 'sonata del brando' were re-created by M. Dolmetsch (*Dances of Spain and Italy from 1400 to 1600*, London, 1954/*R*).

Few pieces specifically called 'brando' survive in 16th- and 17th-century collections of dance or chamber music. Those included in Megalaniscus's *Suonate da camera a tre*, published by Hendrik Aertssens (iii) in 1692 (incorrectly attributed to Corelli), are straightforward binary dances in duple metre, mostly cast in two repeated eight-bar strains. The brandos in Salvatore Mazzella's *Balli, correnti, gighe, sarabande, gavotte, brande e galiarde* (1689) are rather more interesting historically, for the triple-metre dances called 'brande' in the title are each called 'minuetta' in the print itself, lending some credence to the often debated idea that the minuet derived from the branle.

For bibliography *see* BRANLE.

Brandram, Rosina (Moult) (*b* Southwark, London, 2 July 1845; *d* Southend, 28 Feb 1907). English contralto. She was engaged by Richard D'Oyly Carte as an understudy for Isabella Howard Paul in the original production of Gilbert and Sullivan's *The Sorcerer* (1877) and filled her place towards the end of the run. She played Kate in the New York première of *The Pirates of Penzance* (1879), and assumed the principal contralto parts in Carte's London company, beginning with Lady Blanche in *Princess Ida* (1884). Brandram was intimately connected with the Gilbert and Sullivan operas, remaining with the D'Oyly Carte company for well over 20 years. She created Katisha in *The Mikado* (1885) and the Duchess of Plaza-Toro in *The Gondoliers* (1889) and took principal roles in Sullivan's later comic works, including Dancing Sunbeam in *The Rose of Persia* (1900), and in Edward German's Savoy operas.

She performed only in comic opera, nearly always in roles written for her, and seldom appeared outside London. Although typecast in matronly, sometimes unsympathetic roles, Brandram was not unattractive. Her deep, rich voice was characterized by Gilbert (in a speech to the O.P. Club, 30 December 1906) as 'full-bodied burgundy'.

FREDRIC WOODBRIDGE WILSON

Brandt, Aleksander. *See* BANDROWSKI-SAS, ALEKSANDER.

Brandt [Brant, Prant, Prantner], **Jobst** [Jodocus, Jost] **vom** [zum] (*b* Waldershof, nr Marktredwitz, Upper Franconia, 28 Oct 1517; *d* Brand, nr Marktredwitz, 22 Jan 1570). German composer and administrator. He came from an Upper Palatinate family of landed gentry and administrators, traceable back to the early 13th century. He matriculated at the Palatinate University of Heidelberg in 1530 at the age of 12. At about the same time he evidently became a pupil at the electoral choir school where, together with Georg Forster and Caspar Othmayr, he received his musical training under Lorenz Lemlin. After further studies, possibly in law, he entered electoral service under Ludwig V (*d* 1544). Early in 1545 the Elector Friedrich II appointed him his personal servant and in 1548 installed him as the official in charge of the monastery at Waldsassen, Upper Palatinate (a post formerly held by his father) and as a judge in the district of Liebenstein, where Waldsassen was situated. He must have lost the former position between July 1553 and June 1555. In the latter, which he seems to have held until 1561 or 1562, he and other employees of the monastery were affected by the aspirations of Count Palatine Ottheinrich (Elector 1556–9) in the cause of the Reformation: from March to June 1556 he was kept in custody, first at Amberg, then at Neumarkt, Upper Palatinate, though, like the others, he continued to be involved in religious controversy until the end of 1557. By March 1558 he was again back at his official duties in Liebenstein. After about 1562 he seems to have held no official position and to have retired to his family estates at Brand, where he devoted himself to the management of his properties and fiefs and to composition. He was a Lutheran by confession, perhaps from as early as 1545. Towards the end of 1569 he lay ill for several weeks at Eger (now Cheb), Bohemia, as Clemens Stephani, the editor of his *Geistliche Psalmen* (1572–3), stated in his preface. When

there was no improvement in his condition he returned to Brand and died shortly afterwards.

Most of Brandt's known secular music was published relatively early in his life, nearly all his sacred music posthumously. The fact that there are no pieces by him in the first two parts (RISM 1539[27], 1540[21]) of Forster's large song collection suggests that the two childhood friends came together again only after they had been published. Brandt was certainly composing by the early 1540s, for ten pieces by him are listed in the so-called Heidelberg Chapel Inventory (1544). Forster evidently had a high opinion of him, for of the 382 pieces in his collection no fewer than 51 (in the third, fourth and fifth parts) are by him (ascribed with the initials 'J.V.B.') – more than there are by Forster himself, Lemlin, Othmayr, Senfl or Zirler; moreover, Forster dedicated the third part (1549) to him. In 1572 Stephani, a representative of conservative opinion, praised him as an 'excellent composer' and declared his *Geistliche Psalmen* a 'masterpiece'. Like his Heidelberg companions Forster, Othmayr and Zirler, he remained an amateur, considering perhaps that professional status would have been inappropriate for a man of his high birth. Even so, he was a notably competent composer. His pieces show great formal variety, for example in the construction of opening and – in many cases expanded – closing sections, as well as in the location of the cantus prius factus in polyphonic textures. His basic approach was clearly that of a composer of polyphonic songs in motet style. His music abounds in imitation, there are ostinato contrapuntal motifs and even here and there strict canons, as well as 'quodlibet' movements based on the simultaneous statement of pre-existing melodies. One of the more progressive features of his music is the flexibility with which the cantus firmus is used: in five pieces it actually appears in the treble, and other pieces are based on double cantus firmi. Brandt also liked full textures: more than half of his secular pieces are in five parts, and one, which contains a canonic duo, is in eight.

The works in Brandt's *Geistliche Psalmen* are less well known; the vagans partbook is lost, so not all of them have survived complete. In addition to 35 complete four-part pieces, the collection includes five pieces in five parts, six in six, and one each in seven and nine, besides one in three parts (despite the title-page there are none in eight). Brandt generally went far beyond the technique of earlier composers of such music, for example Johann Walter, though in some of the six-part (all of which include strict canonic writing) and seven-part works he used a conservative technique in which the cantus firmus is stated in relatively long note values; more often than not it is in the treble. The counterpoint is rich in imitation; chordal writing and chromaticism occur infrequently. Of particular note is the nine-part work that concludes the collection; at several points it involves the use of *cori spezzati* technique, and it has no cantus firmus. Nor do Brandt's two Latin motets, which stand on the periphery of his output.

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complete list in Haase, 1967

SACRED VOCAL

Der erste Theil geistlicher Psalmen und teutscher Kyrchengeseng, 4–9vv, insts (incl. trbns) (Eger, 1572–3)

Motet, 6vv, 1558[4]

Hymn, 5vv, lost, cited in *Aller meinss genedigen Herrn Gesang, inventirt und beschriben Anno* [*MD*] *XLIIII* (Heidelberg Chapel Inventory, 1544), *D-HEu*, codex Pal.Germ.318

SECULAR VOCAL

51 songs, 4, 5, 8vv, 1549[37], 1550[23], 1552[28], 1556[28], 1556[29], 1558[20]; 3 ed. W. Lipphardt, *Gesellige Zeit* (Kassel, 1933–5); 1 ed. in *MMg*, xxvi (1894)

5 Songs, lost, cited in *Aller meinss genedigen Herrn Gesang, inventirt und beschriben Anno* [*MD*] *XLIIII* (Heidelberg Chapel Inventory, 1544), *D-HEu*, codex Pal.Germ.318

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H. Osthoff: *Die Niederländer und das deutsche Lied (1400–1640)* (Berlin, 1938/*R*)

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H. Haase: *Jobst vom Brandt (1517–1570): ein Beitrag zur Musikgeschichte Deutschlands im 2. Drittel des 16. Jahrhunderts* (Kassel, 1967)

HANS HAASE

Brandt, Marianne [Bischoff, Marie] (*b* Vienna, 12 Sept 1842; *d* Vienna, 9 July 1921). Austrian mezzo-soprano. She studied in Vienna and in Baden-Baden with Viardot, making her début at Olmütz in 1867 as Rachel (*La Juive*). She first appeared in Berlin in 1868 as Azucena, and was engaged there until 1882. After making her London début at Covent Garden in *Fidelio* (1872), she sang Amneris in the first Berlin performance of *Aida* (1874) and Waltraute in *Götterdämmerung* during the first Bayreuth Festival (1876). At Bayreuth she also sang Kundry at the second performance of *Parsifal* (1882). Her other Wagner roles included Brangäne, which she sang at the first Berlin (1876), London (1882) and New York (1886) performances of *Tristan und Isolde*, Ortrud, Fricka (*Die Walküre*), Magdalene, Adriano (*Rienzi*) and Erda (*Siegfried*). The extensive compass (*g* to *d'''*) of her large and well-projected voice enabled her to sing both soprano and mezzo-soprano parts; at the Metropolitan, where she appeared from 1884 to 1888, her roles included Leonore, Fidès (*Le prophète*), Siébel (*Faust*), Astaroth, in the American première of Goldmark's *Die Königin von Saba* (1885), and Eglantine, which she sang at the first American performance of Weber's *Euryanthe* (1887). After her retirement in 1890 she taught in Vienna.

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H. Fetting: *Die Geschichte der Deutschen Staatsoper* (Berlin, 1955)

G. Skelton: *Wagner at Bayreuth* (London, 1965, 2/1976/*R*)

ELIZABETH FORBES

Brandt, Willy [Vasily] **(Georgiyevich)** (*b* Coburg, 1869; *d* Saratov, 2 Feb 1923). German trumpeter, conductor and composer. He studied at the Coburg Music School with Carl Zimmermann. In the summer seasons of 1887 and 1888 he played in the spa orchestra of Bad Oeynhausen, and in the winter seasons 1887–90 in the Helsinki Orchestral Association under Kajanus. From 1890 to 1909 he was first trumpeter (from 1903, first cornettist) in the Bol'shoy Theatre Orchestra in Moscow. He was professor of trumpet from 1900 to 1912 at the Moscow Conservatory and from 1912 to his death at the Saratov Conservatory, where he also managed and conducted the orchestra. Brandt had a powerful tone and is regarded as one of the founders of the Russian school of playing; one of his most influential pupils was Mikhail Tabakov. His cornet survives in the Bad Säckingen Trumpet Museum. His compositions include two Konzertstücke in F minor op.11 and E♭ op.12 (1910), which are still in the repertory, short pieces for cornet, as well as 34 orchestral studies for trumpet and 23 solo studies.

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E. Tarr: *East Meets West* (Stuyvesant, NY, forthcoming)

EDWARD H. TARR

Brandts Buys [Buijs]. Dutch family of musicians.

(1) **Cornelis Buys** (bap. Amsterdam, 17 June 1757; *d* Zaltbommel, 2 March 1831). Organist and carillonneur. He was appointed to positions in Kampen (1783) and Zaltbommel (1791).

(2) **Cornelis Alijander Brandts Buys** (*b* Zaltbommel, 3 April 1812; *d* Deventer, 18 Nov 1890). Organist, carillonneur, conductor and composer, son of (1) Cornelis Buys. He succeeded his father in Zaltbommel (1834) and from 1840 played an important role in musical life in Deventer. He composed chamber music, male choruses, orchestral works and piano pieces in a Mendelssohnian style. An edition by M. Degenkamp and D. van Heuvel of his Scherzo op.22 was published in the series Nederlandse Orkestmuziek (Arnhem, 1995).

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J.G.A. ten Bokum: 'Componeren in Deventer in de tweede helft van de 19e eeuw', *Deventer jaarboek 1990*, 9–23 [incl. list of works]

(3) **Marius Adrianus Brandts Buys** [Buijs] (i) (*b* Deventer, 31 Oct 1840; *d* Eerbeek, 13 Jan 1911). Organist, conductor and composer, son of (2) Cornelis Alijander Brandts Buys. In 1864 he was appointed organist in Zutphen, where he gave a series of historical recitals in 1869.

(4) **Ludwig Felix (Willem Cornelis) Brandts Buys** (*b* Deventer, 20 Nov 1847; *d* Velp, 29 June 1917). Organist, conductor and composer, son of (2) Cornelis Alijander Brandts Buys. He was conductor of the Rotterdam Male-Voice Choir (1874–91) and was best known for the Sieben Lieder op.21 (1876–7), his chromatic Latin psalms for male chorus, and for his national songs.

(5) **Henri (François Robert) Brandts Buys** (*b* Deventer, 20 April 1850; *d* Ede, 16 Oct 1905). Conductor and composer, son of (2) Cornelis Alijander Brandts Buys. His Wagnerian concert drama *Albrecht Beiling* (1881) was performed as an opera in Amsterdam in 1891.

(6) **Jan (Willem Frans) Brandts Buys** [Buijs] (*b* Zutphen, 12 Sept 1868; *d* Salzburg, 7 Dec 1933). Composer, son of (3) Marius Adrianus Brandts Buys (i). After studying the organ, piano and theory with his father he became organist at the Protestant Broederenkerk (1884–9), also giving organ recitals and playing the piano in chamber concerts. He then studied at the Raff Conservatory in Frankfurt, with Anton Urspruch as his composition teacher. In 1892 he moved to Vienna, where he worked for the publishers Cranz, Universal Edition (from 1901) and Doblinger (from 1902). In 1899 he won second prize to Ernő Dohnányi in the Bösendorfer competition with his Piano Concerto op.15. Influenced by Dohnányi's example, he wrote some chamber works for strings, which received performances from 1901. From 1907 the Wiener Concert-Vereinorchester, with which he had appeared as a keyboard soloist, gave the premières of several of his compositions. In 1910 he settled near Bozen (Bolzano), but he returned in 1914 to Vienna to consolidate his success as a composer. Disappointed at the passing of old Viennese society, however, he moved in 1920 to Loznica, near Dubrovnik, finally returning to Austria in 1928 and settling in Salzburg.

Jan Brandts Buys composed in a generally conservative style that bears traces of influence from several of his slightly older contemporaries, although some more up-to-date elements are found in such works as the *Sizilianische Serenade* for string quartet op.28 (*c*1911) and the serious opera *Der Eroberer* (1917). Most of his other operas belong to the undramatic comic 'Spieloper' type, the most successful being *Die Schneider von Schönau* (1915), in which leitmotif and folklike melodies are used. The orchestration is light, with flute and glockenspiel predominating. Wagnerian traits are revealed in *Das Veilchenfest* (1905) and in the orchestral *Illyrische Ballade* op.24 (1907). The songs with flute or string accompaniment are of special interest, but after 1920 the quality of his works declined.

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(*selective list*)

MSS in A-Smi and NL-DHgm; opus numbers 1–4 are duplicated

Stage: Schluck und Jau (incid music, G. Hauptmann), *c*1901; Das Veilchenfest (comic op, V. Heindl), 1905, Berlin, Komische, 3 Dec 1909 (Vienna, 1905); Glockenspiel (comic op, prol, 1, B. Warden and J.M. Welleminsky), 1912, Dresden, Kgl, 4 Dec 1913 (Leipzig, 1913); Die Schneider von Schönau (comic op, 3, Warden and Welleminsky), 1915, Dresden, Kgl, 1 April 1916 (Mainz, 1916); Der Eroberer (serious op, 3, Warden and Welleminsky), 1917, Dresden, Kgl, 14 Jan 1918 (Munich, 1917); Der Mann im Mond (comic op, 3, Warden and Welleminsky), ?1918, Dresden, Staatsoper, 18 June 1922 (Mainz, 1921); Micarême (comic op, 1, Warden and Welleminsky), 1919, Vienna, Ronacher, 4 Nov 1919 (Vienna, 1920); Traumland (comic, 3, Brandts Buys), 1927, Dresden, Staatsoper, 24 Nov 1927 (Leipzig, 1927); Hero und Leander (serious, 5, F. Grillparzer) 1929; Ulysses (comic op, 8 scenes, W. Solander) (Starnberg, n.d.)

Vocal (1v, pf, unless otherwise stated): Chanson and Berceuse, 1v, vc, pf (V. Hugo, H. Chantavoine), ?1889; 6 Lieder, op.2 (Frankfurt, 1891); 6 liederen (Utrecht, ?1891); 4 Nachtliedjes (F. van Eeden) (Amsterdam, 1892); Die Liebe, Bar, SATB, orch, op.6 (Hamburg, 1897); Der Abend kommt (M. Kalbeck) (Vienna, 1899); Die Nachtigall, 1v, fl, hp; 6 Lieder, op.18 (Vienna, 1901); 4 Lieder, op.22 (Vienna, 1908); 3 Lieder, 1v, fl, pf, op.20 (Munich, 1911); 3 Lieder, 1v, 2 vn, va, vc, op.33 (Leipzig, 1916); 6 Lieder, op.30 (J. von Eichendorff) (Leipzig, 1917); 6 Hafislieder, op.38 (Leipzig,

1917); 4 Lieder, op.42 (Vienna, 1925); Bergpsalmen, 1v, orch, op.52 (J. von Scheffel)

Orch: Konzertstück, pf, orch, op.3 (Hamburg, 1894); Des Meeressang (Hamburg, 1895); Suite, hp, hn, str, op.7 (Hamburg, 1897); Ov., op.12 (Leipzig, 1899); Pf Conc., op.15 (Berlin, 1899); Vorspiel Neidhart Fuchs, 1905; Illyrische Ballade, op.24, 1907; Tancred, vc, orch, op.35 (Leipzig, 1916); Oberon, op.27 (Leipzig, 1919); Bilder aus dem Kinderleben (Mainz, 1922); Dyptichon, op.57, 1930, ed. (Starnberg, 1961); Poetischer Spaziergang, op.50 (Cologne, 1931); Aus der spanischen Reitschule, op.55, *c*1930, ed. (Starnberg, 1961); orch piece, op.58, *c*1930; Salzburger Serenade, op.51 (Cologne, 1933)

Chbr: Herfstzang, va, pf, 1889; Pf Trio, op.1 (Frankfurt, 1891); Qnt, fl, 2 vn, va, vc (Vienna, 1903); Suite im alten Stil, str qt, op.23 (Vienna, 1908); Romantische Serenade, str qt, op.25 (Vienna, 1910); Sonata, vn, pf, op.26 (Vienna, 1910); Str Qt, op.19 (Munich, 1911); Sizilianische Serenade, str qt, op.28 (Leipzig, 1917); Aus dem Westöstlichen Divan, 2 vn, va, vc, pf, op.32 (Leipzig, 1917); Sextett, 3 vn, 2 va, vc, op.40 (Leipzig, 1917); Suite, vn, pf, op.43 (Vienna, 1925)

Pf: 6 lyrische Stückchen und Variationen, op.1 (Zutphen, 1883); Sonata, b; Variationen, G, 1890; Aus dem Lande Rembrandt's, op.5 (Frankfurt, 1894); 3 Klavierstücke, op.9 (Hamburg, 1896); 5 Characterstücke, op.11 (Leipzig, 1897); Moderne Studien, opp.13 and 14 (Brussels, 1899); Tänze und Weisen (Leipzig, 1900); 3 pieces for Alma, 1912–21; 3 Klavierstücke, op.29 (Leipzig, 1917/*R*); Ave Samobor, op.37 (Leipzig, 1917); Capriccio fugato (Leipzig, 1917)

Org: Orgel en harmonium, op.3 (Zutphen, 1889); Nieuw Leven (Zutphen, 1889); Onze koraalboeken (Zutphen, 1890–92); Toccata en Fuge, g (Zutphen, 1891); Choral, 1915; Hochzeitsmarsch (Leipzig, 1917); Patria, op.36 (Leipzig, 1917)

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J.G.A. ten Bokum: *Muziek in de IJsselsteden* (Utrecht, 1988)

J.G.A. ten Bokum: *Jan Brandts Buys, Komponist, ein Holländer in Österreich* (forthcoming)

(7) **Marius Adrianus Brandts Buys** [Buijs] (ii) (*b* Zutphen, 9 Nov 1874; *d* Velp, 21 July 1944). Conductor and composer, son of (3) Marius Adrianus Brandts Buys (i). As conductor of the Arnhem section of Toonkunst (1915–42) he gave annual performances of Bach's *St Matthew Passion* from 1923. His compositions include Singspiele for children and a *Requiem voor de gevallenen* for chorus and orchestra. He published a book on analysis, *Muzikale vormleer* (Arnhem, 1934), and some articles on the art of carillon playing.

(8) **Hans** [Johann] **(Sebastian) Brandts Buys** [Buijs] (*b* Warnsveld, 28 June 1905; *d* Hilversum, 21 Feb 1959). Conductor, composer and writer on music, son of (7) Marius Adrianus Brandts Buys (ii). His music teachers included Sem Dresden and Johan Wagenaar. From 1930 to 1933 he studied the harpsichord. He conducted student ensembles in Amsterdam (from 1930), Utrecht (1942) and Hilversum (1943), and gave private performances of Bach cantatas during World War II. From 1945 he directed the Arnhem section of Toonkunst and from 1955 the Hilversum section as well. He taught at the Amsterdam Muzieklyceum from 1938 and the Rotterdam Conservatory from 1949, and was appointed director of the Goois Muzieklyceum Hilversum in 1951. He specialized in the performance of Baroque works with small, non-professional forces; like his father, he put on Bach's *St Matthew Passion* each year in Arnhem, in performances noted for their sprightly tempos. He also promoted the music of his contemporaries. As a scholar he was best known for his analytical writings on Bach; he also published editions of the keyboard suites of Rynoldus Popma van Oevering (UVNM, xlvi, 1955) and Pieter Hellendaal's Six Grand Concertos op.3 (MMN, i, 1959). Among his compositions theatre music predominates: he wrote the music for the first Dutch sound film, *Terra nova*, in 1931.

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JAN TEN BOKUM

Brandukov, Anatoly Andreyevich (*b* Moscow, 22 Dec 1856; *d* Moscow, 16 Feb 1930). Russian cellist. He studied at the Moscow Conservatory with Cossmann and Fitzenhagen from 1868 to 1877; he also studied music theory with Tchaikovsky. From 1878 to 1905 he lived in Switzerland and France, spending much time in Paris, where Turgenev introduced him into Pauline Viardot's salon. In Paris he played in Martin Marsick's string quartet and performed Saint-Saëns's A minor Concerto under the composer's direction. Visiting Russia almost every year, he appeared with such artists as Anton Rubinstein, Tchaikovsky, Liszt and Rachmaninoff. In 1906 he was appointed director and professor at the Moscow Philharmonic School of Music and Drama, and from 1921 he was a professor at the Moscow Conservatory. He nevertheless continued to perform as a soloist – he was noted for his stylish interpretations, his refined temperament and his beautiful, expressive tone – and as a chamber music player, and conductor. Tchaikovsky's *Pezzo capriccioso* for cello and orchestra op.62 (1888) and Rachmaninoff's Cello Sonata (1901) were both dedicated to him. A number of Brandukov's own cello pieces were published in Moscow and Paris; the manuscripts of his concertos are in the Tchaikovsky Museum at Klin.

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LEV GINZBURG

Brandus. French firm of music publishers. It was established in Paris in January 1846 as Brandus et Cie when Louis Brandus (*b* Kremmen, 28 March 1816; *d* Paris, 30 Sept 1887) purchased the firm of Maurice Schlesinger. Brandus took over Schlesinger's premises at 97 rue Richelieu, Paris; in December 1848 a move was made (or the house was renumbered) to 87 and later, in January 1851, to 103 rue Richelieu. In October 1850 Louis's younger brother, Gemmy (*b* Berlin, 3 Jan 1823; *d* Paris, 12 Feb 1873), became a partner, and the firm of Troupenas (with which Brandus had for more than a year occasionally published) was acquired; for a time Troupenas' premises at 40 rue Vivienne were retained. In 1854 Sélim-François Dufour (*b* Cherbourg, 18 March 1779; *d* Paris, 25 July 1872), who had previously been manager of Brandus' outlet in St Petersburg (in existence 1853–5), was taken into partnership, the firm becoming known from August as G. Brandus, Dufour & Cie and, in February 1858, as G. Brandus & S. Dufour. When Dufour died in July 1872 the firm reverted to the name Brandus & Cie, and on

Gemmy's death the next year the direction was re-assumed by Louis Brandus. In October 1887, after the latter's death, Philippe Maquet acquired the firm, giving it his own name; in 1899 Maquet's business was taken over by C. Joubert & Cie, which remained in existence until 1971.

Brandus took care to maintain Schlesinger's contacts with Berlioz, Chopin, Halévy and Meyerbeer. The firm published the first editions in score of Berlioz's *Harold en Italie*, *Roméo et Juliette* and the *Te Deum*, and the piano-vocal score of *Béatrice et Bénédict*. It published Chopin's opp.59–65, the last of his works to appear in his lifetime, Meyerbeer's last four operas, from *Le prophète* (1849) to *L'africaine* (1865), and, before Halévy transferred his allegiance elsewhere, seven of his operas. It also printed (though probably not always for general sale) full scores and orchestral parts of operas and operettas by Auber, Flotow, Lecocq, Maillart and Offenbach; together with its stock of earlier Schlesinger and Troupenas publications it was able in 1867 to offer performing materials of no fewer than 65 works for the stage; by 1887, excluding reissues, it had put out piano-vocal scores of a total of about 80 new stage works, including 15 by Offenbach and 25 by Lecocq. In the field of instrumental music it concentrated particularly on the piano music of Blumenthal, Victor Duvernoy, Heller and Liszt, the dance music of Musard and Labitzky, and violin works by Vieuxtemps. It published Schlesinger's *Revue et gazette musicale* until 31 December 1880, when the final number appeared. Brandus continued Schlesinger's chronological series of plate numbers, starting at 4293 in 1846 and continuing to 13,167 in 1887. A gap of about 3400 numbers (1851) may be explained partly by the acquisition of Troupenas' stock (to which Brandus probably allocated new numbers).

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A. Devriès: 'La maison Brandus', *RdM*, lxxii (1984), 51–82

RICHARD MACNUTT

Brândus, Nicolae (*b* Bucharest, 16 April 1935). Romanian composer and pianist. Drawn to music from childhood, he studied piano at the Bucharest Conservatory (1952–7). He also had lessons in composition from Martian Negrea. Between 1960 and 1969 he worked as a solo pianist with the Filharmonica in Ploieşti, during which time he also gave concerts in Romania and elsewhere which displayed his virtuoso technique. In 1968–81 he taught chamber music at the Academy of Music in Bucharest. In order to develop his understanding of new music, he attended courses in Darmstadt (1969–80) and during 1985 he worked at IRCAM. His doctoral dissertation (Cluj Academy of Music, 1981) is indicative of his interests: *Bases of a Formal Analysis of Musical Language*. In 1991 he returned to the Bucharest Academy, working as a doctoral supervisor. He became involved in the Romanian branch of the ISCM and was also elected to its executive commitee.

His composition is centred on orchestral and chamber music, and is notable for its development of new techniques, though he has never lost sight of his traditional training as a composer. His musical language is dense and complex, and he uses a wide range of musical devices: modal, serial, improvisational and random compositional techniques are all to be found in his work. He also composes for the theatre and has written an opera-pantomime *The Betrothal* (1966) and an opera *With the Gipsy Girls* (1985). He has composed several works for 'instrumental theatre', usually for voice and instruments (including tape).

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OCTAVIAN COSMA

Brandus Posnaniensis. *See* BRANT, JAN.

Branle [brande, brawl, brall, brangill]. A sideways step or movement in the 15th- and 16th-century BASSE DANSE; a variety of French dances of popular character that were widely cultivated over several centuries. Some branles are still danced in France, and branle-like dances (line and circle dances) are popular in many cultures. A group dance, the branle, involves several couples disposed in a circle, in a single-file line (fig.1) or in a line of couples. Randle Cotgrave vividly defined in his *Dictionarie of the French and English Tongues* (London, 1611):

> Bransle: a totter, swing, or swindge; a shake, shog, or shocke; a stirring, an uncertain and inconstant motion; ... also, a brawl, or daunce, wherein many (men, and women) holding by the hands sometimes in a ring, and otherwise at length, move all together.

The music was often provided by the singing of the participants, and the characteristic motion was a step to the side. Visual illustrations of the dance go back to medieval times, but the term 'branle' is relatively recent, being rarely encountered before 1500 except as a designation for one of the steps of the basse danse. Branle music occasionally echoed the solo verse and choral refrain structure of the old French *carole*. An example of this primitive type may be found as late as the branle *J'avois pris mes pantouflettes* collected by J.-J. Rousseau and printed posthumously in his *Consolations des misères de ma vie* (1781). In this piece a 'choeur' singing in unison echoes the words and music of a solo 'choryphée'. In his *Dictionnaire* of 1768 Rousseau gave a corresponding definition, which must be based on his observations of



1. Rustic chain dance, possibly a branle: miniature attributed to Robinet Testard from a Missal for Poitiers Use, c1480 (F-Pn lat.873, f.21)

2. Round-dance at the court of Henri III: 'Bal du duc d'Alençon', French School, 1581 (Musée du Louvre, Paris)

rural practices: 'Branle: Sorte de danse fort gaie qui se danse en rond sur un Air de cour et un Rondeau, c'est à dire avec un meme refrain à la fin de chaque couplet'. Thus defined, the musical characteristics of the branle shared some affinities with the vaudeville; indeed, several 16th-century *voix de villes* were labelled 'chanson-branle'.

The CAROLE was also a round dance. Illustrations of *Le roman de la rose* frequently depict it as such in medieval manuscripts. When translating Boccaccio's *Decamerone* into French in the first half of the 16th century, Antoine Le Maçon replaced 'carolette' (little *carole*) with 'branle'.

In his macaronic treatise on dancing, *Ad suos compagnones*, written in about 1519, Antonius de Arena described three kinds of branles: *double*, *simple* and *coupé*. Thoinot Arbeau, describing the practices of the mid-16th century in his *Orchesographie* (1588), mentioned four types of branle that were characteristically employed to begin the dancing at any festival. These may be tabulated according to general character, metre and musical phrase structure as illustrated in Table 1.

The last category corresponds to Arena's *branles coupés* (mixed and mimed branles) and were also known as 'branles de Champagne', to Arbeau. Characteristic of

TABLE 1

Double	*Simple*	*Gay*	*Burgundian*
sedate	sedate	lively	very lively
duple	duple	triple	mixed
2 + 2 bars	2 + 1 bars	regular	irregular

3. Round-dance in a theatrical show: detail from the 'Mystère de la vengeance de Jésus-Christ', painted textile, c1530 (Musée St-Denis, Reims)

branle simple was its three-bar phrase structure, resulting from the choreographic feature of a simple step (half as long) alternating with a double. This phraseological feature marks much French music not specifically identified with the branle, but surely deriving ultimately from the *branle simple*, or from the verse structure of texts that were made up to accompany its strains. The *branle gay* had a typical rhythmic pattern which is also often encountered in music not specifically so labelled (ex.1; cf 'Fear no danger to ensue' in Purcell's *Dido and Aeneas*).

Ex.1

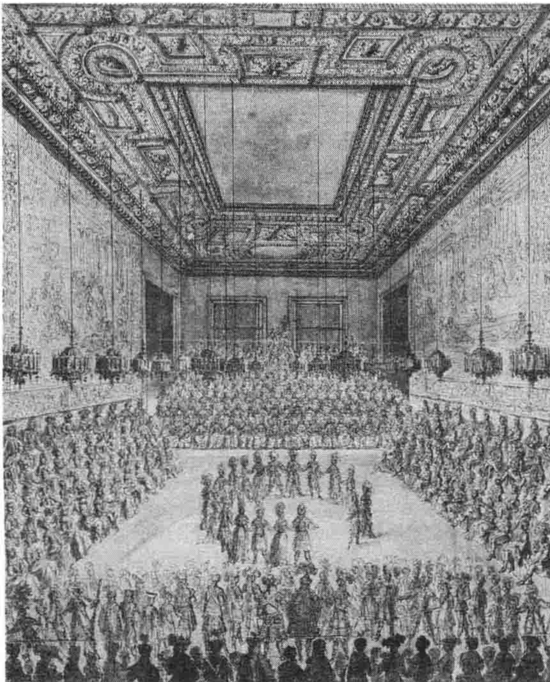


The mixed branles included many regional varieties. The 'branles d'Escosse' were popular in France in the 1560s. The 'triory' and the passepied were the characteristic branles of Brittany, just as the bourrée typified the Auvergne and the gavotte Dauphiné. The *branle de Poitou* was distinguished by its 9/4 metre, although sometimes it was in 6/4, or even 6/4 in alternation with 9/4. There are examples of all three possibilities in the earliest source that contains extensive examples of the branle types, *Dixhuit basses dances* (Paris, 1530) for lute, printed by Attaingnant (ed. D. Heartz, 1964). The typical suite of branles of about 1600 added four more dances to the four types of Arbeau: the *branle de Poitou* (in 9/4), the *branle double de Poitou* (in 6/4), the *branle Montirandé* (related to Arbeau's *branle du Haut Barrois*, which he said is 'sur l'air d'un branle de Monstierandel') and the gavotte. Such is the order found in Anthoine Francisque's lute tablature, *Le trésor d'Orphée* (Paris, 1600), in the *Terpsichore* (1612) of Michael Praetorius, the *Apologie de la danse* of De Lauze (1623; ed. J. Wildeblood, London, 1952) and the *Harmonie universelle* of Mersenne (1636–7). The initial *branle double* is lacking in both De Lauze and Mersenne and the former called the 'Montirandé' the '5e branle'. The 'branle de Poitou à mener' is the ancestor of the minuet, to which it bequeathed the possibilities of phrasing in 2 x 3 beats or in 3 x 3 beats. Pieces called 'amener', often found in 17th-century suites, belong to the same complex.

The diverse localities represented in the family of branles had characteristic instrumental accompaniments associated with them as well. According to the *Mémoires* of Marguerite de Valois the people of Burgundy and Champagne danced 'avec le petit hautboys, le dessus de violon et tambourins de village', and this is corroborated by Arbeau, who lived at Langres in Champagne. Regarding the *branle de Poitou*, Marguerite de Valois referred to 'Les Poitevines avec la cornemuse'. Indeed, drone effects are a frequent feature of the *branle de Poitou*, lending it a character even more rural than other types. The many illustrations showing simple country people dancing out of doors in a chain or a circle to the accompaniment of a bagpipe may actually represent the *branle de Poitou* (fig.1 shows a 15th-century miniature of shepherdesses and

shepherds dancing in a line with the characteristic sidewise step of the branle, accompanied by a bagpipe). In the 16th century rustic pipes were used even at the highest level of society. An anonymous painting at the Louvre, one of several commemorating festivities that took place in connection with the wedding of the Duke of Joyeuse in 1581, shows several elaborately dressed and gowned courtiers dancing in a circle, evoking the typical sideways motion of Arbeau's branle (fig.2). Watching at the side is King Henri III with his mother, Catherine de Medici, and his queen, Louise de Lorraine, who is seated. On a raised platform behind the dancers are depicted one or more bagpipes and what looks like a shawm.

The variety of branle that Arbeau called 'mimed' (*morgué*) falls partly within the sphere of his mixed branles (*branles de Champagne*). Some took their origin from the commonplace: peas, clogs, horses and washerwomen. Others came from court masquerades, such as the 'branles de Malte', a veritable ballet of several movements that can be traced to an actual event at the French court in 1551. To this variety of mimed branle is related the Italian BRANDO, which designated a variety of entertainments related in character to the *moresca* (Cesare Negri described a 'brando' he staged in 1574). 'Brando' was also the general Italian title for branle tunes imported from France, just as 'brawl' was the most usual anglicization. With its adaptability to theatrical use and its tendency to form suites of like dances, or of contrasting dances, the branle was an important forerunner of the *ballet de cour*. One of the best early 16th-century illustrations of a branle is precisely that of a stage dance, a round executed by several couples representing the rejoicing of the Jews in the *Mystère de la vengeance de Jésus-Christ* (fig.3). This painting shows an ensemble of shawms, sackbut, fiddle and tabor that is close in its make-up to the characteristic ensemble of Champagne mentioned above.



4. *'Un branle au Louvre': drawing by Israël Silvestre, pen and ink (Musée du Louvre, Paris)*

With more abundant musical sources for stage dances in the early 17th century the debt owed by the ballet to the rhythmically variegated branle family becomes more apparent. In the movements of the *Ballet des chevaux* of 1610, for example, as it survives in the Philidor collection and as intabulated in Robert Ballard (ii)'s *Deuxième livre* for lute (1614), it is possible to identify by phrase structure a *branle simple* (Chant 3e) and a *branle de Poitou* in 9/4 (Chant 6e). Branles remained close to an easily singable, syllabic tune, and never lost this folklike quality, even in the more elaborate instrumental settings of later French ballet music. Rameau, for example, reveals in his music a sensitive ear for the rhythms of traditional and provincial dances.

Increasingly fewer dances entitled 'branle' were recorded in the late 17th and early 18th centuries, despite the fact that branles were almost ritually danced at the opening of court balls (fig.4). The few choreographic examples set down in Feuillet-Beauchamps notation are *danses à deux*, or resemble contredanses.

The fascination of the branle over the centuries has been largely the nostalgia of city dwellers for country pleasures, but urban civilization required ever newer fashions. By 1800 contredanses (akin to English country dances, which in turn resemble branles) and waltzes were the most popular dances in the French ballroom. Yet it is still possible to witness a variety of branles danced in regions of France.

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DANIEL HEARTZ (with PATRICIA RADER)

Brannenburger, Reinmar der. *See* REINMAR VON BRENNENBERG.

Brannigan, Owen (*b* Annitsford, Northumberland, 10 March 1908; *d* Newcastle upon Tyne, 9 May 1973). English bass. He studied part-time at the GSM, London, and won its gold medal in 1942. He made his début in 1943 with the Sadler's Wells Opera as Sarastro, and sang with the company until 1948, and again from 1952 to 1958. As well as specializing in Mozart and *buffo* characters, he created Britten's Swallow (*Peter Grimes*), Collatinus (*The Rape of Lucretia*) and Superintendent Budd (*Albert Herring*); Britten later composed Noye and Bottom for him; in the latter role he remains unsurpassed, as can be heard in his recording under the composer. Brannigan also created roles in operas by Malcolm Williamson and John Gardner. He performed at Glyndebourne from 1947 and at Covent Garden from 1948, as well as appearing frequently in oratorio and concerts in Britain and abroad. With a voice of expressive tone and ripe verbal inflection, he gained a wide popularity in radio and television programmes of Northumbrian and other folksongs, many of which he recorded. Brannigan's other recordings include roles in Purcell's *Fairy Queen* (under Britten), Cavalli's *La Calisto* (with Leppard), operas by Britten, and several by Gilbert and Sullivan (with Sargent). He was made an OBE in 1964. In 1972 he was involved in a road accident from which he never fully recovered.

NOËL GOODWIN

Branscombe, Peter (John) (*b* Sittingbourne, 7 Dec 1929). English musicologist. He studied at Oxford, where he was influenced by Jack Westrup and Egon Wellesz. He later took the PhD at London University with a dissertation *The Connections between Drama and Music in the Viennese Popular Theatre from ... 1781 to ... 1855* (1976). In 1959 he was appointed to teach German at the University of St Andrews, becoming Professor of Austrian Studies (1979), and later professor emeritus. Branscombe's work, in studies of the Classical period and of the German Romantics, has a strong literary basis (for example in his work on the 18th-century Viennese theatre and his studies of Hofmannsthal's librettos for Strauss), but he is also a perceptive and judicious critic, especially of opera and of singing generally. He has written particularly valuably on *Die Zauberflöte*, in a number of studies of its literary and theatrical context as well as its music, culminating in a Cambridge opera handbook (1991); Haydn, Wagner and Strauss are among the composers on whom he has worked, as well as Schubert – he co-edited *Schubert Studies* (Cambridge, 1982) with Eva Badura-Skoda, contributing a chapter on the melodrama. Branscombe has written many articles and chapters for collective works and dictionaries, chiefly on German and Italian opera of the Classical period.

□

Branscombe, Gena (*b* Picton, ON, 4 Nov 1881; *d* New York, 26 July 1977). American composer and conductor. She studied at the Chicago Musical College with Rudolph Ganz (piano) and Borowski (composition), twice winning the gold medal for composition (1901, 1902). After a year of further study in Germany, which included lessons with Humperdinck, she moved in 1910 to New York and in the 1920s studied conducting with Chalmers Clifton and Stoessel. She was active in women's arts organizations and as a choral conductor, notably of the Branscombe Choral (1933–54), a women's chorus for which she composed and arranged many works and commissioned works by other women composers.

A tireless advocate of contemporary music, she was awarded the annual prize of the League of American Pen Women for the best work produced by a woman composer (*Pilgrims of Destiny*, 1928, concerning the pilgrim fathers). Many of her songs and other choral works were also inspired by historical events. Textual expression is of prime importance in her works and is achieved through an emphasis on late Romantic, richly textured harmony. Branscombe's most important orchestral work is *Quebec Suite*, drawn from *The Bells of Circumstance*.

WORKS

texts of vocal works by Branscombe unless otherwise stated

Vocal, orch: The Bells of Circumstance (op), 1920s, unfinished; Dancer of Fjaard, SSA, orch, 1926; Pilgrims of Destiny, S, B, chorus, 1928; Quebec Suite, T, orch, 1930; Youth of the World, SSA, chbr orch, 1932; *c*35 works, mostly choral arrs.

Songs (1v, pf, unless otherwise stated): Serenade (R. Browning), 1905; Autumn Wind, 1911; A Lute of Jade (Chin. poets), song cycle, 1911; The Sun Dial (K. Banning), song cycle, 1913; I bring you heartsease, 1915; 3 Unimproving Songs for Enthusiastic Children, 1922; Hail ye tyme of holiedayes (Banning), 1924; Wreathe the holly, SSAA, pf, 1938; Coventry's Choir, SSAA, pf, 1944; Bridesmaid's Song, SSAA, pf, 1956; A Joyful Litany, SSAA, pf, 1967; *c*100 others; *c*70 choral arrs.

Chbr and solo inst: Concertstück, pf, 1906; Sonata, vn, pf, 1920; Procession, tpt, pf, 1930; Pacific Sketches, hn, pf, 1956; American Suite, hn, pf, 1959; *c*20 ens works; *c*30 pf works; *c*15 vn pieces

Principal publisher: Arthur P. Schmidt

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LAURINE ELKINS-MARLOW

Brant, Henry (Dreyfuss) (*b* Montreal, 15 Sept 1913). American composer of Canadian birth. The son of a violinist, he developed his experimental attitude towards music in boyhood: at the age of nine he was composing for his own home-made instruments and organizing performances with them. He studied at the McGill Conservatorium, Montreal (1926–9), the Institute of Musical Art in New York (1929–34) and the Juilliard Graduate School (1932–4), also taking private lessons from Riegger, Antheil and Fritz Mahler (conducting) during the 1930s. Having settled in New York, he earned his living by composing, conducting and arranging for radio, film, ballet and jazz groups, working for Benny Goodman, Andre Kostelanetz and others. In the 1950s and 60s he extended his work in commercial music to Hollywood and Europe. He also taught composition and orchestration at Columbia University (1945–52), the Juilliard School (1947–54) and Bennington College (1957–80). His honours include two Guggenheim Fellowships (1947, 1956), and the distinction of being the first American composer to win the Italia Prize (1955). In 1979 he was elected to the American Academy and Institute of Arts and Letters.

From early on Brant was attached to unusual timbres and unconcerned with stylistic consistency. His *Music for a Five and Dime* (1932) is scored for E♭ clarinet, piano and kitchen hardware, while *The Marx Brothers* (1938) features a tin whistle, accompanied by a chamber ensemble. For a while he explored the idea of writing for multiples of the same instrument (a technique he returned to in later years), modifying instruments, when necessary, to obtain a smooth continuum of instrument sizes. His

1931 flute concerto, *Angels and Devils*, uses three piccolos, five normal flutes and two alto flutes; his *Consort for True Violins* (1965) is written for the eight instruments of the New Violin Family, in whose conception and musical development he played a seminal role.

Brant is most closely associated, however, with spatial music, or music for spatially separated groups, a genre that he pioneered. Although inspired by the thick counterpoint of Charles Ives (and the angular melodic style of Carl Ruggles), he found that when he wrote 12 contrapuntual lines to be played simultaneously 'you really couldn't identify the details in the compound result .... But there didn't seem to be a necessary reason why music should be limited to even twelve horizontal events at once. Why not more than twelve? The ear never said, "I refuse to listen"'. Taking a cue from Ives's *The Unanswered Question*, and also from Teo Macero's *Areas* for five separated jazz ensembles (1952), Brant found a solution to his perceptual problem in separating players from each other at distances of more than several yards. Space became, for Brant, music's 'fourth dimension', after pitch, rhythm and timbre.

A breakthrough came with *Antiphony I* (1953) for five widely separated orchestral groups, a work that predated the signal European spatial work, Stockhausen's *Gruppen*, by three years. Unlike Stockhausen, Brant developed Ives's ideas of stylistic contrast, and in most of his spatial works wrote music quite diverse in style, texture and timbre for spatially separated groups. Achieving spatial separation often required the relinquishment of close rhythmic synchronization, so Brant began to explore controlled improvisation, often giving detailed instructions for register and timbre, but not pitch and rhythm. Because of the size of their forces and the logistical problems of placing ensembles around an auditorium, such mammoth Brant works as *Kingdom Come* for orchestra, circus band and organ (1970), or *Orbits* (1979) for high soprano, organ and 80 trombones (each of which plays an independent part, the coincidence of which often results in quarter-tone clusters), are staged only rarely, and recordings fail to capture the music's essentially spatial nature. Brant's frequent outdoor performances can also be difficult; a 1972 New York performance of *The Immortal Combat* was obliterated by traffic noise, a thunderstorm and the fountain at Lincoln Center.

As early as 1950, Brant wrote that he had 'come to feel that single-style music ... could no longer evoke the new stresses, layered insanities and multi-directional assaults of contemporary life on the spirit'. In the 1980s he expanded his concept of stylistic diversity to include the musics of non-Western peoples; *Meteor Farm* (1982) is scored for Indonesian gamelan ensemble, jazz band, three South Indian soloists and West African chorus with percussion, as well as conventional European performing forces. Steel drum bands and jazz bands began to appear regularly in his works. His *500: Hidden Hemisphere*, commissioned to celebrate the 500th anniversary of Columbus's discovery, positioned a steel drum band in one corner of Lincoln Center's outdoor courtyard and concert bands in the other three corners. In addition to using non-Western ensembles, Brant has increasingly turned to improvisational scoring. When writing for jazz band, gamelan, or African ensemble, he has explained that 'I listen to their repertory and ask if I can have this piece or that, and they play at a certain point in their usual manner. I prefer to do that than modify the traditional music'.

As Brant gained recognition in his later years as a pioneer of both spatial music and multi-cultural style-mixing, he received more commissions for large works. He continued to eschew amplification of any kind (even refusing to use a microphone to lecture), and dreamed of developing larger, louder acoustic instruments similar to foghorns. In the 1980s he worked at designing a concert hall with movable plywood walls, which could be repositioned during a performance to make the acoustics of the room one of the changing components of the composition; though he toured with a cardboard model in search of support, the space was not made a reality.

Also recognized as a fine orchestrator, Brant laboured for 30 years on the ultimate orchestral challenge, the scoring of Ives's dense *Concord Sonata* for orchestra, a project he completed in 1995.

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(selective list)

for fuller list of works composed before 1978 see GroveA

WITH SPATIAL SEPARATION

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Atlantis, antiphonal sym., spkr, Mez, chorus, band, orch, perc, 1960; The Fire Garden, T/S, small chorus, pic, hp, pf, perc, 1960; Quombex, va d'amore, distant music boxes, org, 1960; Barricades, T, ob/s sax, cl, bn, trbn, pf, xyl, 4 str, 1961; Conc. with Lights, vn, 10 insts, lights, 1961; Feuerwerk (Brant), spkr, ww, chimes, timp, hpd, 2 vn, 2 va, 1961; Fire in Cities (Brant), choruses, orch groups, 2 pf, 8 timp, 1961; Headhunt, trbn, b cl, bn, vc, perc, 1962; The Fourth Millennium, 2 tpt, hn, euphonium, tuba, 1963; Underworld, sax, pipe org, 1963; Voyage Four, orch, 1963; Dialogue in the Jungle, S, T, 5 ww, 5 brass, 1964; Sing O Heavens, S, A, T, Bar, chorus, tpt, trbn, pf, perc, 1964; Odyssey – Why not? fl, fl obbl, 4 small orch groups, 1965; Hieroglyphics II, vn, cel, perc ad lib, pf ad lib, 1966; Verticals Ascending, 2 wind ens, 1967; Chanticleer, cl, str qt, pf, perc, 1968; Windjammer, pic, ob, hn, b cl, bn, 1969

Crossroads, tr vn, s vn, mez vn, a vn, 1970; Kingdom Come, circus band, orch, org, 1970; The Immortal Combat, 2 bands, 1972; An American Requiem, 5 wind groups, brass, perc, org, bell groups, church bells, opt. S, 1973; Divinity: Dialogues in the Form of Secret Portraits, 2 tpt, 2 trbn, hn, hpd, 1973; Sixty, 3 wind ens, 1973, rev. as 60/70, 1982; Nomads, solo v, solo brass, solo perc, orch/wind ens, 1974; Prevailing Winds, wind qnt, 1974; Six Grand Pianos Bash plus Friends, 2 brass, pics, pfs, perc, 1974; Solomon's Gardens, 7 solo vv, chorus, 3 insts, 24 handbells, 1974; A Plan of the Air, S, A, T, B, 10 wind and perc groups, Baroque org, 1975; Curriculum, Bar, b fl, b cl, va, vc, db, pf, timp, mar, 1975; Homage to Ives, Bar, 3 orch groups, pf obbl, 1975; American Commencement, 2 brass and perc groups, 1976; American Debate, wind and perc in 2 groups, 1976; American Weather, 8 solo vv, chorus, tpt, trbn, chimes, glock, 1976

Spatial Conc. (Questions from Genesis), 8 S, 8 A, orch groups, pf, 1976; Antiphonal Responses, 3 solo bn, 8 isolated insts, orch, 1978; Cerberus, S, pic, mouth org, db, 1978; Curriculum II, small orch groups, 1978; The $1,000,000 Confessions, 2 tpt, 3 trbn, 1978; Trinity of Spheres, 3 orch groups, 1978; Orbits, high S, 80 trbn, org, 1979; The Glass Pyramid, E♭-cl, eng hn, bn, dbn, 11 str, chimes, 1980; The Secret Calendar, 1v, solo insts, orch groups, org, 1980; Horizontals Extending, solo drum kit, 2 fl, 2 cl, 2 sax,

brass qnt, timp, glock, 1982; Inside Track, solo pf, 1v, sax, 4 ww, hn, tpt, trbn, 7 str, perc, drum kit, 1982; Meteor Farm, 2 S, 3 South Indian pfmrs, 2 choruses, West African chorus, jazz band, gamelan, 2 perc ens, 1982; Revenge before Breakfast, fl, cl, vn, vc, pf/accdn, 2 perc, 1982; Desert Forest, 7 orch groups, pf ad lib, 1983; Litany of Tides, solo vn, 4 S, wind, 2 pf, mand, hp, perc, 1983

Lombard Street, org, chimes, vib, glock, 1983; Vuur onder Water [Fire under Water], planned improvisation, SATB, 4 fl, 2 vn, 4 vc, 4 hp, 4 mar, 1983; Bran(d)t aan de Amstel [Burning/Brant on the Amstel], environmental piece, 3 SATB, 100 fl, 3 bands, 4 hurdy-gurdys, 4 drum kits, 4 carillons, 1984; Mass in Gregorian Chant, 5 pic, 40 fl, 1984; Western Springs (Brant), 2 SATB, 2 jazz combo, 2 orch, 1984; Knot-Holes, Bent Nails, & a Rusty Saw, vn/mand, vib/mar, pf/hpd, 1985; Northern Lights Over the Twin Cities (Brant), 5 solo vv, choruses, bagpipe ens, jazz band, concert band, orch, perc ens, 1985; Autumn Hurricanes (Brant), 2 S, Bar, SA, TB, wind ens, str ens, jazz ens, 2 pf 4 hands, org 4 hands, perc ens, 1986; Four Mountains in the Amstel, 4 SATB, 4 tpt, 4 trbn, 4 perc, 1986; An Era Any Time of Year (L. Zukofsky), Bar, pf with perc mallets, timp, vib, chimes, 1987; Ghost Nets, solo db, fl, ob, cl, bn, hn obbl, 2 str qt, 1988

Flight Over a Global Map, 50 tpt, 3 perc, 1989; Rainforest (Moore), solo vv, SATB, wind qnt, tpt, trbn, hp, pf, perc, 11 str, 1989; Rosewood, 50 gui, 1989; Pathways to Security (G. Zrad), Bar, fl + pic, cl + b cl, timp + chimes + vib, pf, accdn, vn, va, vc, db, opt. hp, 1990; Skull & Bones (Brant), 5 solo vv, SATB, fl ens, jazz band, orch, org, perc ens, 1990; The Old Italians Dying (L. Ferlinghetti), spkr, 2 orch, 1991; 500: Hidden Hemisphere, 3 concert bands, steel drum band, 1992; Fourscore (Brant's 80th Birthday), 4 pieces, vn, va, t vn, vc, 1993; Homeless People, str qt, accdn, pf with perc mallets, 1993; If You Don't Like Comets, Get Out of the Solar System, 2 groups of fire truck sirens; Trajectory (silent film score, F. Diamand), S, A, T, B, 2 solo fl, cl, tpt, trbn, vn, va, vc, db, 2 accdn, 10 perc, 1994; Dormant Craters, perc orch, 1995; Plowshares and Swords, 9 orch groups, 1995; Jericho, 16 tpt, drums, 1996; Festive Eighty, concert band, 1997

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KYLE GANN (with KURT STONE)

Brant, Jan [Brand, Brandt, Brandus Posnaniensis, Brantus] (*b* ?Poznań, 1554; *d* Lwów [now L'viv], 27 May 1602). Polish composer and theologian. In 1571 he entered the Jesuit order, and after his ordination in 1578 he went to Rome to undertake further theological studies. He returned to Poland in 1584 and carried out various duties while attached to convents at Kraków, Poznań, Vilnius and Pułtusk. In 1599 he again went to Rome. On his return in 1601 he was appointed superior of the Jesuit college at Lwów, and he held the position until his death. He was a notable Jesuit of the Counter-Reformation period and an outstanding theologian and preacher. His collection *Pieśni różne pospolite o różnych pobożnych potrzebach roku 1601* ('Popular songs for various festive occasions in the year 1601') mentioned in certain older bibliographies is lost, but works by him survive among the manuscripts in the library of Uppsala University, notably in the 1620 organ tabulature that had belonged to the Jesuit college at Riga. These are the four-voice *Celestes merces*, an incomplete *Christus natus est nobis* for five voices and organ, and settings for three to six voices of nine verses of the hymn *Jesu dulcis memoria* (all ed. in ZHMP, xxiv, 1974); they may come from the lost collection of 1601. They are sonorous examples of late Renaissance polyphony and include frequent homophonic passages and, in the five- and six-voice pieces, the use of contrasting vocal groups. One or two features, notably the rhythmic independence of the organ bass in *Christus natus est nobis*, are typical of the period around 1600, and Brant's works may be considered as the earliest intimations of the Baroque style in Polish music.

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MIROSŁAW PERZ

Brant, Jobst vom. *See* BRANDT, JOBST VOM.

Brant, Per (*b* Uppland, Dec 1714; *d* Stockholm, 9 Aug 1767). Swedish violinist, copyist, composer and poet. He was active in Stockholm from 1727, and was employed as a member of the royal chapel from 1735; in 1738 he became Konzertmeister and in 1745 Kapellmeister. He succeeded his teacher, J.H. Roman, as chief court Kapellmeister from 1758 until at least 1765.

Brant contributed energetically to Stockholm's musical life, particularly during the 1730s and 40s, organizing, for example, a series of subscription concerts (1738–41) in which young amateur noblemen and members of the court chapel worked together. He also planned with Roman an educational institution (or 'seminarium') for music, which did not materialize.

Brant was one of the most capable and successful music copyists in Sweden during the mid-18th century. He also had a good knowledge of languages and wrote some

poems which reflect the spirit of the age. His position as a composer is difficult to establish: while one contemporary account states that he had 'shown his knowledge in composition' (J. Wellander), another noted that he had written only a few small 'occasional pieces' (J.F. Hallardt). Although 18 extant works have been attributed to him (three to four symphonies, a sonata for flute and basso continuo, two cantatas and a few solo songs), Bengtsson has shown that only one work (a song published in 1768) is authenticated beyond doubt. Several songs are ascribed in other sources to Roman, as are all of the symphonies. Stylistic comparisions have proved inconclusive. The *Cantata vid Nyåret 1754*, however, may be an authentic representation of the 'occasional' works noted by Hallardt.

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INGMAR BENGTSSON/BERTIL H. VAN BOER

Branzell, Karin (Maria) (*b* Stockholm, 24 Sept 1891; *d* Altadena, CA, 14 Dec 1974). Swedish contralto. She studied in Stockholm and sang with the Swedish Royal Opera (1912–18), then the Berlin Staatsoper (1918–23), where she was the Nurse in the Berlin première of *Die Frau ohne Schatten* under Strauss. She sang Kundry in Vienna, and made her American début at the Metropolitan as Fricka in *Die Walküre* (1924), singing major contralto roles there, including Amneris and Delilah, until 1942 and returning in 1951–2; her range was such that she could also sing the *Walküre* Brünnhilde. She sang at Bayreuth in 1930 and 1931 and at Covent Garden under Beecham in 1935, 1937 and 1938, and made other guest appearances at leading houses. Branzell's voice was rich and sumptuous, and her tall figure with its aura of the grand manner fitted her ideally for the big Wagnerian roles, which she recorded extensively, most vitally Waltraute's Narration. She was also a significant lieder interpreter, as her recordings confirm.

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GV [with discography by L. Riemens]

P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)

MAX DE SCHAUENSEE/ALAN BLYTH

Brânzeu, Nicolae (*b* Piteşti, 28 Dec 1907; *d* 7 March 1983). Romanian composer and conductor. He studied music from a young age in his home town, then from 1926 to 1931 at the Bucharest Conservatory. After graduating in law from Bucharest University, in 1931, he completed his education at the Schola Cantorum in Paris (1931–4), studying composition with Guy de Lioncourt. Brânzeu worked as chorus master and conductor at the Romanian Opera in Bucharest (1946–7) and from 1948 to 1972 as professor of music and conductor at the Arad State Philharmonic.

His compositions combine neo-Romantic stylistic elements with folk music, augmented by linear polyphonic elements. Although he composed songs and choral works, his preferred genres remained symphonic music and opera. After *Monna Vana* (1934, rev. 1976), an opera based on Maeterlinck, he went on to enjoy critical success with his one-act musical drama *Săptămîna luminată* ('Shrovetide') which was first performed in Bucharest in 1943. Other works followed, including *Cruciada Copiilor* ('Crucifixion of the Children', 1961). His orchestral and chamber works are loosely based on classical structures and include three symphonies and a series of instrumental sonatas.

WORKS
(*selective list*)

Stage: Monna Vana (op, after M. Maeterlinck), 1934, rev. 1976; Săptămîna luminată [Shrovetide] (op, 1, C. Pavel after M. Săulescu), Bucharest, Opera, 29 April 1943; Cruciada copiilor [Crucifixion of the Children] (op, 3, after L. Blaga), 1961; Dragostea triumfă [Love Conquers] (comic op, 3, G. Haiduc), 1968

Choral: Hymne (C. Baudelaire), 1934; Cântecul bradului [Song of the Fir Tree] (folk verse), cant., 1940; Copilărie sfântă [Sacred Childhood] (V. Voiculescu), 1947; Mesterul Manole [Master Manole] (cant., V. Alecsandri), 1966; Luceafărul [Venus], (orat., M. Eminescu), 1972

Orch: Fantezie simfonică, 1934; 2 schiţe simfonice [Sym. Sketches] 1940; Suita simfonică, C, 1950; Sym. no.1, 1954; Rapsodia română no.1, 1958; Simfonia concertantă, pf, orch, 1959; Sym. no.2 'Pentre pace' [For Peace], D, 1963; Chbr Sym., str, 1965; Uvertura sportivă 'U.T.A.' [U.T.A. Sports Ov.], 1970; Sym. no.3, c, 1977

Chbr and solo inst: Pf Qt, 1935; Qnt, pf, wind, 1957; Sonata, cl, pf, 1961; Sonata, hn, pf, 1965; Sonata, pf, 1965; Sonata, vn, 1966; Sonata, vc, pf, 1970

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OCTAVIAN COSMA

Braquet, Gilles. *See* BRACQUET, GILLES.

Brase, (Wilhelm) Fritz (Anton) (*b* Egestorf, 4 May 1875; *d* Dublin, 1 Dec 1940). German composer and conductor. He studied with Carl Reinecke, Hans Sitt and Salomon Jadassohn at the Leipzig Hochschule. In 1893 he enlisted in the military band at Bückeburg. After a further period of study with Joseph Joachim and Max Bruch at the Hochschule für Musik, Berlin, he was appointed to the prestigious post of conductor of the Kaiser Alexander Garde Grenadier Regiment 1. In 1922 he accepted an invitation to establish a music school for the Irish army. He created and conducted the Army no.1 Band and three other bands. In addition, he co-founded the Dublin Philharmonic Society (1926).

A prolific composer, Brase's works are coloured by a rich chromatic palette. Many orchestral works survive, such as the Symphony in D Major (1905), as well as an impressive body of music for military band that includes a set of six Irish rhapsodies.

WORKS
(*selective list*)

Militär-Festouvertüre, military band, 1900; Dramatische Ouvertüre, orch, 1902; Heimatlos Suite, orch, 1902; Symphony, D, orch, 1905; Heil Danzig, military band, 1910; Grosse Zeit, neue Zeit, 1911; Mondnacht in Venedig, 1921; Herbst, 1923; Irish Fantasia no.1, 1923; Little Moira, 1925; Irish Dances, orch, 1938

JOSEPH J. RYAN

Brashovanov, Stoyan (*b* Ruse, 14 Sept 1888; *d* Sofia, 16 Oct 1956). Bulgarian musicologist. During his schooling in Ruse he learnt the piano, violin and viola. In 1907 he left for Germany, studying philosophy in Jena and Berlin under Stumpf, Friedlaender and Max Dessoir and musicology, aesthetics and teaching methods in Berlin and Leipzig under Riemann and Johannes Volkelt. During the

Balkan War (1912–13) and World War I, Brashovanov returned to Bulgaria, but in 1922 he returned to Leipzig to take his doctorate under Abert, the first DPhil in musicology awarded to a Bulgarian. On his return to Bulgaria in 1923 he began lecturing on music history, aesthetics and teaching methods at the State Musical Academy in Sofia; in 1933 he became reader there and in 1937 professor, a position he held until his retirement in 1951. In 1927 and 1936 he studied further in Switzerland under Kurth and Handschin. On his return he became director of the State Musical Academy in Sofia (1937–40). He held many important musical posts and was deputy president of the Union of Folk Choirs for about 20 years and editor of its periodical *Rodna pesen* (1931–44). In 1948 he was appointed deputy president of the Union of Bulgarian Composers, Musicologists and Performers for one year. He contributed to many foreign journals and dictionaries and was a frequent lecturer both in Bulgaria and abroad.

WRITINGS

Über die Rhythmik und Metrik des bulgarischen Volksliedes (diss., U. of Leipzig, 1923)
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Istoria na muzikata [History of music] (Sofia,1946)
'Vasil Stoin', *IIM*, ii–iii (1956), 351–94
Muzikata kato sotsialno izkustvo [Music as a social art] (Sofia, 1982)

LADA BRASHOVANOVA

Brashovanova(-Stancheva) [Stancheva-Brashovanova; Braschowanowa], **Lada** (*b* Sofia, 11 Feb 1929). Bulgarian musicologist, daughter of Stoyan Brashovanov and the Swiss pianist Mathilde Kurz. She studied the piano with Dimiter Nenov and Lyuba Encheva at the Bulgarian State Music Academy in Sofia, graduating in theory (1951) and performance (1953). She began to publish musicological articles in 1949, and until 1965 also taught the piano. From 1967 she worked as a music editor and has lectured at international music conferences, universities and music schools and on the radio in Bulgaria and abroad (Germany, Austria, Switzerland and Poland). Her chief subjects are the history of music in Bulgaria (particularly the Middle Ages) and western European music history; she has written books on Handel, Mozart and Berlioz, and is a contributor to the major music encyclopedias. She continues to work as a freelance music critic and publicist.

WRITINGS

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'Prouchvaniya varkhŭ zhivota i deynostta na Ioan Kukuzel' [Studies about Joannes Koukouzeles], *IIM*, vi (1959), 13–38
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RAINA D. KATSAROVA/MAGDALENA MANOLOVA

Brasolini [Brassolini], **Domenico** (*b* Rovigo; *fl* 1689–1707). Italian violinist and composer. His *Suonate da camera a tre* (Bologna, 1689), his 'primo componimento musicale', reveals that he was a native of Rovigo and in the employ of the Accademia della Morte in Ferrara. This collection, his only known publication, strongly favours balletto–corrente–giga groupings without prelude, and the twelfth sonata calls for scordatura. The scoring for two violins and 'clavicembalo ò violoncello' is somewhat unusual in placing the keyboard instrument as the first option. Fètis affirms that Brasolini served as *maestro di cappella* in Pistoia and that in 1707 he produced an opera in Modena, *Il trionfo dell'umilità* (*FètisB*).

PETER ALLSOP

Braşov (Hung. Brassó; Ger. Kronstadt). Town in Romania. It is on the southern edge of the Carpathians, and the main town of southern Transylvania. It was a Roman citadel when the area was part of the province of Dacia (107–275 CE). The earliest documentary reference dates from 1234; the town was subsequently known as Corona, Barasu, Brasu, Braso, Braşov, Brassov, Brassó, Kronstadt and Krunen-Kronen. The German name Kronstadt was officially used up to 1918, when the town became Romanian; there still exists a large German (Saxon) minority in Braşov. The main churches are St Bartholomew's, the 'Black' Church (*c*1385–*c*1476), and St Nicholas in the Schei quarter.

As early as 1533 it was a centre of Romanian and Transylvanian Saxon printing; Honterus and Gheorghe Coressi printed religious and secular texts and music (*Odae cum harmoniis*, 1548). The virtuoso lutenist Bálint Bakfark was born in Braşov in 1507; he performed at the courts of Poland, France, Austria and Transylvania, and composed dances and fantasies based on Transylvanian folk music. The town was well known as a centre of culture and education particularly because of the Schola Coronensis (founded in 1544), a humanist school with strong musical traditions. Subsequent outstanding schools of music were the Şcoala de Psaltichie Rumânească (Romanian psalm school, 16th century, the first school to teach in Romanian), the Kronstädter Gesang-Schule (founded in 1845 by J.L. Hewig) and the Astra Conservatory (founded in 1928 by C. Bobescu). Since World War II the Faculty of Music, the Music Lyceum and the Popular Art School have been the main centres of musical education. The organ school of the 'Black' Church has long been a feature of the musical life of Braşov; among the many musicians associated with it are Wolfgang (15th century), Hieronimus Ostermayer (1500–61), Georgius Ostermayer (1530–71), Michael Hermann (17th century), Daniel Croner and, in the 20th century, Rudolf Lassel

(1895–1964), Adolf Weiss, Klaus Fogarascher, Eckart Schlandt and Valentin Gheorghiu.

In the 18th century instrumental bands (the *Turnerii* and a collegium musicum) grew up in the town and in 1815 a theatre was founded which was visited by Italian, German, Romanian and Hungarian troupes. In 1882 the Romanian operetta *Crai Nou* ('Morning Star') by Porumbescu had its première in Braşov. Musical activity flourished in 19th-century Braşov under the auspices of the many societies, which included the Gesellschaft der Musikfreunde (founded in 1834), the Stadt-Kapelle, the Kronstädter Männergesangverein (1859), the Reuniunea Română de Gimnastică şi Cîntări (Romanian Group of Gymnastics and Singing, 1868), the Reuniunea Sodalilor Români (1869), the Deutscher Lieder Kranz (1885), the Brassói Magyar Dalárda (Hungarian Choral Society), the Societatea Română de Muzică and, above all, the Kronstädter Philarmonischen Gesellschaft (1878), which survives as the Gheorghe Dima State PO. In the 19th century Braşov was visited by a number of virtuosos, including Brahms and Joachim.

Musical institutions active in the 20th century are the Teatrul Muzical (which produces opera, operetta, ballet and variety shows), the Pro Musica chamber group, a folk music orchestra and the Gheorghe Dima and Paul Richter choirs. Braşov is the home of the Cerbul de Aur international light music festival, the Muzica de Cameră festival and a national string quartet contest. In 1995 the company of the Teatrul Muzical made a successful tour of Austria, Germany, the Netherlands and Britain.

Noted musicians associated with Braşov since the early 19th century are Anton Pann, Gheorghe Dima, Iacob Mureşianu, Ciprian Porumbescu, Tiberiu Brediceanu, Radu Lupu, Christiom Mandeal, Horia Andreescu and Ilarion Ionescu-Galaţi.

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VIOREL COSMA

Brassart [Brassar, Brassaert, Brasart, Brassant], **Johannes** (*b* ?Lowaige [now Lauw], Belgium, *c*1400–05; *d* before 22 Oct 1455). South Netherlandish composer and singer. The fact that he celebrated his first mass as a priest in 1426 suggests a date of birth of about 1400–05, while the designation 'de Ludo' sometimes appended to his name is thought to indicate that he was born in the village of Lowaige in the province of Limburg. Throughout his career he had close ties with Liège, where he held benefices at several churches. His earliest and most important connections were with the church of St Jean l'Evangeliste (from *c*1422) and the cathedral of St Lambert (from 1428), at each of which he for a time held the post of succentor. His associations with both institutions continued into the 1430s, and several of his motets were apparently composed for them. He visited Rome in the mid-1420s, and in 1431 he was listed, with Du Fay, as a singer in the papal chapel; two years later he was admitted to the Council of Basle. It was probably in Basle that he met Emperor Sigismund and began his lengthy spell in imperial service (1434–43), during which he occupied the positions of *rector capelle* under Sigismund and *cantor* or *rector principalis* under his successors Albrecht II and Friedrich III. How continuous this service was is uncertain, but Brassart evidently maintained strong ties with his homeland. From 1442 he served in turn as canon and *cantor* at the church of Our Lady in Tongeren, but in 1445 apparently exchanged the latter post for that of canon at the collegiate church of St Paul in Liège. Brassart appears to have resided in Liège while continuing his association with Tongeren. A supplication to Pope Calixtus III for the benefice of St Paul confirms that he had died shortly before 22 October 1455.

All of Brassart's works are sacred, many of them are liturgical, and all but one set Latin texts. More than half are items for the Ordinary or Proper of the Mass. Most of the Ordinary settings appear to be freely composed (only the two Kyries and the Sanctus are known to be chant-based). They include paired as well as single movements: one indisputable Gloria–Credo pair is firmly attributed to Brassart, and another has been ascribed to him on the basis of manuscript and stylistic evidence; both are strongly unified through the use of common material. The Proper settings do not belong to an established tradition: Brassart's introits are among the earliest extant polyphonic settings. Each one follows a pattern of alternating plainchant and polyphony, with the psalm verse and doxology partly set to fauxbourdon and the discantus paraphrasing the chant more lightly in these sections than in the antiphon. Though musically linked, the introits do not constitute a liturgically cohesive group.

The remaining compositions are all classified as motets in Mixter's edition. In fact one of these is a hymn, another a cantio and a third a *Leise*, leaving a total of ten complete motets (the lament for Albrecht II, *Romanorum rex*, long believed to be by Brassart, is now known to be by Johannes de Sarto). Approximate dates can be assigned more easily to the motets than to the mass music, partly because half of them are located in layers of the manuscript *I-Bc* Q15 datable to the 1420s and early 1430s, but also because several can be linked, with varying degrees of certainty, to particular individuals or institutions. *Fortis cum quevis*, in honour of St John the Evangelist, and *Cristi nutu sublimato* and *Lamberte vir inclite*, both in honour of St Lambert, were probably intended for the churches at which Brassart worked; *Te dignitas presularis* is thought to date from around the time of his membership of the papal choir; and *O rex Fridrice* must have been composed for either the accession (1440) or the coronation (1442) of Friedrich III as King of the Romans.

Three complete isorhythmic motets and the tenor of a fourth survive. *O rex Fridrice*, arguably the finest of these works, has a stylistic grandeur befitting the kind of occasion for which it was conceived, and is particularly striking on account of its tenor's unique proportional scheme (6:4:2:1, with rests omitted from the final statement) and its simultaneous use of different mensurations. The seven non-isorhythmic motets divide into four-part works with an equal pair of upper voices and three-part works in which the discantus is to a greater or lesser extent the dominant voice. *O flos fragrans*, an

appropriately florid tribute to the Virgin, is the outstanding composition in this group. Ex.1 illustrates the fluent, expressive quality of its discantus line, characterized by distinctive turns of phrase and varied rhythmic pacing. Du Fay's *Flos florum* is the model here, but Brassart's motet appears to have been itself influential, as can be seen bycomparison with two of de Sarto's works.

Ex.1

Re - ple gra - ci - a ——— di - vi - na,

Nec non a tri - sti - - - ci -

- a.

WORKS

Edition: *Johannes Brassart: Opera omnia*, ed. K.E. Mixter, CMM, xxxv/1–2 (1965–71) [M]

MASS ORDINARY

Gloria, Credo, 3vv, M i
Gloria, Credo, 3vv, attrib. and ed. in Wright (1994)
Kyrie 'De apostolis', 3vv, M i
Kyrie, 3vv, M i
Gloria, with trope 'Et Sancte Spiritus', 3vv, M i
Gloria, 3vv, M i
Credo, 3vv, dubious MS pairing with preceding Gloria, M i
Sanctus, with trope 'Genitor summi Filii', 3vv, M i
Agnus Dei, 3vv, M i

INTROITS

Cibavit eos, 3vv, M i (Corpus Christi)
De ventre matris mee, 3vv, M i (Nativity of St John the Baptist)
Dilexisti justiciam, 3vv, M i (Common of a Virgin not a Martyr)
Gaudeamus omnes, 3vv, M i (Assumption of the BVM; attrib. Johannes de Sarto in *I-AO* 15)
Nos autem, 3vv, M i (Finding of the Holy Cross)
Salve sancta parens, 3vv, M i (BVM)
Sapienciam sanctorum, 3vv, M i (Common of Two or More Martyrs)
Spiritus Domini replevit, 3vv, M i (Pentecost; attrib. Johannes de Sarto in *AO* 15)

MOTETS

Ave Maria/O Maria, 4vv, M ii (to the BVM; isorhythmic)
Cristi nutu sublimato, 4vv, M ii (to St Lambert)
Fortis cum quevis actio, 4vv, M ii (to St John the Evangelist)
Lamberte vir inclite, 4vv, M ii (to St Lambert; attrib. in Hamm, 1962)
Magne deus potencie/Genus regale esperie, 4vv, M ii (? for Pope Martin V; isorhythmic)
O flos fragrans, 3vv, M ii (to the BVM)
O rex Fridrice/In tuo adventu, 4vv, M ii (accession (1440) or coronation (1442) of Friedrich III; isorhythmic)
Regina celi, with trope 'Alle, Domine', 3vv, M ii (troped Marian ant)
Summus secretarius, 4vv, M ii
Te dignitas presularis, 3vv, M ii (to St Martin; probably also addressed to Pope Martin V)
Hoc jocundum dulce melos (isorhythmic tenor; see *SpataroC*, 662)

OTHER SACRED

Crist ist erstanden, 3vv, M ii (Leise for Easter)
Gratulemur Cristicole, 3vv, M ii (cantio for Christmas)
Sacris solemniis, 3vv, M ii (hymn for Corpus Christi)

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PETER WRIGHT

Brass band. A type of wind band, consisting solely of brass instruments and percussion, which originated in the 1820s. *See* BAND (i), §IV.

Brassicanus, Johannes [Kraut, Johann] (*b* Murau, Styria, *c*1570; *d* Regensburg, bur. 22 Sept 1634). Austrian composer and poet. He may have attended the grammar school at Murau. His title of 'Magister' indicates that he must have studied at a Lutheran university in Germany. Until the beginning of the Counter-Reformation he taught in Styria and then, in 1603, became Kantor at Regensburg; from 1606 he was also *Präzeptor* at the Gymnasium Poeticum there. In 1609 he was appointed Kantor at the Protestant district school at Linz. After its closure in 1624 he remained there, apparently without employment, until the autumn of 1627, when he returned to the Gymnasium Poeticum, Regensburg; he was employed first as superintendent of the boarders and from 1628 until his death as Kantor and teacher. His musical output consists mainly of Latin motets for six to eight voices, most of which are lost, and numerous chorales (with the melody in the top voice) in the style of Hans Leo Hassler and Michael Praetorius. The melody of the Protestant psalm *Gleich wie der Hirsch nach frischem Wasser schreit*, usually ascribed to Michael Altenburg, is found as early as 1615 in Brassicanus's output (in *Similia Davidica*); it may thus have originated with him. The five-part quodlibet *Was wölln wir aber heben an?*, a synthesis of German and Italian song fragments, is all that remains of his secular music. Numerous vernacular poems and aphorisms by him were published posthumously by Martin Zeiller in his *Wunderbare und traurige Geschichten* (Ulm, 1648).

WORKS

Similia Davidica, das ist Gleichnus Text auss dem Psalter Davids zusammen getragen, 4vv (Nuremberg, 1615)
2 funeral laments: 1 in C. Anomaeus: Zwo Christliche Leichenpredigten uber … Hans Christoffen, Herrn von Gera (Regensburg, 1610); Amen! Deo nostro in saecula, 7vv (Augsburg, 1619) [on the death of W.W. von Wolckerstorff; extract repr. in *MGG1*]
76 hymns, 4vv: all in D. Hitzler: Musicalisch figurierte Melodien (Strasbourg, 1634); 5 in L. Erhardi: Harmonisches Chor- und Figural-Gesangbuch (Frankfurt, 1659)

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OTHMAR WESSELY

Brassin [de Brassine]. Belgian family of musicians.

(1) **Louis Brassin** (*b* Aix-la-Chapelle, 24 June 1840; *d* St Petersburg, 17 May 1884). Pianist and composer. Son of the principal baritone at the Leipzig Stadttheater (active 1847–59) and nephew of the flautist and composer Louis Drouet, he received his first piano lessons from a family friend. While still very young he made his début at the Thalia-Theater, Hamburg, and two years later, at Stade, the eight-year-old Louis was applauded both as performer and teacher, when he introduced his five-year-old brother Leopold. At the age of 12 he went on a concert tour with his brothers. He studied at the Leipzig Conservatory with Moscheles and in 1866 became a piano teacher at the Stern Conservatory in Berlin. Between 1869 and 1878 he was professor of the piano at the Brussels Conservatory and in 1878 accepted a similar post in St Petersburg. His compositions are chiefly piano works, including two concertos and salon pieces. He made piano transcriptions of excerpts from Wagner's *Ring*, among them a popular version of the Magic Fire Music from *Die Walküre*, and also wrote songs and two German operettas, *Der Thronfolger* (Brussels, 1865) and *Der Missionar*. He was the author of an *Ecole moderne du piano*.

(2) **Leopold Brassin** (*b* Strasbourg, 28 May 1843; *d* Constantinople, May 1890). Pianist, brother of (1) Louis Brassin. He first learnt the piano from his older brother. He appeared in public at the age of five, studied under Moscheles at Leipzig, and undertook many concert tours with his violinist younger brother, (3) Gerhard Brassin. In 1862 he became pianist to Ernst II, Duke of Saxe-Coburg-Gotha, later establishing himself as a piano teacher at Berne. He composed concertos and other piano pieces.

(3) **Gerhard Brassin** (*b* Aix-la-Chapelle, 10 June 1844; *d* ?Constantinople, after 1885). Violinist, brother of (1) Louis and (2) Leopold Brassin. In 1863 he was a violin teacher at Berne; he was for a time orchestral conductor at Göteborg and in 1874–5 taught at the Stern Conservatory, Berlin. In 1875 he became the director of a musical society at Breslau; after 1880 he lived in St Petersburg and then in Constantinople. His compositions include works for solo violin.

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MARIE-THÉRÈSE BUYSSENS

Brass instruments (Fr. *cuivres*; Ger. *Blechbläser*; It. *ottoni*). The family of lip-reed instruments, including brasswinds (*see* BRASSWIND). A brass instrument is essentially tubular, sounded by the player exhaling through vibrated lips applied to one end of the tube. The term 'brass instrument' does not denote the material of construction, which is most commonly metal but can be of wood, plastic, etc. or composite. For further information, *see* entries on individual instruments; *see also* INSTRUMENTS, CLASSIFICATION OF (in the system of Sachs and Hornbostel a brass instrument is classified as an AEROPHONE).

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□

Brassó (Hung.). *See* BRAŞOV.

Brassolini, Domenico. *See* BRASOLINI, DOMENICO.

Brass quintet (Fr. *quintette de cuivres*; Ger. *Blechbläserquintett, Blechquintett*; It. *quintetto di ottoni*). A composition for two trumpets, horn, trombone and tuba or bass trombone, or a group performing such a composition. During the 16th and 17th centuries numerous European composers wrote five-part consort music played by two cornetts and three sackbuts; five-part *Turmmusik* was written and performed by German *Stadtpfeifer* (town musicians). J.C. Pezel, a well-known Leipzig *Stadtpfeifer* wrote 116 pieces for five-part brass ensemble. Five-part works for brass instruments in the 19th century and the early 20th include compositions by Ludwig Maurer, Alexander Aliabev, Victor Ewald and Anton Simon. Although these were written for conical bore instruments (cornets, E♭ horns, B♭ horns, tuba), they are treasured by modern brass quintet ensembles for their musical and historical value, receiving frequent performances. Five-part brass writing is also found in European and American brass band music of the 19th century.

Chamber music ensembles flourished in New York in the years immediately following World War II, especially among students at the Juilliard School. Around 1947 the flautist Samuel Baron, founder of the New York Woodwind Quintet, helped to organize the loosely-structured New York Brass Ensemble, which performed primarily as a brass quintet and was the template for the modern ensemble. In 1954 two of its members, the trumpeter Robert Nagel and the tuba player Harvey Phillips, set up the New York Brass Quintet as a professional entity. The American Brass Quintet, organized in 1960 by the trombonist Arnold Fromme (also a member of the New York Brass Ensemble), uses a bass trombone instead of a tuba. These two groups, along with the Philip Jones Brass Ensemble in Britain and the Annapolis Brass Quintet in the USA, have been the leading force in establishing the brass quintet as a standard chamber ensemble. They have collectively commissioned over 300 musical works and

have inspired the formation of scores of professional ensembles. Over 900 composers have written music for brass quintet since 1954, among them Malcolm Arnold, Jan Bach, Leslie Bassett, Richard Rodney Bennett, Leonard Bernstein, William Bolcom, Eugène Bozza, Elliott Carter, John Cheetham, Ingolf Dahl, Peter Maxwell Davies, Jacob Druckman, Alvin Etler, Eric Ewazen, Lukas Foss, William Mathias, Vincent Persichetti, Ned Rorem, David Sampson, Gunther Schuller, Richard Wernick and Charles Wuorinen. These works can be loosely categorized into three types: those in sonata form; suites, that is, collections of dances or scenes, some in divertimento form and many emulating the dance rhythms of early consort music, *Turmmusik* and the Baroque suite; and single-movement works, varying greatly in style and length and including tonal and serial pieces.

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BILL JONES

Brasswind. Term used to denote 'European' brass instruments, including those made in the European tradition on other continents, but excluding instruments used purely for signalling and those of folk traditions that have not been integrated into the mainstream of 'art' music. Brasswind instruments generally have compasses of between one and four octaves. They are designed to comply with the prevailing conventional framework of pitch standards and temperament, and are normally said to be pitched 'in' a key, such as B♭. The term 'brasswind' is used in much the same way as 'woodwind'.

ARNOLD MYERS

Brätel, Ulrich (*b* *c*1495; *d* Stuttgart, 1544 or 1545). German composer. From a letter that he wrote from Stuttgart on 27 September 1538 to the humanist Joachim Vadian it is clear that he had been Vadian's pupil in Vienna 23 or 24 years earlier, together with the composer Ludovicus Haydenhammer (see RISM 1537[1]) and the theorist Wenzeslaus Philomates. The three probably studied privately with Vadian, since their names do not appear in the Vienna university register. According to the letter Brätel later spent much time travelling in distant lands 'with king and princes' as a composer and performing musician, specifically with the Polish court: in the song *Ich denck offt vil* there is a reference to Polowitz castle, near Kraków. He may also have stayed in Hungary and Heidelberg. Moser's theory that Brätel belonged to Hofhaimer's circle in Vienna, and was perhaps even taught by him, is possible but remains unproved. From 1534 Brätel was in the service of Duke Ulrich of Württemberg, who had just introduced the Reformation movement to his land, so Brätel must have been converted to Protestantism by that time at least. Although he was mainly active as a composer from 1534 until his death, he was also a member of the privy council as secretary of the divorce court (1534–40). As a musician his chief duty was to build up a new repertory of service music that was compatible with the doctrine of the Reformed Church; he also wrote instrumental and secular vocal music. Most of his surviving compositions dated from 1533 to 1542 seem to have been written for the court at Stuttgart.

Opinion of Brätel's music bears the stamp of Eitner's verdict, 'dry and workmanlike'; this may have some connection with the social-critical texts of many of his songs, which were not in keeping with the lighter fare being offered by Georg Forster's collections. Brätel has left posterity in no doubt as to his musical models, naming them in the song *So ich betracht und acht der alten Gsang* as Ockeghem, La Rue, Josquin, Finck and Agricola. He is represented by seven motets in *D-Kl* 4° 24; the manuscript, compiled by the Kassel Kapellmeister Johannes Heugel (who seems to have been a friend of his), contains 21 works by or attributed to Josquin as well as compositions by a dozen lesser composers, and thus provides evidence of a contrapuntal school following on from Josquin. The historical tendency is in keeping with that of the Reformation: a sense of national identity achieved through adherence to an established international tradition.

WORKS

SACRED

printed

Lat.: Misericordiam et iudicium, 4vv, 1539[9]; Ex aequo vivant sit pax, 5vv, 1545[2]; Ecce quam bonum, 8vv (Augsburg, 1548); Deus noster refugium, 4vv, 1553[4]; Deo dicamus gratias, 4vv, 1567[1]

Ger.: Wohlauf mein Kron, 4vv, 1540[7]; In Gottes Namen fahren wir, 8vv, broadsheet (1542), copy in *D-Mbs* Mus.pr.156; Der höchste Schatz Gott selber ist, 4vv, 1544[21], ed. in DDT, xxxiv (1908/*R*)

MS

† – in private collection, Utrecht (see Elders)

Audi tellus, audi magni, 4vv, *D-Z* 73; †Audi verba mea Domine; †Confitemini Domine, 5vv, *Kl* 4° 24; Domine ne quaeso in ira, 5vv, *Kl* 4° 24; Dulces exuviae, 6vv, *Kl* 4° 38; Ego autem in te Domine speravi, 5vv, *Kl* 4° 24 (also listed in *HEu* Pal.Germ.318, lost); †Et in furore tuo, 4vv, *Kl* 4° 24; Exaudi nos Domine, 5vv, *Z* 73; Gaude Maria virgo, 4vv, *Z* 73; Homo quidam fecit coenam, 4vv, *Sl* 33; †Iacta in Dominum curam tuam, 5vv; †Iacta in Dominum curam tuam, 8vv; In manibus tuis, 4vv, *Sl* 34; Iter natos mulierum, 4vv, *Sl* 33

†Laudate Dominum omnes gentes, 4vv, *Kl* 4° 24 (also listed in *HEu* Pal.Germ.318, lost); Miserere mei Deus, 5vv, *Sl* 34; †O beatum hominem, 4vv, *Kl* 4° 24, *Z* 73; †O Deus iustitia mea, 4vv, *Z* 73; †Quam multi sunt o Domine, 4vv, *Z* 73; †Qui confidunt, 5vv, *Dlb* 1/D/3; Regnum mundi, 4vv, *Z* 73, *H-BA* 22; Summe Trinitatis simplice, 4vv, *D-Z* 73, *H-BA* 22; Te Deum laudamus, 4vv, *BA* 23; †Ut frendunt gentes, 4vv, *D-Kl* 4° 24, *Z* 73; Verbum caro factum est, 6vv, *Sl* 3, *Z* 73; Verbum Domini manet, 6vv, *D-Mbs* 1503b; Victimae paschali laudes, 4vv, *H-BA* 22

Lost, listed in *D-HEu* Pal.Germ.318: Accessit ad pedes, 5vv; Canam te Domine, 4vv; Da pacem, 5vv; Dixit Dominus effundam, 6vv; Dominum ..., 3vv; Jhesu quadragenarie, 6vv; Memento mei Deus, 4vv; Nun bitten wir den heiligen Geist, 7vv; Proba me Domine, 4vv; Recordare Domine, 4vv; Tribulatio et angustia, 5vv; Veni Sancte Spiritus, 8vv; Wir glauben all an einen Gott, 5vv

SECULAR

Edition: *65 deutsche Lieder ... nach dem Liederbuch von Peter Schöffer und Mathias Apiarius* [1536[8]], ed. H.J. Moser (Wiesbaden, 1967) [M]

Ach seltsam es gewesen ist, 4vv, M 56–8; Ein jeder will jetzt edel sein, 4vv, M 41; Ein leppisch Man, der narren kan, 4vv, M 81; Es ist kommen die Zeit, 4vv, 1567[1]; Ich denck offt vil, 4vv, M 113; Kein Gelt, kein Gsell, es stell sich einer, 4vv, M 155; So ich betracht und acht der alten Gsang, 5vv, M 207; Wann ich lang klag, 4vv, M 76; Weil ich gross Gunst trag zu der Kunst, 5vv, ed. in *MMg*, xxvi

(1894), 29, M 1; Welt hin, Welt her, ich sich nit mehr, 4vv, M 86; Zwischen Berg und tiefen Tal, 4vv, *D-Bsb* 40026

Lost, listed in *D-HEu* Pal.Germ.318: Ach Jeger gut, 4vv; Das ich bisher; Freud und Mudt; Huld Gunst und Gnad, 6vv

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WILFRIED BRENNECKE/CLYTUS GOTTWALD

Bratislava (Ger. Pressburg; Hung. Pozsony). Capital city of Slovakia. An important Slavonic centre in the 9th-century Great Moravian Empire, Bratislava fell later under Hungarian rule. The Hungarian defeat at the battle of Mohács (1526) opened Hungary to the Turks and in 1536 Bratislava replaced Buda as the capital and in 1653 as the coronation city of Hungary. This, and the removal of the Archbishop of Esztergom, had a long-lasting impact on Bratislava as a cultural centre and contributed to its population growth in the 18th century. In 1784, with the Turkish threat over, the National Assembly and administration returned to Buda and Bratislava's cultural importance diminished accordingly. This was reversed only after 1918, first as part of the new Czechoslovak Republic, then as the capital of a Slovak state (1939–45) during the Nazi occupation of the Czech lands, and in 1993 as capital of an independent Slovakia.
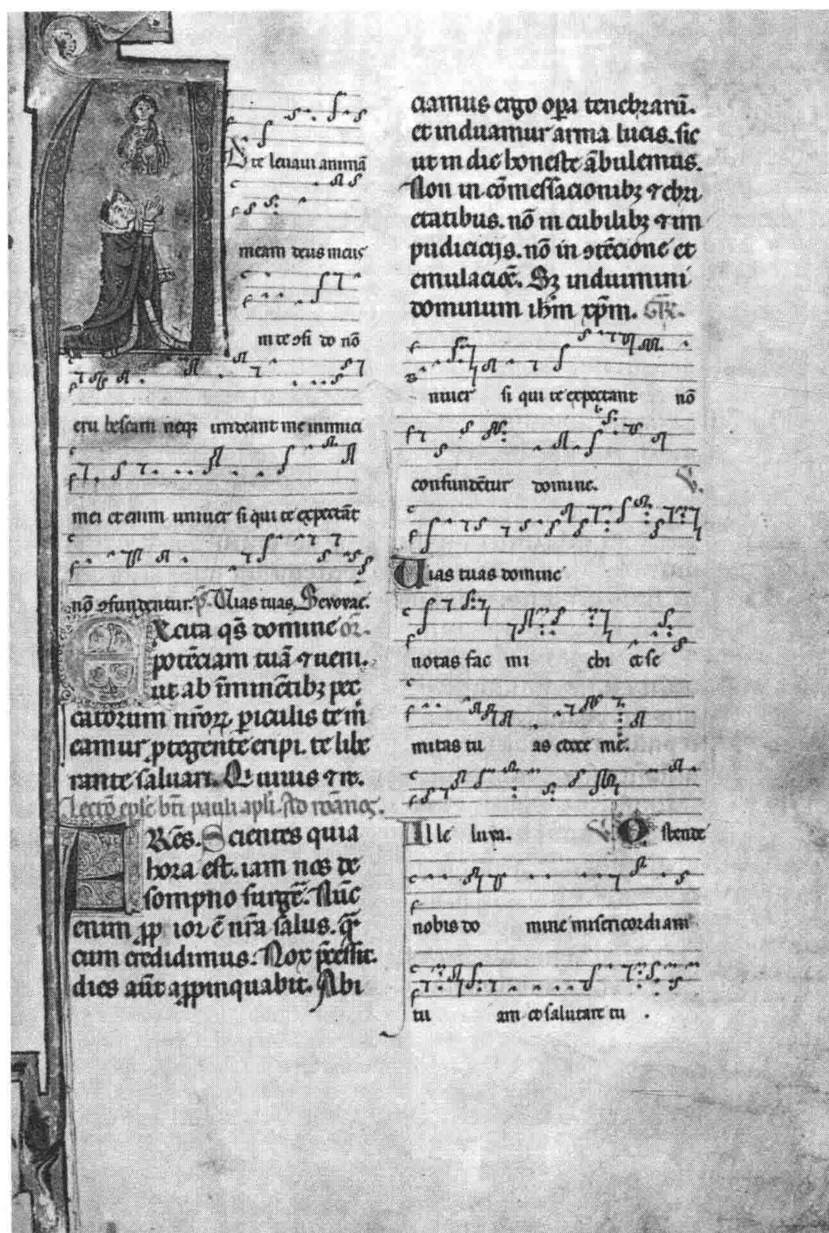
Bratislava's musical past was active and international in outlook. It was the birthplace of the lutenist Hans Neusidler, of J.N. Hummel and Ernő Dohnányi; composers who studied there include the Hungarians, Erkel (1822–5) and Bartók (1892–3, 1894–9). The list of foreign musicians who have appeared in the city includes Haydn, Mozart, Beethoven, Liszt, Brahms, Bülow, Clara Schumann, Bruno Walter and Richard Strauss.

Bratislava's contribution to music in central Europe was already important in the Middle Ages (the city charter dates from 1291). Until the 17th century the city's musical life centred on the 14th-century cathedral of St Martin (which had a cantor and a choir school from 1302) and the Franciscan church, founded in 1397. The music collections of both churches show that vocal polyphony was cultivated, as well as Gregorian chant. The most important medieval manuscript in the cathedral collection is the so-called Bratislava notated missal (*Missale Notatum Strigoniense*), in neumatic notation, of 1341, which contains the whole Hungarian repertory of medieval mass chants (see illustration). The manuscript of Anna Schumann (1571), from the cathedral library, contains 239 compositions – mainly hymns, responses and antiphons – in two to six parts. The city pipers, who took part in services until the 18th century, are first mentioned in records in 1448. The first Protestant church was consecrated in 1638, and until its closure and the banning of Protestant services in 1672 regular performances of Viadana, Michael Praetorius, Schütz, Schein, Hammerschmidt, Giovanni Valentini, Carissimi and others were heard under Samuel Friedrich Capricornus (1651–7) and Johann Kusser (1657–72), the father of J.S. Kusser. The church repertory, like those at the residences of the Esterházy and Grassalkovich families, later became strongly influenced by Viennese Classical works. Important musicians active in Bratislava between 1770 and 1830 included the organist and composer Anton Zimmermann, the pianist and teacher F.P. Rigler, the composer Georg Druschetzky and the double bass player Johannes Sperger. The *Pressburger Zeitung* (founded 1764) was one of the leading newspapers in Central Europe and carried influential music criticism. Artists who performed at the concerts organized by the St Martin's Church Music Society (1833–1945) included Liszt (the society's first patron) and Anton Rubinstein.

The first performances of secular dramatic works in the city were in the so-called Weiten Hof in 1609. The Imperial Hofkapelle in Vienna gave frequent guest performances in Bratislava Castle from 1637 to 1688. A theatre was built in 1764, and 12 years later an opera house on the site of the present Slovenské Národné Divadlo (Slovak National Theatre). From 1791 twice-weekly Italian opera performances were recorded, in a temporary theatre. But most performances were given in German or Hungarian until 1919, and the repertory included works by Haydn, Mozart, Dittersdorf, Boieldieu, Rossini, Weber, Lortzing, Verdi and Puccini. Operettas were performed from 1859. The Bratislava Opera Theatre (renovated 1969–72) was completed in 1886.

In 1919 Bratislava became part of the republic of Czechoslovakia, and within a decade the Czech and, especially, Slovak population had increased markedly. The first performance of an opera in Slovak was given in Bratislava on 10 December 1919 (*The Bartered Bride*), but Smetana's *The Kiss* on 1 March 1920 marked the real beginning of the Slovak National Opera, founded in 1919. During the inter-war years the company developed a wide international repertory as well as supporting native composers such as J.L. Bella, Viliam Figuš-Bystrý and Mikuláš Schneider-Trnavský, in addition to Smetana, Dvořák, Fibich and Janáček. Two outstanding opera conductors and directors of the period were the composer Oskar Nedbal (1923–30), and his nephew Karel Nedbal (1931–8). Important musicians associated with the Slovak National Theatre after its nationalization in 1945 have been the Croatian composer Krešimir Baranovič, Zdeněk Chalabala, Ladislav Holoubek, himself a prolific composer of operas, Tibor Frešo, Juraj Hrubant and Ondrej Lenárd. A golden age was Zdeněk Košler's tenure as chief conductor (1971–6). The Slovak National Opera in Bratislava presents standard repertory and contemporary works as well as the Slovak opera repertory. Its many first performances of Slovak operas have included the première of Suchoň's *Krútňava* ('The Whirlpool', 1949). The orchestra of the theatre, the Bratislava SO, in the thirties gave orchestral concerts presenting the standard repertory and new music. Native and foreign Singspiele, operettas and musicals are given at the Nová Scéna.

Until 1918 there was no permanent orchestra in Bratislava, and even the first Slovak Philharmonic Society founded in 1920 was really an amateur group of local



Neumatic notation in the Bratislava notated missal ('Missale Notatum Strigoniense'), 1341 (SK-BRbv)

government officials. However, through the efforts of their chief conductor, Zdeněk Folprecht (1920–33), the orchestra performed, before 1938, works by contemporary Slovak composers (Bella, Schneider-Trnavský, Lauko, Alexander Moyzes, Suchoň) as well as such works as Haydn's *The Creation* and Verdi's Requiem. The Bratislava RO (founded in 1926) reached its peak under František Babušek (1939–49). The professional Slovak PO was founded in 1949 and has its headquarters in Bratislava. Its conductors have included Václav Talich, Ludovít Rajter, Ladislav Slovák, Libor Pešek, Bystrík Režucha and Ondrej Lenárd. It comprises an orchestra of 100 and a choir of 80 and gives regular concert series in addition to undertaking tours throughout Slovakia, Bohemia and Moravia as well as abroad. The Slovak Chamber Orchestra (founded 1960), which specializes in Baroque music for strings, and the Slovak Madrigal Choir (founded 1964) are both composed principally of members of the Slovak Philharmonic Society. Other ensembles in the city include Musica Aeterna, which concentrates on early music, the Moyzes Quartet, successor to the Slovak Quartet (founded 1948), the municipal chamber orchestra Musica Istropolitana (1984), the New Slovak Wind Quintet and the Veni Ensemble, which specializes in new music. There were many choral societies during the 19th century. At the turn of the 21st century a number of amateur choirs perform to a high standard and often collaborate with professional orchestras. Ensembles like the professional SĽUK (Slovak Folk Art Group) and the youth ensemble Lúčnica (both founded in 1949) devote themselves to the performance of Slovak dances and other folk music.

The Bratislava Festival was founded in 1965; it is held for two weeks each October and includes exhibitions,

opera, ballet, orchestral and chamber music concerts, solo recitals and a musicological congress. It later included a series of concerts by young performers in association with UNESCO. Since the fall of the communist regime in 1989 several smaller festivals have been established, notably the biennial Melos-Ethos Festival (which focusses on contemporary works), the Bratislava Jazz Days and the Early music festival held each November. Two important competitions have also been inaugurated: the Hummel International Piano Competition and a singing competition in memory of the soprano Lucia Popp, who studied in Bratislava.

The Bratislava radio station provides both regional and national services and has an electronic studio. The television studio in Bratislava was opened in 1954 and regularly transmits opera, concerts and other music programmes.

Bratislava has ten elementary schools of music, a state conservatory (founded in 1919 as a music school, renamed the Music and Drama Academy in Slovakia in 1928 and made into the State Conservatory in 1941) and the High School of Musical Arts (founded 1949). Following the political changes of 1989 a school of church music and several private music schools were founded in the city. Musicology is studied at the department of philosophy of the Comenius University (founded 1919). The Institute of Musicology of the Slovak Academy of Sciences (founded 1951) comprises three departments (history of music, ethnomusicology, and contemporary music and music theory) and is concerned primarily with the study of Slovak music. Many of the principal monuments of Slovak music, including rare music prints, manuscript collections and a valuable collection of musical instruments, are held in the music department of the Slovak National Museum in Bratislava. A museum commemorating the life and work of Hummel is housed in the composer's birthplace. The Slovak state music publisher OPUS, which published scores by native composers and books on music, became privately owned in 1989; in the following years a number of small music publishers were founded in the city. The Bratislava Music Information Centre (founded 1965) promotes contemporary Slovak music abroad.

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D. Múdra: 'Pressburg in der Zeit der Klassik', *Ethnologische, historische und systematische Musikwissenschaft: Festschrift zum Oskár Elschek 65. Geburtstag*, ed. F. Födermayr and L. Burlas (Bratislava, 1998), 335–48

RICHARD RYBARIČ/ĽUBOMÍR CHALUPKA

Bratsche (Ger.). *See* VIOLA.

Bratu, Teodor (*b* Draghiceanu-Gogoşari, Ilfov, 20 Jan 1922). Romanian composer. He began studies in music late, after working as a schoolteacher (1945–50). He took courses at the Bucharest Academy of Music (1950–57), studying composition with Alfred Mendelsohn. From 1950 he was secretary of the Music Fund of the Composers' Union, later moving to the Ministry of Culture as a consultant and instructor (1958–82). All of his music is accessible and undemanding. His output is centred on dramatic works and vocal-orchestral music, especially choral, ranging from patriotic occasional pieces and madrigals to arrangements of folk music.

WORKS
(*selective list*)

Stage: Stejarul din Borzeşti [The Oak Tree from Borzeşti] (op, 4 tableaux, Bratu, after folk legend), 1968, Iaşi, State Opera, 15 April 1969; Punguţa cu doi bani [The Purse with Two Pennies] (children's op, 4 tableaux, after I. Creanga), 1970, Iaşi, State Opera, 1971; Dreptul la dragoste [The Right to Love] (op, 3, E. Lazar and Bratu), 1971, Bucharest, 1975; Din vremea Unirii [From the Time of the Union] (lyric-dramatic fresco, 3, S. Popescu and C. Ghinea), 1978, Iaşi, Opera, 1979; Tudor din Vladimiri [Tudor of Vladimiri] (op, 3, Bratu), 1982, Craiova, Liric, 1983

Choral: La joc [At Play], 1947; Minirii (suite, Bratu, P. Ghelmez, I. Meitoiu), solo vv, chorus, orch, 1957; 1907, 1957; Floare dobrogeana, 1961; Peste vârfuri, 1964; Cuvantul romanesc, 1974; Arc peste vremi [Arc over Time], 1981; 20 cântece, 1v/2 equal vv, 1981

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OCTAVIAN COSMA

Brauchli, Bernard (*b* Lausanne, 5 May 1944). Swiss clavichord player and musicologist. After piano studies in Lausanne (1963–7) and Vienna (1968–9), he became increasingly attracted to the clavichord and its repertory. He made his European début at Fribourg, Switzerland, in 1972 and his American début at Marlboro College, Vermont, in 1973. He studied musicology at the New England Conservatory with Julia Sutton (MMus 1976) and began research in early Iberian clavichord music with Macario Santiago Kastner in Lisbon in 1977. He regularly tours Europe and North America, performing and recording a wide repertory of Renaissance and Baroque clavichord music, with an emphasis on Iberian composers. He has won high praise as a sensitive and tasteful performer. In contrast to most other modern clavichord players, he restricts himself to the fretted form of the instrument. Brauchli has given summer courses in many European countries, has lectured at the Boston Museum of Fine Arts, and was appointed professor of clavichord at the New England Conservatory in 1983. In 1993, in collaboration with Christopher Hogwood, he began the International Clavichord Congress that meets biennially in Magnano, Italy. His publications, most important among them *The Clavichord* (Cambridge, 1998), include articles on the clavichord, its history and iconography.

HOWARD SCHOTT

Braudo, Yevgeny Maksimovich (*b* Riga, 8/20 Feb 1882; *d* Moscow, 17 Oct 1939). Russian musicologist. He studied at the Riga Music School (1891–7) before taking piano lessons with B. Mellersten. He took a philology degree at St Petersburg University, graduating in 1911, after which he studied music history with Hugo Riemann and Hermann Kretzschmar in Germany. He was active as a music critic from the 1890s, and as a lecturer from 1903. He was appointed lecturer at the Petrograd Institute of Art History in 1922 and lecturer at Moscow University in 1924. As a representative of modernist music – he was a great admirer of Nikolay Roslavets's work – he was frequently disparaged by the proletarian camp in the 1920s, and although his many writings on western European music are considered important, his work on music of the 1910s and 20s is particularly revealing. His criticism displays a keen sense of style as well as aesthetical competence, profound knowledge and a most elegant manner of writing.

WRITINGS

'Neizdannïye proizvedeniya Skryabina' [Unpublished works by Skryabin], *Apollon* (1916), nos.4–5, pp.41–7
'Muzika i zhivopis': istoricheskiye paralleli' [Music and painting: historical parallels], *Stolista i usad'ba*, no.58 (1916), 7–11
Aleksandr Porfir'yevich Borodin: yego zhizn' i tvorchestvo [Life and works] (Petrograd, 1922)
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Nitsshe filosof-muzïkant [Nietzsche as a philosopher and musician] (Petrograd, 1922)
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Vseobshchaya istoriya muzïki [A general history of music] (Moscow, 1922–7)
Vagner i Rossiya (novïye materialï k yego biografii) [Wagner and Russia (new materials for his biography)] (Petrograd, 1923)
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'Organizator zvukov: N. Roslavets' [Tone-organizer: N. Roslavets], *Vestnik rabotnikov iskusstv*, no.12 (1925), 14 only
'Avtorskiy vecher N. Roslavtsa' [N. Roslavets's recital], *Isvestiya* (17 Feb 1926)
with A.N. Rimsky-Korsakov: *'Boris Godunov' Musorgskogo* (Moscow and Leningrad, 1927)
Betkhoven i yego vremya [Beethoven and his time] (Moscow, 1927)
'Kontsertï N. Metnera' [N. Medtner's recitals], *Muzïka i revolyutsiya*, no.3 (1927), 33 only
Istoriya muzïki (szhatïy ocherk) [The history of music (a compact study)] (Moscow, 1928/*R* 1935)
Frants Shubert (Moscow, 1939)

MARINA LOBANOVA

Bräuer, Ferenc (*b* Pest, 20 Oct 1799; *d* Pest, 15 April 1871). Hungarian conductor, teacher and composer. He studied the piano with János Skrobák and Joseph Czerny and, at the same time, the violin, which enabled him to play in János Bihari's gypsy orchestra during the carnival season of 1809. In 1812 he became a pupil of Hummel in Vienna, and in 1815 he conducted the residential orchestra of the Kállay family in Nagykálló. For over 50 years he worked in Pest, first as a music teacher (his most famous pupil was Stephen Heller), later as choirmaster of the Inner City Parish Church (1833) and as assistant director of the Singing School (later the Conservatory) of the Pestbuda Society of Musicians (from 1845). Together with Erkel he conducted the orchestral concerts of the Musical Society in 1847; this activity led to the founding of the Pest Philharmonic Society in 1853.

Bräuer was a characteristic figure in Hungarian musical life during the 'Age of Reform' which preceded the Revolution of 1848. His sacred compositions are in the Classical Viennese tradition, while the spirit of early German Romanticism is combined rather unusually with the new Hungarian national *verbunkos* style in his instrumental works.

WORKS

MSS in H-Bn

Sacred (chorus, orch): 2 masses; 2 offertories, 1 for double chorus; 2 graduals; Tantum ergo
Instrumental: Jubel Ouverture à la hongroise, orch, 1865; Variations brillantes, on a Hungarian theme, pf qnt (Vienna, 1829); Allemande mélancolique, pf (Vienna, ?1830); Waltzes, pf, before 1838; Allegro all'ungherese, pf, n.d.
Vocal: Rejtsd előlem [Dissemble before me] (K. Kisfaludy), before 1832

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G. Mátray: 'A muzsikának közönséges története' [A general history of music], *Tudományos Gyűjtemény*(Pest, 1828–32)
I. Bartalus: 'Jelesebb zenetanítóink, Bräuer Ferenc' [One of our famous music teachers, Bräuer], *Ország Tükre* (Pest, 1862)
E. Vajdafy: *A Nemzeti Zenede története* [The history of the National Conservatory] (Budapest, 1890)

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Braun. German family of musicians. Active between 1760 and 1860, the family included instrumental virtuosos in three generations, and several female members had significant singing careers. The family's activities extended to Denmark, the Netherlands and Sweden; its members had close relations with the Kunzen and Türrschmidt families.

(1) Anton Braun (*b* Oberbeisheim, nr Kassel, 20 Jan 1729; *d* Kassel, 26 April 1798). Instrumentalist. After a period of study (probably with a town musician in Kassel) and a period as a military oboist in Hesse, he was

employed as a first violinist in the Kassel court orchestra from 1760 until his retirement in 1785. There are no surviving works to suggest that he was active as a composer. He had five sons (whom he taught the violin) and one daughter: (2) Johann; (3) (Johann) Friedrich; (4) Moritz; Maria (Louise) (*b* Kassel, 22 Oct 1762; *d* Munich, 7 April 1834); (Johann) Daniel (*b* Kassel, 24 June 1767; *d* Berlin, 16 June 1832); and (Johann) Andreas (*b* Kassel, 22 Feb 1771; *d* Waltershausen, 27 July 1833). Maria was active as an opera singer in Kassel. Daniel began his career as a violinist and tenor in Kassel but turned to the cello, and after studying with J.-P. Duport became a chamber musician to King Friedrich Wilhelm II, whom he accompanied on campaigns in 1793–4; he was briefly married to the singer Catharina Brouwer (*b* The Hague, 7 March 1778; *d* Amsterdam, 14 April 1855), a niece of Christian Ernst Graf, and had a daughter, Auguste (*b* Berlin, 20 Nov 1800; *d* Berlin, 7 Sept 1866), who married Carl Nicholas Türrschmidt, a son of the famous horn player Carl Türrschmidt. Auguste had a career as a singer and was contralto soloist in Mendelssohn's Berlin performance of Bach's *St Matthew Passion*.

(2) **Johann Braun** (*b* Kassel, 29 Aug 1753; *d* Berlin, 1 Jan 1811). Violinist and composer, son of (1) Anton Braun. As a child he was sponsored by Landgrave Friedrich II of Hessen-Kassel; he studied the violin with K.A. Pesch and composition with J.G. Schwanenberger in Brunswick. In the Trios op.2 (*c*1769) he described himself for the first time as 'musicien de la chambre' of the Landgrave. After the Landgrave's death and the disbanding of the orchestra in 1785, Braun remained as music tutor to the young Crown Prince Wilhelm. On 1 January 1788 Queen Friederike of Prussia (formerly Princess of Hessen-Darmstadt) appointed him her music director in Berlin. With F.L.A. Kunzen, the brother-in-law of his brother (3) Friedrich Braun, and other colleagues, he promoted some well-attended weekly concerts during Lent 1791 and 1793 at the Hotel Stadt Paris ('Nachricht von merkwürdigen Tonkunstlern', *Musikalische Monathsschrift* (1792), 23 only; repr. in *Studien für Tonkünstler und Musikfreunde*, ed. Kunzen and J.F. Reichardt, Berlin, 1793/*R*, ii). He may well have given up solo playing after the turn of the century; in the aftermath of war, the irregular and reduced payment of his pension (1806–9) caused him hardship.

Johann Braun's trios are composed in a cantabile idiom and each consists of a movement in sonata form, followed by a rondo or set of variations. In the Cello Concerto op.4 no.2, which was dedicated to King Friedrich Wilhelm II, the solo cello part emphasizes the top register of the instrument. The concertos for two horns became famous particularly through performances by Johann Palsa and Carl Türrschmidt.

WORKS

Orch: Simphonie concertante, 2 hn, orch (Zürich, n.d.); 2 vc concs., op.4, no.1 (Berlin, *c*1790), no.2 (Berlin, *c*1792); Conc., cl, 2 hn, *D-Bsb*

Chbr: 3 Str Trios, op.2 (Berlin, *c*1769); 3 Str Trios, op.3 (Berlin, *c*1783)

Lost: 18 concs. (11 for 2 hn, 7 for hn, bn, fl, vc), 12 hn trios, works for wind insts, all cited in *GerberNL*

(3) **(Johann) Friedrich Braun** (*b* Kassel, 15 Sept 1759; *d* Ludwigslust, 15 Sept 1824). Oboist and composer, son of (1) Anton Braun. He studied the oboe with C.S. Barth in Kassel and (thanks to the support of Landgrave Friedrich II) with Carlo Besozzi in Dresden. From June 1777 he served as an oboist and violinist in the Mecklenburg court orchestra at Ludwigslust; he also went on concert tours to cities including Hamburg (1784), Copenhagen (1786, 1793), Berlin (1792, 1800) and Breslau (1801).

As an oboist, Friedrich Braun strove to achieve a cross between Barth's expressive and cantabile style of playing and Besozzi's brilliant style. His own compositions, which are somewhat routine in character, exemplify this approach, which he also followed when teaching his pupils.

Friedrich Braun married in 1786 Louise Friederica Ulrica Kunzen (*b* Lübeck, 15 Feb 1765; *d* Ludwigslust, 4 May 1839), the daughter of Adolph Carl Kunzen. She was engaged as a court singer there in 1787 and was active until 1837.

WORKS

Orch.: Sinfonia a 8, *D-SWl*; 5 ob concs., *SWl*, solo parts only

Chbr: Duo concertante, va, vc (Hamburg, n.d.), ed. B. Päuler (Winterthur, 1976); 24 exercises, ob, pf (Leipzig, 1825); Einige Übungsstücke in den schwereren Tonarten, ob, pf, *Bsb*

Doubtful: Concerto-potpourri, ob, pf, attrib. Braun, *SWl*, possibly by C.A.P. Braun; Ob Conc., cited in Breitkopf catalogue, 1781, attrib. Braun

Lost: Conc., 2 ob, Adagio and Rondo, va, mentioned in L. Massonneau's diary, see Meyer

(4) **Moritz Braun** (*b* Kassel, 1 May 1765; *d* Würzburg, 16 Nov 1828). Violinist and bassoonist, son of (1) Anton Braun. By 1777 he was already serving in the Kassel court orchestra as a violinist; however, because of an injured finger, he changed to the bassoon a few years later, studying in Kassel and with Franz Anton Pfeiffer in Ludwigslust (1782). After a brief period in Silesia, he was appointed as a court and chamber musician at the archiepiscopal court in Würzburg in 1785. His concert tours took him in 1783–5 and 1787–9 to various German cities and courts. At the end of 1787, his father recommended him to Duke Friedrich Franz I of Mecklenburg-Schwerin as a successor to Pfeiffer, who had recently died. However, he decided to remain in Würzburg, where he had started a family in 1790, and received a rise in salary in 1791. In the following year, encouraged by Prince-Bishop Franz Ludwig von Erthal, he again took up the violin, and he was sent for further training to Bamberg. Braun was now regarded as a violin virtuoso; his pupils included (Franz) Joseph Fröhlich, who secured his involvement in the royal music school founded in 1804. His only surviving work is a piece for 12 instruments (*D-SWl*).

Two of Moritz Braun's children became musicians. Catharina Maria Louise ['Cathinka'] (*b* Würzburg, 14 March 1799; *d* Ludwigslust, 8 June 1832), after initial success as a pianist, became a prominent opera singer; she married her cousin (6) Theodor Braun, and went with him to Ludwigslust in 1825. Joseph Braun (*b* Würzburg, 1804; *d* Würzburg, 6 April 1861), a bassoonist, worked as a chamber musician at the Donaueschingen court, also touring as a virtuoso and composing pieces for his instrument.

(5) **Carl (Anton Philipp) Braun** (*b* Ludwigslust, 26 Dec 1788; *d* Rommehed, Sweden, 11 June 1835). Oboist and composer, son of (3) Friedrich Braun. He was taught the oboe by his father and made his début in 1806 at the Mecklenburg court. From 1 August 1807 he was engaged under his uncle and composition teacher F.L.A. Kunzen as a musician at the royal court in Copenhagen. He made a long concert tour in 1811, and in 1812 he played in

Munich, where he met Meyerbeer. After returning to Copenhagen, he left for Stockholm and joined the court orchestra there at a higher salary in 1815; later he became music director of various regiments stationed there. He also organized subscription concerts (1817) and military concerts (from 1826).

Carl Braun's output, which is centred on his own instrument, was well received by German critics, and his mastery of humorous writing, as in the finale of the Sonata for oboe and piano, was widely acknowledged. However, his attempt in the Fourth Symphony to develop his compositional style was criticized by E.T.A. Hoffmann in 1813.

WORKS

Incid music: Hytten i Schwarzwald (N.T. Bruun), Copenhagen, 1814; Axel och Valborg (A. Oehlenschlager), *S-St*, ov. arr. kbd (Stockholm, n.d.); ov. to Jenny Mortimer, *St*; ov. and entr'acte to Skulden, Stockholm, 1830, *St*; ov. and entr'acte to Wallensteins död (after F. von Schiller), Stockholm, 8 Dec 1831, *St*

Vocal: 14 sångstycken, 4vv (Stockholm, n.d.); 6 sångstycken, with pf (Stockholm, 1822); 6 canzonette, with pf (Stockholm, n.d.); Hymn den 8 januari 1830, *Skma*

Orch: 4 syms.: no.1, f, 1810, *Skma*, no.2, E♭, *St*, ?no.3, c, *St*, no.4, D, 1810 (Leipzig, 1812), ?2 further syms. (see *GerberNL*); Fl Conc., op.2 (Leipzig, n.d.); Ov., c (Leipzig, n.d.); Ov. im alten Stil, Hochzeitsouverture im alten Stil, both *Skma*; 2 ovs., *St*; 6 polonaises, Trauermarsch, *D-SWl*; marches and works for brass insts

Qts: 1 for 2 fl, 2 hn, op.1 (Leipzig, n.d.); 2 for fl, ob, hn/basset-horn, bn (Leipzig, *c*1819); 1 for fl, vn, va, b, op.6 (Leipzig, n.d.); 2 str qts, *S-Skma*; Fuga, Allegro, 2 vn, va, db, *Skma*

Other chbr: Duo, ob, bn (Augsburg, 1812), lost; Sonata, ob/fl/vn, pf (Leipzig, *c*1812); 2 Ob Duos, op.3 (Leipzig, *c*1813); 18 Caprices, ob (Leipzig, *c*1816), ed. A. Geissberg (Leipzig, 1949); 2 Fl Duos (Copenhagen, n.d.); Potpourri, ob, pf (Leipzig, n.d.); vn duo, canons a 2–14, *AMZ*, xxxiv (1832), suppls. i, iii, and xxxv (1833), suppls. iii–iv; Duetto, 2 basset-horns, Vn Duo, both *Skma*; Concerto-potpourri, ob, pf, 3 other MS works, attrib. Braun, *D-SWl*, possibly by J.F. Braun; 40 canons, *DK-Kk**; *c*20 canons, *Km*

Pf: 6 ganz leichte Variationen (Copenhagen, n.d.); Diverses bagatelles (Stockholm, n.d.); Theme and Variations

Lost: other works, mentioned in L. Massonneau's diary (see Meyer) and contemporary pubns (see *SBL*, Nisser)

(6) Wilhelm (Theodor) Braun (*b* Ludwigslust, 20 Sept 1796; *d* Schwerin, 12 May 1867). Oboist, son of (3) Friedrich Braun. He was a pupil of his father and by 1809 had been engaged by the royal orchestra in Berlin (Ledebur). From here he went on concert tours (1814, 1817–18, 1821), and in 1824 he married his cousin Catharina Maria Louise ['Cathinka'] Braun. At Easter 1825 he became a member of the court orchestra in Ludwigslust, succeeding his father, and his wife was appointed a court singer there. At the change of government in 1837, he was transferred to Schwerin, and he retired there in 1856.

Wilhelm Braun took up the sensitive *galant* style of his father's oboe playing and applied it to the Romantic idiom of the day, producing a varied, expressive tonal quality (*AMZ*, xxv, 1823, 18–20). A similiar approach is evident in the Concertino op.12, with its frequent changes of tempo, its use of minor keys and its deliberate lack of symmetry. In his essay 'Bemerkungen über die richtige Behandlung und Blasart der Oboe' (*AMZ*, xxv, 1823, cols.165–72) Braun attempted to perpetuate the era of the oboe virtuoso, but by 1823 this had come to an end and courtly musical life was in decline. Braun now turned his attention to music for domestic entertainment, in particular the string quartet medium, for which he arranged keyboard works by Bach and Mozart and composed his own attractive pieces in a similiar but simpler idiom.

WORKS

unpublished works in D-SWl, most autograph

Orch: Cl Conc. (Leipzig, n.d.); Ob Conc.; Divertimento, ob, orch, op.3 (Berlin, n.d.); Concertino, ob, op.12 (Leipzig, n.d.); Ob Conc.; 6 ovs., incl. 3 dated 1826–8, Fest-Ouverture, 1835

Chbr: 6 Ob Duos, op.1 (Leipzig, n.d.); 2 Str Qts, op.13 (Leipzig, n.d.); Grand quatuor, str qt, op.14/19, Berlin; 6 fugues du ... J.Seb. Bach, arr. str qt (Leipzig, *c*1821); Deuxième suite (arrs. for str qt) (Berlin, n.d.); Ob Duo, 1822; 6 str qts, 1823–58; Duo, vn, va, op.20 (Leipzig, n.d.), ed. H. Freudenthal (Munich, 1985); Grand duo, 2 ob, op.23 no.1 (Leipzig, n.d.); 3 Ob Duos, op.23 no.2 (Hamburg, n.d.); Divertimento, fl, str qt, op.27 (Hamburg, n.d.); 16 qts arr. from pf works by Mozart; Adagio, ob, str qt, Adagio and rondo, va, str qt, 1854

Kbd: Sonata, op.17 (Hamburg, n.d.); Variations, op.24 (Leipzig, n.d.); Ov. arr. 4 hands, op.25 (Hamburg, n.d.); Introduction et polonaise, op.26 (Hamburg, n.d.); Ov., C, arr. pf, op.28 (Hamburg, n.d.)

Vocal: Andante, 1v, pf, 30 June 1822; Mass, 4vv, orch, 1830; Festcantate (L.M. Holm), perf. 1828; Geistliche Lieder, 4vv; Der Trost, S, pf, op.22 (Berlin, n.d.); Adagio, 1v

Lost: other works, mentioned in L. Massonneau's diary (see Meyer) and contemporary pubns

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W. Braun: 'Musikgeschichtliches aus dem Hamberger-Nachlass in München', *Musik in Bayern*, xviii–xix (1979), 15–41

WERNER BRAUN

Braun, Jean. *See* LEBRUN, JEAN.

Braun, Johann Georg Franz (*b* Ubthal, ?Bohemia, before 1630; *d* Eger, Bohemia [now Cheb, Czech republic], after 1675). German composer from Bohemia. The title-page of his 1675 songbook gives his place of birth as Ubthal, a place that cannot now be identified. According to the prefaces to his songbooks he was cantor and choirmaster of St Nicolai, Eger, from at least 1658 until at least 1675. The two songbooks that he issued in 1664 are important contributions to the development of the sacred song with continuo. The *Marianischer Psalter* was produced for a Marian fraternity founded by the Jesuits in Eger, of which he was a member. Most of the 72 poems it contains are from Curtz's *Harpffen Davids* (1659) and 28 of them have melodies with continuo (including a little figuring). One of the melodies is from Georg Joseph's *Heilige Seelenlust* (1657); all the others are by Braun. His other songbook of 1664 is known only from a much enlarged edition of 1675. It was produced for the people of Eger

and contains 206 poems and 150 melodies with continuo. 58 of the melodies are new, and most of these are certainly by Braun himself: they include both simple tunes of a popular nature and songs in the style of Joseph. For the remainder Braun drew on the following sources: Schlindel's *Catholisches Gesangbuch* (1631), Spee von Langenfeld's *Trutznachtigall* (1649), Angelus Silesius's *Heilige Seelenlust* (1657), the Prague songbook of 1652, the Rheinfels songbook of 1666 and the collection *Keusche Meerfräulein* (Würzburg, 1649/*R*1983). In some 30 songs the original melody is radically altered, and this is even truer of the original basses. (W. Lipphardt: 'Das generalbassbegleitete deutsche geistliche Lied in Böhmen 1650–1750', *Musica cameralis: Brno VI 1971*, 118–19)

WORKS

Odae sacrae, 1-2vv, 1–2 vn, op.1 (Innsbruck, 1658)
Marianischer Psalter, das ist, Siben grosse und kleine Tagzeiten der ... Jungfrawen Mariae, 27 hymn tunes, 1v, bc (Amberg, 1664) [texts by A. Curtz, Angelus Silesius and others]
Echo hymnodiae coelestis, Nachklang der himmlischen Sing-Chör, das ist, Alte und neue Catholische Kirchen-Gesänge, *c*58 melodies, 1v, bc (Sulzbach, 1675) [enlarged edn of songbook (1664), lost; shortened version incl. orig. preface, Eger, 1701]
Omnes gentes, plaudite, 2vv, 2 viols, *S-Uu*

WALTHER LIPPHARDT/JIŘÍ SEHNAL

Braun, Joachim (*b* Riga, 11 Aug 1929). Israeli musicologist of Latvian origin. He was banished to Siberia with his family (1941–6), which influenced his career in the former USSR. He was educated at the State Conservatory, Latvia (1948–52, MA), studying the violin with Karl Brueckner and at the Tchaikovsky Moscow Conservatory (1958–64), where he gained the doctorate with a dissertation on violin art development (1964), studying with Lev Ginzburg (history of musical instruments and performing practices) and Dmitry Tsiganov (violin). His career began as a violinist with the Latvian Broadcasting SO (1952–60) and he taught the violin at E. Darzina Music School, Riga (1958–60). He was active as a music critic in the periodical press and professional journals (1960–70), but when he applied for emigration to Israel (1970) he was forbidden to publish. After emigrating in 1972 he joined the music department of Bar-Ilan University in 1974, becoming professor of musicology (1987), and later head of department (1992–4). He was made professor emeritus in 1997. Braun has been visiting professor at universities worldwide, including Indiana University, Bloomington (1981) and Martin-Luther University Halle-Wittenberg (1997). He was appointed chair of the RILM committee, Israel in 1991. His writings have focussed on sociology and hermeneutics, archaeology and iconography, Baltic music, ancient Israel and the Near East and Jewish music.

WRITINGS

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'The Sound of Beethoven's Orchestra', *Orbis musicae*, vi (1978), 59–90
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'National Interrelationship and Conflict in the Musical Life of 17th- and 18th-century Riga', *Journal of Baltic Studies*, ix/1 (1980), 62–70
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'Jews in Soviet Music', *Jews in Soviet Culture*, ed. J. Miller (London, 1984), 65–106
'Shostakovich's Song Cycle "From Jewish Folk Poetry": Aspects of Style and Meaning', *Russian and Soviet Music: Essays for Boris Schwarz*, ed. M.H. Brown (Ann Arbor, Michigan, 1984), 259–86
'The Double Meaning of Jewish Elements in Dmitri Shostakovich's Music', *MQ*, lxxi (1985), 68–80
'Aspekte der Musiksoziologie in Israel', *Hamburger Jb für Musikwissenschaft*, xi (1986), 85–103
with T. Bensky and U. Sharvit: 'Towards a Study of Israeli Musical Culture: the Case of Kiryat Ono', *AsM*, xvii/2 (1986), 186–209
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Shostakovich's Jewish Songs: From Jewish Folk Poetry, op.79. Introductory Essay with Original Yiddish Text Underlay (Tel-Aviv, 1989)
'Die Musikikonographie des Dionysoskultes im römischem Palästina', *Imago musicae*, viii (1991), 109–33
'"... die Schöne spielt die Pfeife": zur Nabatäisch-safaitischen Musikpflege', *Festschrift W. Suppan*, ed. B. Habla (Tutzing, 1993), 167–84
'Archaeo-Musicology and Some of its Problems: Considerations on the State of the Art in Israel', *La pluralidisciplinarite en archeologie musicale*, i (1994), 137–48
'Biblische Musikinstrumente', *MGG2*
ed., with V. Karbusicky and H. Hoffmann: *Verfemte Musik: Komponisten in den Diktaturen unseres Jahrhunderts* (Frankfurt, 1995)
with J. Cohen: 'Jüdische Musik', *MGG2*
'The Lute and Organ in Ancient Israeli and Jewish Iconography', *Festschrift Christoph-Hellmut Mahling*, ed. A. Beer, K. Pfarr and W. Ruf (Tutzing, 1997), i, 163–88
'Musical Instruments', *The Oxford Encyclopedia of Archaeology in the Near East*, ed. E.M. Meyers, iv (New York, 1997), 70–79
ed., with U. Sharvit: *Socio-Musical Sciences: Congress Report of HISM-88* (Ramat-Gan, 1997)
Die Musikkultur Altisraels/Palästinas: Studien zu archäologischen, schriftlichen und vergleichenden Quellen (Fribourg and Göttingen, 1999)



Braun, Peter Michael (*b* Wuppertal, 2 Dec 1936). German composer and pianist. He studied at the Cologne Hochschule für Musik (1956–9) with Frank Martin, Bernd Alois Zimmermann and others, at the Detmold Hochschule für Musik, where his teachers included Giselher Klebe (1959–61), and with Herbert Eimert in Cologne (1965–8). He also attended several Darmstadt summer courses (1958–66); his early works were influenced by Boulez, Pousseur and Cage. He has taught at Darmstadt, for the Goethe Institute (1973–4) and at the Heidelberg-Mannheim Hochschule für Musik (from 1978). An active performer of his own works, he has appeared as both pianist and conductor. His honours include a residency at the Villa Massimo, Rome (1976), and awards from the city of Cologne (1971) and the Cité Internationale des Arts, Paris (1991–2).

Braun's early works explore atonal (Piano Trio, 1958) and serial (*Disposition*, 1958–60) techniques, sometimes linking these with principles that anticipate minimalism (*Interstellar*, 1959) or aleatory ideas (*4 Aphorismen*, 1956; *Quanta*, 1958–67). His orchestral works of the 1960s emphasize instrumental timbre and explore the variable states of sound complexes. *Transfer* (1965–8), one of his best-known works, features static sound planes

that function both as autonomous blocks with interior development, and as foils for foreground figuration. In the early 1970s he turned towards tonality and melodic simplicity. Later compositions synthesize stylistic elements from past and present. In *Reise in die Zeit* (1977–83), for example, medieval dance rhythms are reflected against an impressionistic backdrop; other passages of the work adopt a late Romantic style, or refer to North American musical idioms such as folk music, jazz and minimalism.

WORKS
(*selective list*)

Stage: Eichendorff (op, after J. von Eichendorff: *Die Freier*), 1974–92; Die schöne Lau (musical fairy tale, H.U. Carl, after E. Mörike), 1984–6, rev. 1987; Die Juden (chbr op, after G.E. Lessing), 1994–5

Inst: 4 Aphorismen, pf, 1956; Disposition, vn, 1958–60; Pf Trio, 1958; Quanta, cycle, chbr orch, 1958–67; Interstellar, orch, 1959; Terms, cl, tpt, vn, va, vc, hp, pf, perc, 1962–71; Thesis, pf, 1962, rev. 1967; Transfer, orch, 1965–8; Varieté, orch, 1965–9; Ambiente, orch, 1974–6; Junctim, str orch, 1974–5, rev. 1988; Serenata palatina, orch, 1975–82; The Sleeping Beauty, vc, 1976–7; Reise in der Zeit, cycle, pf, 1977–83; Recherche, orch, 1983–5

Vocal: Entelechie (R.M. Rilke), vv, orch, 1972; Genug ist nicht genug! (C.F. Meyer), SATB, 1973–4; Arie (Eichendorff), S, orch, 1977–80; Kashima kiko (Matsuo Bashō), A/Bar, str, 1977; Neue Welt (F. Hölderlin), SATB, 1983; Dans le silence, spkr, SATB ad lib, fl, cl, hn, pf, gui, str qt, 1996

El-ac: Ereignisse, 1966–8; Klangsonden, 1976

RAINER KÖHL

Braun, Victor (Conrad) (*b* Windsor, ON, 4 Aug 1935). Canadian baritone. He studied with Lilian Watson and at the Royal Conservatory of Music, Toronto. He joined the Canadian Opera Company in 1961, making his début as Escamillo. In 1963 he joined the Frankfurt Opera and in 1968 the Staatsoper in Munich. He made his Covent Garden début in 1969 as Hamlet in the first London performance of Searle's opera and also sang there as Count Almaviva and Yevgeny Onegin and in several Verdi roles. At Santa Fe he sang Jupiter in *Die Liebe der Danae* (1982), Mandryka in *Arabella* (1983), the General in *We Come to the River* (1984) and Holofernes in the American première of Matthus's *Judith*. His repertory also included Wolfram, which he sang at La Scala and the Metropolitan and recorded under Solti. In the later part of his career he became a noted Hans Sachs, Wozzeck, Dr. Schöw and Golaud. Braun's voice, accomplished if not particularly individual, was enhanced by his gifts as an actor.

HAROLD ROSENTHAL/ALAN BLYTH

Braun, Werner (Hermann Georg) (*b* Sangerhausen, 19 May 1926). German musicologist. From 1946 he attended the University of Halle, Wittenberg, where he studied musicology with Max Schneider and music teaching with Fritz Reuter (state examination, 1950). He received the doctorate from Halle in 1952 with a dissertation on Mattheson. From 1951 to 1958 he was assistant lecturer at the musicology department of Halle University, where in 1958 he completed the *Habilitation* in musicology with a work on the central German chorale Passion. In addition to his teaching commitments in Halle, he was entrusted with the project of cataloguing music documents from central Germany. From 1961 he was assistant lecturer in the musicology institute of Kiel University, becoming an external lecturer in 1965 and supernumerary professor in 1967. In 1968 he became a research fellow at Saarbrücken University, where he was appointed professor in 1972; he retired in 1994. In his numerous writings Braun has brought to light and interpreted previously undiscovered 17th- and 18th-century sources, predominantly from central and north Germany. His other areas of research include reception history, particularly of early opera, Handel, church music history, and the relationship between historical perspective and methodology.

WRITINGS

Johannes Mattheson und die Aufklärung (diss., U. of Halle, 1952)

'B.H. Brockes "Irdisches Vergnügen in Gott" in den Vertonungen G.Ph. Telemanns und G.F. Händels', *HJb 1955*, 42–71

Die mitteldeutsche Choralpassion im achtzehnten Jahrhundert (Habilitationsschrift, U. of Halle, 1958; Berlin, 1960)

'Die alten Musikbibliotheken der Stadt Freyburg (Unstrut)', *Mf*, xv (1962), 123–45

Musik am Hof des Grafen Anton Günther von Oldenburg (1603–1667) (Oldenburg, 1963)

'Die evangelische Kontrafaktur', *JbLH*, xi (1966), 89–113

'Musikalische Inspiration: zwischen systematischer und historischer Forschung', *Mf*, xxiii (1970), 4–22

'Altpolnische Tänze in nordwestdeutscher Überlieferung', *Musik des Ostens*, vi (1971), 33–47

'Entwurf für seine Typologie der "Hautboisten"', *Der Sozialstatus des Berufsmusikers vom 17. bis 19. Jahrhundert*, ed. W. Salmen (Kassel, 1971; Eng. trans., rev., 1983)

Musikkritik: Versuch einer historisch-kritischen Standortbestimmung (Cologne, 1972)

Antonio Vivaldi: Concerti grossi op.8, Nr. 1–4: Die Jahreszeiten (Munich, 1975)

'Operist als Typ und Möglichkeit', *Opernstudien: Anna Amalie Abert zum 65. Geburtstag*, ed. K. Hortschansky (Tutzing, 1975), 13–24

Britannia abundans: deutsch-englische Musikbeziehungen zur Shakespearezeit (Tutzing, 1977)

Das Problem der Epochengliederung in der Musik (Darmstadt, 1977)

'Sans basse, senza accompagnamento, ohne Clavier: Formen kunstvoller Einstimmigkeit zwischen 1680 und 1780', *AMw*, xxxvi (1979), 254–78

'Symphonie mit obligatem Klavier: zur Rolle des Topos im Musikschrifttum', *Über Symphonien: Beiträge zu einer musikalischen Gattung: Festschrift Walter Wiora zum 70. Geburtstag*, ed. C.-H. Mahling (Tutzing, 1979), 41–52

Die Musik des 17. Jahrhunderts (Wiesbaden, 1981)

Der Stilwandel in der Musik um 1600 (Darmstadt, 1982)

'"Die drey Töchter Cecrops": zur Datierung und Lokalisierung von Johann Wolfgang Francks Oper', *AfM*, xl (1983), 102–25

'Cara Mustapha oder die zweite Eröffnung des Hamburger Schauplatzes', *SMw*, xxxv (1984), 37–64

'Romantische Klavierchoräle: in memoriam Karl-Heinz Ilting', *HJbMw*, viii (1985), 119–42

'Schütz als Kompositionslehrer: "Die Geistlichen Madrigale" von Gabriel Mölich', *Schütz-Jb 1986*, 69–92

Vom Remter zum Gänsemarkt: aus der Frühgeschichte der alten Hamburger Oper 1677–1697 (Saarbrücken, 1987)

'Äthiopisches bei Scheidt (1621)', *Das musikalische Kunstwerk: Festschrift Carl Dahlhaus*, ed. H. Danuser and others (Laaber, 1988), 355–72

'Georg Friedrich Händel und Gian Gastone von Toskana', *HJb 1988*, 100–21

'Hammerschläge und Daktylen: zur Überlieferung einer Courante von John Bull', *Studien zur Instrumentalmusik: Lothar Hoffmann-Erbrecht zum 60. Geburtstag*, ed. A. Bingmann and others (Tutzing, 1988), 65–83

'Melancholie als musikalisches Thema', *Die Sprache der Musik: Festschrift Klaus Wolfgang Niemöller zum 60. Geburtstag*, ed. J.P. Fricke and others (Regensburg, 1989), 81–98

Samuel Michael und die Instrumentalmusik um 1630(Saarbrücken, 1990)

'Musiksatirische Kriege', *AcM*, lxiii (1991), 168–99

Die Musiktheorie des 15. und 17. Jahrhunderts in Deutschland, ii: *Von Calvisius bis Mattheson* (Darmstadt, 1994)

'Die Coburger "Treu": zur Traditionsgeschichte einer frühdeutschen Oper', *Georg Friedrich Händel: ein Lebensinhalt: Gedenkschrift für Bernd Baselt (1934–1993)*, ed. K. Hortschansky and K. Musketa (Kassel, 1995), 423–41

'Berliner Kirchenmusik im letzten Drittel des 17. Jahrhundert: zur Sammelhandschrift Koch aus der ehemaligen Sing-Akademie', *JbSIM 1996*, 166–93
'Konzertante Kanzonette und Musiktheater', *'In Teutschland von gantz ohnbekandt': Monteverdi-Rezeption und frühes Musiktheater im deutschsprachigen Raum*, ed. M. Engelhardt (Frankfurt, 1996), 283–306
'"Kunstmässig" und "Anmuthig": zur Dichotomie des musikalischen Hörens im 17. Jahrhundert', *Perspektiven einer Geschichte abendländischen Hörens*, ed. W. Gratzer (Laaber, 1997), 137–50
'Scharlatanbühne und Musik: zu einem vernachlässigten Kapitel der Theatergeschichte', *Festschrift Christoph-Hellmut Mahling*, ed. A. Beer, K. Pfarr and W. Ruf (Tutzing, 1997), 189–202

EDITIONS

H. Schütz: *Unser Herr Jesus Christus in der Nacht da er verraten ward* (Kassel, 1961, 2/1964)
J.V. Meder: *Die beständige Argenia*, EDM, 1st ser., lxviii (1972)
J. Walter: *Das christlich Kinderlied D. Martin Lutheri 'Erhalt uns Herr' 1566*, Sämtliche Werke, iv (Kassel, 1973)
Johann Gottfried Müthel: Klavierkonzerte, Denkmäler norddeutscher Musik, iii–iv (Munich, 1979) [incl. E.G. Müthel: *Klavierkonzert B-Dur*]
J. Löhner: *Die triumphierende Treue*, DTB, new ser., vi (1984)
Johann Wolfgang Franck: Hamburger Opernarien (Saarbrucken, 1988)

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W. Frobenius, N. Schwindt-Gross and T. Sick, eds.: *Akademie und Musik: Festschrift für Werner Braun* (Saarbrucken, 1993) [incl. list of pubns, 347–58]

HANS HEINRICH EGGEBRECHT/HERBERT SCHNEIDER

Braun, Yehezkel (*b* Breslau, 18 Jan 1922). Israeli composer. His parents settled in Palestine in 1923. After studying at the Israel Academy of Music with Alexander Boskovitch, among others, he was appointed to teach there when it merged with Tel-Aviv University in 1966. In 1975 he completed the MA in classical studies at the University, and studied Gregorian chant with Dom Jean Claire at Solesmes. He has served as a jury member for prizes in Gregorian chant at the Conservatoire National Supérieur, Paris (1990, 1996, 1997).

In his early works Braun adopted the ideology of a national Israeli music, merging folklike dance patterns with cantillation motifs and modal chromaticism, as in his transparent Piano Sonata (1957). During the late 1950s and 1960s he composed several 12-note compositions, such as the Prelude and Passacaglia for harp (1967), retaining his predilection for simple melodic lines and consonant harmonies within the dodecaphonic context. Later works are more stylistically diverse. His Piano Trio no.1 (1988) is related to French neo-classicism, while *Hexagon* (1998), commissioned for inclusion on the same programme as Brahms's Sextets, was conceived as a nostalgic commentary on Brahms's musical language.

Much of Braun's prolific output has been inspired by the folk music of Israel. *'Iturim limgilat Ruth* ('Illuminations to the Book of Ruth', 1983) unfolds in a sequence of dance tunes and monophonic cantillation motifs in which diminished 4ths and pentatonic scales predominate. His interest in Hebrew poetry has led him to favour vocal writing. *Kinnoro shel David* ('King David's Lyre', 1990), a large-scale cantata setting verses from the book of *Psalms* and the Mishnah, combines psalmodic tones, traditional formulas for learning the Mishnah and dance tunes in folk style. He has also contributed to the repertory of Jewish reform congregations in the USA, such as in his *Hallel* ('Praise Ye', 1984), commissioned by Bnei Yeshurun in Minneapolis. This work is based on Ashkenazi and Sephardi cantillation motifs combined with rich and festive choral harmonies. He has also arranged numerous traditional tunes for children's chorus.

WORKS
(*selective list*)

VOCAL

Choral: Maḥmad levavi [The Sweetheart of my Heart] (S. Levi) SATB, 1964 [after trad. Yemenite melody]; Sabbath Evening Service, Bar, SATB, org, 1971; Shir Ha-shirim pereq Gimel (Cantici canticorum caput III), SATB, 1973; Hilkhot teqi'at shofar [Festive Horns] (cant., Mishnah), SATB, wind octet, 1980; Hallel [Praise Ye] (cant.), cantor, SATB, orch, 1984; 3 Ancient Songs on Classical Greek Children's Rhymes (Braun, after ancient Gk and Hebrew), chorus, 1987; Kinnoro shel David [King David's Lyre] (orat, Pss, Midrash), Tr, children's choir, orch, 1990; Alkman (Alkman, trans. Braun), TTBB (1996); Mi-shirei Itzik [itzik's Songs] (I. Manger, Y. Orland), SSA, pf, 1997; *c*150 arrs. trad. songs

Song cycles: Ahavatah shel Therese du Meun [The Love of Therese du Meun] (L. Goldberg), S/Mez/A, pf/(fl, hp, db), 1962; Shirei ha-yona veha-shoshan [Songs of the Dove and the Lily] (Goldberg) Mez, pf, 1956, arr. Mez, orch, 1996

INSTRUMENTAL

Orch: Conc., fl, str orch, 1959; Mizmor [Psalm], str orch, 1960; Serenade, chbr orch, 1972; Iṭurim limgilat Ruth [Illuminations to the Book of Ruth], 1983; Cl Conc., 1987; Fantasia lirica, gui, orch, 1998

Chbr and solo inst: Piyyuṭim qetanim [Little Charms], pf, perc, 1965; Sonata, pf, 1957; Davshot be-ḥufshah [Pedals on Vacation], hp, 1966; Prelude and Passacaglia, hp, 1967; Pf Trio no.1, 1988; Pf Trio no.2, 1996; Hexagon, divertimento, str sextet, 1998

Principal publisher: Israeli Music Institute

JEHOASH HIRSHBERG

Brauneis, Walther (*b* Vienna, 27 Feb 1942). Austrian music historian. After studying at the Technische Hochschule in Vienna, he was employed as an engineer at the Bundesdenkmalamt, where he was appointed director of the department of historical instruments in 1984. His numerous publications on the history and topography of the city of Vienna include articles on composers of the Viennese Classical period, in particular the results of his Mozart research have attracted interest. He was made secretary of the Wiener Beethoven-Gesellschaft in 1970.

WRITINGS

'Gluck in Wien: seine Gedenkstätten, Wohnungen und Aufführungsorte', *Gluck in Wien: Vienna 1987*, 42–61
'Die Familie Ditters in Wien und Umgebung', *Carl Ditters von Dittersdorf: Eichstätt 1989*, 39–60
'Exequien für Mozart', *Singende Kirche*, xxxvii (1991)
'. . . Wegen schuldigen 1435f 32xr: neuer Archivfund zur Finanzmisere Mozarts im November 1791', *MISM*, xxxix (1991), 159–63
'Das Frontispiz im Alberti-Libretto von 1791 als Schlüssel zu Mozarts Zauberflöte', *MISM*, xli (1993), 49–59
'"Wir weihen diesen Ort zum Heiligtum": Marginalien zur Uraufführung von Mozarts Kleiner Freimaurer-Kantate', *ÖMz*, xlviii (1993), 12–16
'Die Wiener Freimaurer unter Kaiser Leopold II: Mozarts Zauberflöte als emblematische Standortbestimmung', *Studies in Music History Presented to H.C. Robbins Landon*, ed. O. Biba and D.W. Jones (London, 1996), 115–51
'". . . Composta per festeggiare il sovvenire di un grand Uomo": Beethovens "Eroica" als Hommage des Fürsten Franz Joseph Maximilian von Lobkowitz für Prinz Louis Ferdinand von Preussen', *Jb des Vereins für Geschichte der Stadt Wien*, lii–liii (1996–7), 53–88

RUDOLF KLEIN

Braunfels, Walter (*b* Frankfurt, 19 Dec 1882; *d* Cologne, 19 March 1954). German composer. At an early age he demonstrated strong musical gifts which were encouraged by his mother, a pianist who was a great-niece of Louis Spohr and a friend of Liszt and Clara Schumann. Braunfels

began studying the piano at the age of 12 with James Kwast at the Hoch Conservatory in Frankfurt. He studied law and economics at the University of Munich, but after hearing a performance of Wagner's *Tristan und Isolde* under Mottl he decided to devote his energies to music. In 1902 he went to Vienna to study the piano with Leschetizky and after a year attained a level of virtuosity sufficient to enable him to pursue a successful career as a concert pianist for many years. He returned to Munich to study composition with Thuille, and also served under Mottl at the Nationaltheater. In 1925 he became co-director of the newly constituted Cologne Hochschule für Musik with the conductor Hermann Abendroth. A determined opponent of the Nazis, Braunfels was removed from this post in 1933 on account of being half-Jewish. Although his music was officially proscribed during the Third Reich, Braunfels refused to leave Germany, withdrawing instead into self-imposed exile at Lake Constance where, in isolation, he continued to compose. In 1945 he was again summoned to Cologne in order to rebuild the Hochschule, and was made professor emeritus in 1950.

Like many composers of his generation, Braunfels was profoundly influenced by Wagner. But he was equally inspired by the orchestral virtuosity and fantasy of Berlioz's music to which he paid homage in the orchestral piece *Phantastische Erscheinungen eines Themas von Hector Berlioz* (1917). His first breakthrough came with the opera *Prinzessin Brambilla* which enjoyed a successful première under Schillings in Stuttgart in 1909. The work, based on a story by Hoffmann, is a typical post-Wagnerian fairy tale opera in the manner of such contemporaries as Humperdinck, Klose and Pfitzner. A greater individuality is manifested in his second staged opera *Die Vögel* (1920), based on Aristophanes' comedy. Here the romantic ardour and the sense of longing for unearthly spiritual values struck a chord in a Germany trying to recover from World War I. Enthusiastically championed by Bruno Walter in Munich, it quickly established a place in many German opera houses during the early 1920s. Further success came with his next opera *Don Gil von den grünen Hosen* (1924), a work distinguished for its skilfully conceived sequence of through-composed ensemble scenes coloured with elements of Spanish folklore.

By 1925 Braunfels ranked with Strauss and Schreker as one of the most popular of contemporary German opera composers. But his non-operatic compositions also gained considerable respect. Influential conductors such as Furtwängler performed the *Phantastische Erscheinungen* and the brilliant *Don Juan: eine klassich-romantische Phantasmagorie* (1923), while Abendroth gave the immensely successful premières of the Te Deum (1921) and the *Grosse Messe* (1926). In the latter works, Braunfels moved away from the late Romantic language of the early operas to a more austere neo-Baroque style, the massive sonorities of which almost recall those of Bruckner. This austerity became even more pronounced after Braunfels had been removed from his post in Cologne in 1933. During this period he was increasingly drawn to religious and mystical subjects, collaborating for example with the poet Paul Claudel on the opera *Verkündigung*, composed during the first years of the Nazi regime but first performed only in 1948. Near the end of World War II Braunfels turned to chamber music, composing three string quartets and a string quintet, works of great formal concentration which reveal the profound influence of Beethoven.

Although Braunfels was rehabilitated after 1945, his music no longer enjoyed the same level of esteem as in the 1920s. Considered old-fashioned and reactionary in the context of postwar musical developments, his work was quickly forgotten. However, a revival of interest in Braunfels took place during the 1990s with performances of *Die Vögel* in Bremen (1991) and Berlin (1994), and a subsequent recording of the opera released in 1996.

WORKS

STAGE

Fallada (Feerie, K. Wolfskehl), op.3, 1905, unperf.
Der goldne Topf (op, after E.T.A. Hoffmann), op.6, 1906, inc., unperf.
Prinzessin Brambilla (heitere Oper, 2, Braunfels, after Hoffmann), op.12, Stuttgart, 25 March 1909
Ulenspiegel (3, C. de Coster), op.23, Stuttgart, 4 Nov 1913
Die Vögel (lyrisch-phantastisches Spiel, 2, Braunfels, after Aristophanes), op.30, Munich, National, 30 Nov 1920
Don Gil von den grünen Hosen (musikalische Komödie, 3, Braunfels, after T. de Molina), op.35, Munich, National, 15 Nov 1924
Der gläserne Berg (Weihnachtsmärchen, J. Elstner-Örtel), op.39, Krefeld, 1928
Galathea (griechischen Märchen, 3, Braunfels, after S. Baltus), op.40, Cologne, 26 Jan 1930
Verkündigung (Mysterium, 4, P. Claudel), op.50, 1933–5, Cologne, 4 April 1948
Der Traum ein Leben (3, Braunfels, after F. Grillparzer), op.51, 1934–7, Frankfurt, HR, 22 March 1950
Szenen aus dem Leben der heiligen Johanna (Braunfels), op.57, 1939–41, unperf.
Der Zauberlehrling (TV ballet), op.71
Das Spiel von der Auferstehung (Alsfeld Passion Play, after H. Reinhart), op.72, 1938–54, Cologne, WDR, 1954
Incid music

VOCAL

Large-scale vocal: Offenbarung Johannis Kap. VI, op.17, T, double chorus, orch, 1909; 3 chinesische Gesänge (H. Bethge: *Die chinesische Flöte*), op.19, S/T, orch, 1914; Auf ein Soldatengrab (H. Hesse), op.26, Bar, orch, 1922; 2 Gesänge (F. Hölderlin), op.27, Bar, orch, 1922; Die Ammenuhr, op.28, boys' chorus, orch, 1919; TeD, op.32, S, T, chorus, orch, org, 1921; Grosse Messe, op.37, S, A, T, B, boys' chorus, chorus, org, 1926; Introitus and Graduale, op.37b, S, A, T, B, boys' chorus, org, 1926; Conc., op.38, org, boys' chorus, 4 brass, str orch, 1928; 2 Männerchöre, op.41; Adventskantate, op.45, Bar, chor, orch, 1933; Weihnachtskantate, op.52, S, Bar, chorus, orch, 1937; Die Gott minnende Seele (M. von Magdeburg), op.53, S, chbr orch (1947); Passionskantate, op.54, Bar, chorus, orch, 1943; Osterkantate, op.56, S, Bar, chorus, orch, 1944; Romantischer Gesänge (C. von Brentano, J. Eichendorff), op.58, S, orch, 1947; Der Tod des Kleopatra, op.59, S, orch (1946); Von der Liebe süss und bittrer Frucht (Jap.), op.62, S, orch (1947); Trauer, Tanz- und Weiselieder, op.65, coloratura S, chbr choir, chbr orch, hpd, lost

Songs: 6 Gesänge (Wolfskehl, W. Wenghöfer, S. George), op.1; Lieder in Volkston, op.2; 6 Gesänge (Hölderlin, F. Hebbel, F. Hessel, J.W. von Goethe, Des Knaben Wunderhorn), op.4; Fragmente eines Federspiels (Des Knaben Wunderhorn), op.7, v, pf; Nachklänge Beethovenscher Musik (Brentano), op.13; Gesänge (Goethe), op.29; 2 Gesänge (H. Carossa), op.44

INSTRUMENTAL

Orch: Hexensabbath, op.8, pf, orch, 1906; Sym. Variations on an old French children's song, op.15, 1909; Ariels Gesang, op.18, 1909 [from incid music to W. Shakespeare: *The Tempest*]; Serenade, E♭, op.20, chbr orch, 1909; Pf Conc., A, 1911; Carnaval Ov. to E.T.A. Hoffmann's Prinzessin Brambilla, op.22, 1912; Phantastische Erscheinungen eines Themas von Hector Berlioz, op.25, 1917; Don Juan: eine klassich-romantische Phantasmagorie, op.34, 1923; Prelude and Fugue, op.36, 1926; Suite from Der gläserne Berg, op.39b, chbr orch, 1928; Divertimento, radio orch, op.42, 1930; 2 Weihnachtsmärchen, op.43, school orch, 1931; Schottische Fantasie, op.47, va, orch, 1932–3; Orchester Suite, op.48, 1933–6; Conc., op.49, vc, orch, inc.; Konzertstück, c♯, op.64, pf, orch, 1946; Musik, op.68, vn, va, 2 hn, str orch, 1947; Symphonia brevis, op.69, 1948; Hebriden-Tänze, op.70, pf, orch, 1950–51

Chbr: Str Qt, a, op.60, 1944; Str Qt, F, op.61, 1944; Str Qnt, f♯, op.63, 1944–5; Str Qt, e, op.67, 1946–7
Kbd: Bagatelles, op.5, pf; Scherzo, op.9, 2 pf, 1905; Studies, op.10, pf; Lyrischer Kreis, 7 pieces, op.16, pf; Kleine Stücke, op.24, pf 4 hands; Vor- und Zwischenspiele, op.31, pf; 14 Preludes, op.33, pf; Toccata, op.43, org; Variations, op.46, 2 pf; Kleine Kette, 6 pieces, op.55, pf
Principal publishers: Gerig, Leuckart, Rahter, Ries & Erler, Tischer & Jagenberg, Universal

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U. Jung: *Walter Braunfels (1882–1954)* (Regensburg, 1980)
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ERIK LEVI

Bräunich, Johann Michael. *See* BREUNICH, JOHANN MICHAEL.

Braunschweig (Ger.). *See* BRUNSWICK.

Braupner [Brautmer, Brautner], **Jan.** *See* PRAUPNER, JAN.

Braupner [Brautmer, Brautner], **Václav** [Venceslaus] (**Josef Bartoloměj**). *See* PRAUPNER, VÁCLAV.

Bräutigam, Helmut (*b* Crimmitschau, 16 Feb 1914; *d* nr Ilmensee, 17 Jan 1942). German composer. He began music studies in 1934 at the Leipzig Hochschule für Musik. In 1938 he became instructor at the Leipzig Musikschule für Jugend und Volk and was active simultaneously as assistant director of the Saxon Folksong Archive and as associate of the youth music section of Leipzig radio. He entered military service in 1938 and was killed in action.

Bräutigam's early association with the German youth movement in music (the 'Jugendmusikbewegung'), as well as his unequivocal commitment to National Socialism, was decisive for his career. He assembled folk songs from central Germany and Swabia and composed in a distinctly popular vein. His music is tonal, melodious and technically undemanding, intended for amateur performers: the instrumental pieces require lightness and rhythmic precision in their execution, and the numerous choral works, which include a large proportion of songs and folksong settings, are social in nature, composed for youth groups and for comrades-in-arms. Bräutigam also wrote poetry, including a volume *Den Freunden* (Bad Godesberg, 1941), novellas and essays.

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(*selective list*)

Vocal (songs, cants., choral pieces): Kume, Geselle min, 1932; 4 kleine Weihnachtsmotetten, chorus, 1935; Kommt, ihr G'spielen, 1937; Mein Sommerliederbuch, 1937; Rundadinella, 1937; Ach, bittrer Winter, 1938; Das grosse Sauffe- und Fastnachtsquodlibet, 1–8vv, 1938; Die Patengabe, children's songs, 1938; 3 Gesänge nach altgriechischen Dichtungen, chorus, 1938; Gottes Glocke, 3 choruses, 1938; Ich spring in diesem Ringe, 1939; 7 Mädchenlieder (Des Knaben Wunderhorn), female chorus, 1939; Guten Abend euch allen, 1940; Kleine Weihnachtsfeier, 1940; Lebenslust (J.W. von Goethe), chorus, 1940; Der Krieg stösst in sein Horn (soldiers' cant., M. Barthel, O. Wöhrle), 1941; Deutsche Volkslieder aus dem jugoslawischen Batschka, 1941
Inst: Kleine Musik, str, 1935; Toccata, org, 1935; 2 kleine Weihnachtsmusiken, rec, pf, 1936; Pf Sonata, 1936; Kleine Jagdmusik, wind, 1938; Musik, fl, str orch, 1938; Orchester-Musik, 1938; Conc., fl, ob, bn, 2 hn, str orch, 1939; Festliche Musik, wind, str, 1939; Fröhliche Musik, fl, ob, 3 vn, 1939; Märsche und Tänze aus Sachsen, 1940; Tänzerische Spielmusik, 1940; Sonata, vn, pf, 1941; Tänzerische Suite, 1941
Folksong collections and arrs., soldiers' songs
Principal publishers: Bärenreiter, Breitkopf & Härtel, Kallmeyer, Kistner & Siegel, Nagel, Schott, Tonger, Voggenreiter

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O. Treibmann: *Helmut Bräutigam* (diss., U. of Leipzig, 1966)
G. Berger: 'Helmut Bräutigam', *Jb der deutschen Musik*, i (1943), 145–50

CHARLOTTE ERWIN/ERIK LEVI

Brautigam, Ronald (*b* Haarlemmermeer, 1 Oct 1954). Dutch pianist. He studied with Jan Wijn at the Sweelinck Conservatory, Amsterdam, and continued his studies at the RAM, London, and in the USA with Rudolf Serkin. He made his solo concerto début with the Concertgebouw Orchestra in Amsterdam in 1979, and has played with all the major orchestras in the Netherlands, and internationally with such orchestras as the Bavarian RSO, the Oslo PO, the Orchestre National de France and the English Chamber Orchestra. Brautigam made his Japanese début in 1988, playing with the orchestras of Osaka, Sapporo and Nagoya, and has since been a regular visitor to Japan and south-east Asia. In 1992 he first played at the Salzburg Festival, with the Concertgebouw Orchestra under Frans Brüggen. He also appears widely in chamber music, often in partnership with the violinist Isabelle van Keulen, with whom he has recorded works ranging from Mozart to Poulenc and Shostakovich. Other notable recordings include an award-winning coupling of Ravel's *Le tombeau de Couperin* and Schumann's Second Sonata, Shostakovich's Piano Concerto no.1 and works by Hindemith and Martin.

As a result of his collaborations with musicians such as Brüggen and Ton Koopman, Brautigam has developed a particular interest in the fortepiano. He regularly gives recitals on this instrument, has played concertos with the Orchestra of the Age of Enlightenment and the Orchestra of the Eighteenth Century, and has made stylish and imaginative recordings of the complete Haydn and Mozart sonatas, and the complete piano music of Mendelssohn.

RICHARD WIGMORE

Bravničar, Matija (*b* Tolmin, Slovenia, 24 Feb 1897; *d* Ljubljana, 25 Nov 1977). Slovenian composer. He studied in Gorizia and later with Kogoj at the Ljubljana Conservatory (1932). He was active in Ljubljana as a member of the opera orchestra (1919–45), a composition teacher at the academy of music (until 1968) and co-editor of the *Slovenska glasbena revija*. He was also a member of the Slovenian Academy of Sciences and Arts. Although he made use of Slovenian folk elements, his music is fundamentally expressionist, with some application of 12-note techniques. He is important above all for his orchestral pieces, which display an aptitude for symphonic construction, and for his operas.

WORKS
(*selective list*)

Ops: Pohujšanje v dolini Šentflorjanski [Scandal in the Valley of St Florian], 1930; Hlapec Jernej in njegova pravica [Bailiff Jernej and his Rights], 1941

Orch: Hymnus slavicus, ov., chorus, orch, 1931; Kralj Matjaž [King Matjaž], ov., 1932; Slovenian danse burlesque, 1932; Belokranjska rapsodija, 1938; Sym. Antithesis, 1940; Sym. no.1, 1947; Sym. no.2, 1951; Dance Metamorphoses, 1954; Sym. no.3, 1958; Vn Conc., 1961; Hn Conc., 1967; Fantasia rapsodica, vn, orch, 1968; Sym. Dances, 1969; Sym. 'Simfonija Faronika', 1973

Vn, pf: Tango mouvement, 1936; Bagatelle agitée, 1937; Danse improvisation, 1938; Berceuse interrompue, 1940; Elegia nocturna, 1940; Fantazija, 1942; Suonata in modo antico, 1949

Sonata, vn, 1966; songs, choruses, pf pieces, film scores

Principal publisher: Edicije DSS

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Bravura (It.: 'skill, bravery'). The element of brilliant display in vocal or instrumental music that tests the performer's skill. The term was particularly common in the 18th century with the *aria di bravura*, also known as the *aria d'agilità*. John Brown (*Letters on Italian Opera*, 2/1791) remarked that such arias were 'composed chiefly – indeed, too often – merely to indulge the singer in display'; and Mozart said of the aria for Constanze, 'Ach, ich liebte' in *Die Entführung aus dem Serail*, 'I have tried to express her feelings, as far as an Italian bravura aria will allow it' (letter dated 26 September 1781).

OWEN JANDER

Bravusi, Paolo (*b* 1586; *d* Modena, Oct 1630). Italian composer. He spent his life in Modena and was a pupil – possibly a foster-son – of Orazio Vecchi. From 1626 until his death from the plague he was one of Vecchi's successors as *maestro di cappella* of Modena Cathedral. He had already been assistant *maestro* to Gemignano Capilupi from 1606 to 1614, and in 1608 directed an ensemble of three cornetts and five trombones in the city square for the entry into the city of Isabella of Savoy. He saw through the press Vecchi's first book of masses for six and eight voices (Venice, 1607), and included a mass of his own; Vecchi's *Dialoghi* for seven and eight voices (Venice, 1608), another posthumous publication, also includes a work by Bravusi, as does *Missae ... Horatio Vecchio* (Antwerp, 1612). His only other known works are four motets in another volume that he saw through the press, the posthumous large-scale *Concerti ecclesiastici* (Venice, 1621) of Capilupi. Bravusi's contributions are in the mixed concertato style pioneered by Giovanni Gabrieli. One 12-part piece is scored for six soloists and six instruments, with a vocal and instrumental tutti, and includes a sinfonia in the manner of Gabrieli.

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G. Roncaglia: *La cappella musicale del duomo di Modena: catalogo delle musiche dell'archivio* (Florence, 1957)

J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Brawl. *See* BRANLE.

Braxton, Anthony (Delano) (*b* Chicago, 4 June 1945). American alto saxophonist, contrabass clarinettist and composer. In his teens he pursued the study of jazz and European art music, eventually reading philosophy and composition at Roosevelt University (1966–8). After army service (1963–6) he returned to Chicago, where he joined the Association for the Advancement of Creative Musicians, and in 1967, with Leroy Jenkins and Leo Smith, he formed a trio which performed and recorded in New York as the Creative Construction Company. Along with other AACM members, the trio travelled to Paris in 1969 in an attempt to find steady work, but Braxton himself was not well received. He left Paris for New York in 1970 and joined the Italian improvisation ensemble Musica Elettronica Viva, then played with Chick Corea in the cooperative free-jazz quartet Circle (1970–71). From 1972, following the delayed success of For Alto, the first album for unaccompanied saxophone ever recorded, he was invited to present numerous solo concerts. He also appeared frequently from 1971 to 1976 as the leader of his own quartets, which included the other members of Circle, Dave Holland (see illustration) and Barry Altschul, and a brass player – either Kenny Wheeler or George Lewis (ii); at times Phillip Wilson or Jerome Cooper replaced Altschul. Braxton performed and recorded with Derek Bailey and Company in London (1974–7) and with the Globe Unity Orchestra in Germany (1975).

Braxton has continued to record regularly into the new century as a soloist, composer and leader. He was based in New Haven, Connecticut, for two years from 1983 before securing a position as a professor of music at Mills College in Oakland, California, in 1985; in this last year he formed a long-standing quartet consisting of the pianist Marilyn Crispell, the double bass player Mark Dresser, and the drummer Gerry Hemingway. He also toured Europe with the double bass player Adelhard Roidinger and the drummer Tony Oxley in 1989, and from 1990 he taught at Wesleyan University. A prestigious MacArthur Foundation award in 1994 enabled Braxton to start a corporation, the Tri-Centric Foundation, which organized ensembles to perform his musical, multimedia and interdisciplinary works in New York, beginning with a series of concerts in 1995, and in October 1996, the première of *Shala Fears for the Poor*, the third in his projected series of 12 three-act operas sharing 12 central characters. In 1996 he began giving concerts of *Ghost Trance Music*, lengthy performances involving an intricate dialectic between notated and improvised materials. In 1997, with Velibor Pedevsky, he established the record company and label Braxton House, to issue examples of *Ghost Trance Music* and other projects. In addition to these principal activities, he also played in a duo with an African percussionist, led a sextet devoted to interpretations of Charlie Parker's legacy, wrote a two-act musical in which he joined the ensemble as a pianist rather than a wind player, and edited an edition of his piano music, among other projects.

A virtuoso on all members of the saxophone and clarinet family, Braxton is a leading figure in the merger of free jazz and contemporary art music, but he is equally comfortable in these separate fields, whether improvising in free-jazz contexts and interpreting jazz standards, or writing compositions which may draw from aleatory, atonal, or electronic music, or *musique concrete*. Braxton's diversity emerges in many other ways, not the least that he may be extremely funny, or deadly serious; the former quality manifests itself in delightfully unexpected

sounds, and in this sometimes whimsical and cartoonish approach to musical notation, and the latter in many pieces of music, and in his notoriously impenetrable publications, *Tri-Axium Writings* (on the philosophical underpinnings of his music; n.p., 1985) and *Composition Notes* (on the material and structure of 330 of his compositions; n.p., 1988).

WORKS
(*selective list*)

many compositions untitled or with graphic titles

Dramatic: Composition no.102, orch, puppet theatre, 1982; Trillium Dialogues A: . . . After a Period of Change Zaccko Returns to his Place of Birth . . ., op, 6 solo vv, 6 insts., dancers, vv, orch, 1985; Trillium dialogues M: Joreo's vision of Forward Motion, op, 6 solo vv, dancers, vv, pf, orch, 1986; Trillium dialogues R: Shala Fears for the poor, op, solo vv, solo inst, dancer, vv, orch, 1991

Orch: Composition no.7, 1969; Composition no.24, 1971; Composition no.27, 1972; Composition no.82, 4 orch, 1978; Composition no.83, 1977; Composition no.96, orch, 4 slide projectors, 1978; Composition no.137, 1989

Chbr: Composition no.2, 4 insts, 1968; Composition no.17, str qt, 1971; Composition no.37, 4 sax, 1974; Composition no.64, 2 ww insts, 1976; Composition no.129, 5 ww insts, 1986; Composition no.147, 3 cl, chbr ens, 1989; Composition no.148, cl, pf, cb, perc, 1989; Composition no.160, cl, pf, cb, perc, 1991; Composition no.161, b-cl, pf, cb, mar/vib, 1991

Solo pf: Piano Piece no.1, 1968; Composition no.5, 1968; Composition no.10, 1969; Composition no.30, 1973; Composition no.31, 1973; Composition no.33, 1974; Composition no.139, 1988

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R.M. Radano: *New Musical Figurations: Anthony Braxton's Cultural Critique* (Chicago, 1993) [incl. discography, pp.285–95]

BARRY KERNFELD/R

Bray, John (*b* England, 19 June 1782; *d* Leeds, 19 June 1822). English actor, composer and arranger. He was active in Philadelphia, New York and Boston from 1805 to 1822. He went to Philadelphia in 1805 as a member of Warren and Reinagle's theatre company, and also acted in Charleston, New York, Richmond and Baltimore. In 1815 he moved to Boston, where he remained active until the onset of his final illness, when he went back to Leeds.

Most of Bray's compositions are songs for the stage, patriotic songs and sacred works. His most important work is the 'Operatic Melo Drame' *The Indian Princess*, based on the story of Captain John Smith and Pocahontas; this was issued in 1808 in a vocal score which, besides songs and choruses, included the overture and instrumental background pieces for the scenes in melodrama – an unusually complete publication for the period. Bray's musical style is less polished than that of his American contemporaries Reinagle, Graupner and Taylor; although his melodies are graceful and full of rhythmic variety, his piano textures often lack clarity.

WORKS
(*selective list*)

published in Philadelphia unless otherwise stated; estimated dates given for works published without date

Stage: The Indian Princess, or La belle sauvage (opera-melodrama, 3, J.N. Barker), Philadelphia, 6 April 1808, vs (1808); 5 melodramas, 7 ops and pantomimes, lost, listed in Parker

Songs, 1v, pf, unless otherwise stated: Soft as yon silver ray that sleeps (?1807); The Rose (?1807); Il ammonitore dell'amore, or Love's Remembrance, 6 songs (1807); Henry and Anna (?1807); Aurelia Betray'd! (?1809); Looney M'Gra (?1809); The Heath this Night (*c*1812); Hull's Victory (?1812/*R*); Our Rights on the Ocean, or Hull, Jones, Decatur & Bainbridge (?1813); The Cypress Wreath (?1813); Columbia, Land of Liberty! (?1815); The Columbian Sailor (?1816); Where can peace of mind be found, 2vv, pf (Boston, 1821)

Sacred: God is There!, 1v, pf (Boston, ?1818); Peace and Holy Love, 1v, pf (Boston, 1820); Child of Mortality, 2 solo vv, 4vv (Portsmouth, *c*1824)

Inst: General Harrison's Grand March, pf (?1812); Madison's March, pf, fl/vn, in *Musical Olio*, no.3 (1814), 25

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J.R. Parker: 'Mr. Bray', *The Euterpeiad*, i/3 (1820), 11 only [incl. list of stage works]

H.W. Hitchcock: 'An Early American Melodrama: *The Indian Princess* of J.N. Barker and John Bray', *Notes*, xii (1954–5), 375–88

R. Wolfe: *Secular Music in America, 1801–1825: a Bibliography* (New York, 1964)

H.S. Hitchcock, ed.: *The Indian Princess* (New York, 1972)

V.F. Yellin: disc notes, *Two Early American Musical Plays*, New World 232 (1978)

A.D. Shapiro: 'Action Music', *American Music*, ii/4 (1984), 49–71

ANNE DHU SHAPIRO

Braye Manuscript. *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §7.

Brayssing, Grégoire [Gregor] (*b* Augsburg; *fl* 1547–60). German instrumentalist and composer, active in France. He left Germany after the defeat of the Elector Johann Friedrich of Saxony by Charles V at Mühlberg in 1547. A note in the Paris archives dated 1553 describes him as a lutenist, and other documents of 1556 and 1560 (in *F-Pn*) attest his friendship with Estienne Du Tertre and Loys Bourgeois. Adrian Le Roy's *Quart livre de tablature de guitarre* (Paris, 1553) contains six fantasias (3 ed. D. Kennard, London, 1956; facs. Monte Carlo, 1979) 'composed by M. Gregoire Brayssing deaugusta', as well as intabulations of five psalms and seven chansons by Janequin, Sandrin, Maillard and others with a frottola by Sebastiano Festa. The final piece, entitled *La guerre, faitte à plaisir*, includes a marginal note in German referring to the Battle of Mühlberg.

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F. Lesure: 'La guitare en France au XVIe siècle', *MD*, iv (1950), 187–95

FRANK DOBBINS

Brazhnikov, Maksim Viktorovich (*b* St Petersburg, 19 March/1 April 1902; *d* Kiev, 23 Oct 1973). Russian musicologist. The founder of medieval music studies in modern Russia, he studied the piano at the Leningrad Conservatory with L.V. Nikolayev, graduating in 1925, and completed a second degree in theory and composition (with V.P. Kalafati) and early Russian musical notation (with A.V. Preobrazhensky) in 1927. Until 1935 he taught at the conservatory and the Institute of the History of the Arts, Leningrad, and worked as a draughtsman and technician at a Leningrad pipe-casting factory, giving concerts to workers; he was then appointed research assistant at the department of musical instruments of the Hermitage. In 1940 he requested permission from Stalin to conduct research in his area of specialization, early Russian chant, and was appointed research assistant at the Leningrad State Research Institute of Theatre and Music. Forced to evacuate to Kirov in 1941, he defended his *Kandidat* dissertation on polyphony in sign notation scores at the Moscow Conservatory in 1943. In 1945 he

returned to Leningrad, where he continued to work at the Institute of Theatre and Music until he was dismissed in 1953 for investigating early Russian sacred chant. He then worked in the manuscript department of the Leningrad Academy of Religion until 1960; and taught at the Moscow Institute for the History of the Arts during the 1960s. In 1968 he defended his doctoral thesis on early Russian musical theory and he was appointed professor in 1970 at the Leningrad Conservatory, where, renewing a tradition that had been suspended for 40 years, he lectured on the palaeography of early Russian sacred chant and church singing, preparing students for further studies in the field.

Brazhnikov is known principally for his pioneering work in the history and theory of early Russian sacred chant, and his descriptions of Russian manuscripts from the 12th to the 19th centuries, his deciphering of their notation, and his publication of monuments of Early Russian chant are remarkable academic achievements. He also composed concertos for piano and orchestra and for violin and orchestra using themes from early Russian *znamenniy* chant, wrote poems and diaries (which are extant), and painted.

The Brazhnikov Archive, which houses most of his papers, is in the Russian National Library, St Petersburg; the Brazhnikov Collection, which contains the chant manuscripts he collected, is held at the Institute of Russian Literature, St Petersburg. The bulk of his work, including his *Kandidat* dissertation, his *Blagoveshchenskiy kondakar'* ('The kondakar' of the Annunciation'), *Slovar' drevnerusskikh muzïkal 'nïkh terminov* ('Glossary of Early Russian Musical Terms') and descriptions of a large number of manuscripts of early Russian sacred chant, remains unpublished.

WRITINGS

Mnogogolosiye znamennïk partitur [Polyphony in sign notation scores] (diss., Moscow Conservatory, 1943)

Puti razvitiya i zadachi rasshifrovki znamennogo raspeva XII–XVIII vekov: primeneniye nekotorïkh staticheskikh metodov k izucheniyu muzïkal'nïkh yavleniy [Directions of progress and problems in the deciphering of the notation of *znamenniy* chant of the 12th–18th centuries: an application of some statistical methods in the study of musical phenomena] (Leningrad, 1949)

'Pevcheskiye rukopisi sobraniy D.V. Razumovskiy i V.F. Odoyevskiry' [Chant manuscripts in the Razumovsky and Odoyevsky Collections], *Sobraniya D.V. Razumovskogo i V.F. Odoyevskogo: arkhiv D.V. Razumovskogo: opisaniya*, ed. I.M. Kudryavtsev (Moscow, 1960), 6–22

'Rasshifrovki obraztsov znamennogo mnogogolosiya iz notnogo prilozheniya k rabote M. Brazhnikova "Mnogogolosiye znamennïkh partitur"' [Decipherings of patterns of *znamenniy* polyphony from the music examples in the appendix to Brazhnikov's work 'Polyphony in *znamenniy* Scores'], *Drevnerusskoye pevcheskoye iskusstvo*, ed. N. Uspensky (Moscow, 1965)

Novïye pamyatniki znamennogo raspeva [New monuments of *znamenniy* chant] (Leningrad, 1967)

'"Azbuka" Aleksandra Mezentsa' [The 'alphabet' of Mezenets], *SovM* (1968), no.6, pp.101–4

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NATAL'YA SEMYONOVNA SERYOGINA

Brazil (Port. República Federativa do Brasil). Country in South America. It is bordered by all other South American countries except Chile and Ecuador, and by the Atlantic Ocean to the east. It was colonized by Portugal after 1500, but the culture of the indigenous peoples survived. São Paulo, the largest centre of production in Latin America, is its financial capital, and Rio de Janeiro its cultural capital. The official language is Portuguese.

I. Art music. II. Traditional music. III. Popular Music.

I. Art music

1. Colonial period (to 1822). 2. After independence.

1. COLONIAL PERIOD (TO 1822). Relatively little is known about art music activities and composition during

the first two centuries of Brazilian history. The substantial documentation attesting to important musical activities in Pernambuco (Olinda, Recife) and Salvador, Bahia, was not compiled and studied until the mid-20th century. Throughout the colonial period most music-making related directly to church services, and surviving colonial music is therefore mainly sacred. The regular clergy was responsible for first organizing Christian religious life in Brazil. The Franciscans started using music in the conversion of the Amerindians, but it was the Jesuits who had the strongest influence on the musical life of the colony, and as early as 1550 the Jesuit Nóbrega had initiated musical instruction at Bahia. Instrument making did not flourish, however, until the 18th century. Organs and other instruments were built in Pernambuco and Minas Gerais.

The first extant colonial composition, a recitative and aria in the vernacular for soprano, first and second violins and continuo, was written at Bahia in 1759, but the attribution of the authorship to Caetano de Mello Jesus, *mestre de capela* at Bahia Cathedral, appears unfounded. Another early work is a *Te Deum* (*c*1760) for mixed chorus and continuo by Luiz Álvares Pinto, a mulatto composer who was *mestre de capela* at S Pedro dos Clérigos, Recife, and founder in that city of the important Irmandade de S Cecília dos Músicos, a musicians' guild. In addition, he wrote a theoretical treatise, *Arte de solfejar*, whose manuscript is in the Biblioteca Nacional, Lisbon.

An exceptional musical life developed during the latter part of the 18th century in Minas Gerais province, in response to the socio-economic boom there. According to the musicologist F.C. Lange, who first uncovered the primary sources of that repertory, there were about 1000 musicians active in Minas Gerais between about 1760 and 1800, particularly in the cities of Vila Rica (now Ouro Preto), Sabará, Mariana, Arraial do Tejuco (now Diamantina) and São João del Rei. Most of them were mulatto and associated with various local brotherhoods (*irmandades*), musical guilds that were relatively independent of the clergy. Composers whose works are known include Lobo de Mesquita, Coelho Neto, Gomes da Rocha and Parreiras Neves. They all cultivated a prevailingly homophonic style in sacred works for mixed chorus with orchestral accompaniment including violins, viola, horns, occasionally oboes and flutes and continuo. Most of the compositions that have been discovered are liturgical (masses, motets, antiphons, novenas etc.). The only work with a vernacular text is Parreiras Neves's *Oratoria ao Menino Deos para a Noite de Natal* (1789), discovered in Mariana in 1967; only its soprano and instrumental bass parts have survived. It is remarkable that this tradition of colonial church music has survived continuously in the city of São João del Rei, with the Orquestra Ribeiro Bastos and the Lira Sanjoanese, thanks to the efforts in the late 20th century of musicologist-conductor José Maria Neves and others. These organizations involve local amateur musicians as vocalists and instrumentalists.

The Bahian Damião Barbosa de Araújo (1778–1856) was an active composer of sacred music and left about 23 works. Of the various *mestres de capela* at São Paulo Cathedral, André da Silva Gomes was particularly notable, not only as a prolific composer of sacred music but also as an influential teacher. In the interior of the state of São Paulo, the town of Mogi das Cruzes was also a centre of sacred music; the manuscripts of 11 compositions, almost certainly dating from the late 17th and early 18th centuries, were discovered in 1984.

In the early 18th century the musical comedies of Antonio José da Silva (1705–39), nicknamed 'O Judeu', enjoyed great success in the colony as well as in Lisbon. Musical life at Rio de Janeiro was greatly stimulated by the transfer to that city of the Portuguese royal court in 1808. In the same year King João VI created the royal chapel to which he appointed as musical director and *mestre de capela* the mulatto composer Nunes García, who is rightly considered one of Brazil's finest musicians. 237 of his works are extant, among them a multitude of masses, motets, and pieces for Holy Week and other feast days. His earlier sacred pieces have a devotional character while his later ones, like those of contemporary Europe, show the influence of opera in both choral sections and arias. His Requiem (1816), written on the death of Queen Maria I, and *Missa de Santa Cecília* (1826) are generally considered his masterpieces.

Professional European composers began to migrate to Brazil during João VI's residency in Rio de Janeiro. Most notably, the Portuguese opera composer Marcos Portugal settled there in 1811, adding great prestige to the musical life of the city. The Austrian Sigismund Neukomm was employed by the court from 1816 to 1821 to teach the young Prince Pedro; he wrote the *Missa para o dia da Aclamação de João VI* and earliest known Brazilian piano piece (1819), using a tune from a Brazilian popular song.

2. After independence. The 19th-century musical scene was dominated by opera and salon music. After independence the former Royal Theatre became the Imperial Theatre. The reign of Pedro II was characterized by the cultivation and official protection of Italian opera; Bellini's *Norma* in particular was often performed. In the government-subsidized theatres in Rio (e.g. S Pedro de Alcântara, and later Provisório) the principal operas of Rossini, Verdi and their contemporaries were produced. Manuel da Silva, remembered today as the composer of the Brazilian national anthem, attempted to stimulate the use of the vernacular in the operatic repertory. In 1847, under the auspices of the emperor, an institution was created with that aim, the Imperial Academy of Music and National Opera. After that date the first native operas were presented; their composers included Álvares Lôbo, Alves de Mesquita and, above all, Carlos Gomes who had the most brilliant career of any composer of the southern hemisphere in the 19th century. He studied at Milan Conservatory, and with the première of *Il Guarany* at La Scala in 1870 reached the climax of his career.

Regular concert life developed particularly in Rio de Janeiro, but only during the last three decades of the 19th century. Concert societies and clubs were founded which promoted the appearance in Brazil of some of the most celebrated performers of the time (Thalberg, Napoleão, Gottschalk). Concurrently several composers, such as Miguéz and Oswald, cultivated the prevailing European styles, particularly those of Wagner and the early Impressionists. Francisco Braga, an influential teacher of composition, fostered a local adaptation of Wagnerian Romanticism.

The first 'nationalist' composition was published in 1869 by Itiberê da Cunha, an amateur musician and an accomplished pianist. His piano piece *A Sertaneja* attempts to recreate in various ways the atmosphere of

urban popular music, and quotes a characteristic popular tune. Alexandre Levy wrote his most typically national compositions in 1890, among them the *Tango brasileiro* for piano, and the *Suite brésilienne* for orchestra, the first of many such pieces produced by later nationalist composers. The last movement, 'Samba', can be considered the first decisive step towards musical nationalism; it draws on urban popular dance rhythms, such as those of the *maxixe* and the Brazilian tango, rather than on the characteristics of the folk samba.

By the beginning of the 20th century art music in Brazil began to display definite individuality. The composer Alberto Nepomuceno played a primary role in the creation of genuine national music: many of his compositions present folk or popular material or simply draw directly on popular music. The last movement ('Batuque') of his *Série brasileira* (1892) for orchestra is symptomatic of the discovery of the rhythmic basis of popular music, and anticipates similar accomplishments in 20th-century compositions.

After about 1920 the most important figure of Brazilian art music was Villa-Lobos. He wrote about 1000 works (including arrangements) in a wide variety of genres and media. The Week of Modern Art in São Paulo, in 1922, led by Mario de Andrade and others, was a great stimulus to Villa-Lobos's exploration of musical nationalism. Among his most important works of the 1920s the nonet *Impressão rápida de todo o Brasil*, the series of *Choros*, inspired by urban popular music of the early years of the century, and piano works, such as *Rudepoema*, *Prole do bebê* nos.2 and 3 and *Cirandas*, reveal the various facets of his creativity. His final productive period (1930–57) includes the nine *Bachianas brasileiras*, 13 string quartets out of a total of 17, seven symphonies out of a total of 12, numerous solo songs etc. The *Bachianas* were intended as homage to J.S. Bach, and were written as dance suites beginning generally with a prelude and ending with a fugal or toccata-like movement. Actual Baroque compositional techniques are seldom used; the use of the fugue as a formal principle is a neo-Baroque device, resulting in clear horizontal movement and systematic imitation. Other neo-classical devices – ostinato figures and long pedal notes – are also used.

Of Villa-Lobos's contemporaries Oscar Lorenzo Fernândez, Luciano Gallet and Francisco Mignone were typical of the orientation towards native styles. Mignone, a pianist, flautist and conductor, cultivated a national style relying heavily on urban popular and folk idioms, as in his four *Fantasias brasileiras* for piano and orchestra and in the series of piano pieces *Lendas sertanejas*, *Valsas de Esquina* and *Valsas-choros*.

The most important composers of the next generation included Camargo Guarnieri, Luiz Cosme, Radamés Gnatalli and José Siqueira. Guarnieri, a prolific composer, achieved an international reputation. Cosme's works include the ballet *Salamanca do Jarâu* (1933), and *Novena à Senhora da Graça* (1950), written in a free 12-note technique. Gnatalli cultivated both popular and art music, with an inclination in his later works towards neo-classical idioms.

The younger composers first active in the 1940s (e.g. Claudio Santoro and César Guerra Peixe) alternated between musical nationalism and prevalent European techniques, particularly Schoenberg's dodecaphonic theories, first introduced in Brazil by the German composer Hans-Joachim Koellreutter. Edino Krieger, after incursions into strict atonality, found some interesting compromises within a modern neo-classical style (e.g. in his First String Quartet, 1956). Serial and experimental techniques have been used by younger composers who became known during the 1960s, when São Paulo became the centre of the Brazilian avant garde; the Música Nova group there included Gilberto Mendes, Damiano Cozzella, Willy Corrêa de Oliveira and Rogério Duprat. The subsequent focus of new music, the Bahia Group of composers, founded in 1966, included Ernst Widmer, Jamary Oliveira, Lindembergue Cardoso, Fernando Cerqueira, Walter Smetak and Milton Gomes, all wholly committed to the contemporary artistic world. Under the leadership of Widmer, the Bahia Group remained quite distinctive in the eclecticism of its members, who stressed individuality rather than fashionable trends. In spite of the limited means of the Brazilian musical scene, by the 1970s most composers advocated the use of new musical resources and techniques, thus breaking completely with the predominant trend of musical nationalism. For example, Mendes's *Nascemorre* is a setting for voices (using microtones), percussion and tape of a text by the concrete poet Haroldo de Campos. The major figures who emerged in the 1970s and 80s included Marlos Nobre, Jorge Antunes, Almeida Prado, Aylton Escobar, Ricardo Tacuchian, Jocy de Oliveira, Raul do Valle, Ronaldo Miranda and Vasconcellos Corrêa. During the period 1975–97, the Bienal de Música Brasileira Contemporânea, organized in Rio mainly by Edino Krieger, represented a much-needed encouragement for Brazilian composers, while the Sociedade Brasileira de Música Contemporânea, especially during the tenure of the pianist Belkiss Carneiro de Mendonça, was influential in creating a sense of community. By the 1980s studios for electro-acoustic composition had been established in major universities in São Paulo, Rio de Janeiro, Belo Horizonte, Brasília and Bahia. In the 1990s the most promising Brazilian composers included Paulo Costa Lima, Agnaldo Ribeiro, Luis Carlos Csekö, Marisa Rezende, Tim Rescala, Flo Menezes, Cirlei de Hollanda, Rodolfo Coelho de Souza, José Augusto Mannis, Vânia Dantas Leite, Rodrigo Cicchelli Velloso and Roberto Victorio.

See also MINAS GERAIS; PERNAMBUCO; RIO DE JANEIRO; SALVADOR; SÃO PAULO.

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II. Traditional music

1. Introduction.

(i) History. The folk and traditional music of Brazil has been studied from various angles since the beginning of the 20th century; however, although the collecting of substantial folk and popular music repertories has improved during the last four decades of the 20th century, it remains limited. The samples collected are relatively recent and have not undergone adequate analytical examination. Historical studies of folk or popular musical genres do not, for the most part, rely on sound documentary evidence. With few exceptions, historical archives in both Brazil and Portugal have not been sufficiently scrutinized to enable us to reconstruct the history of folk music in Brazil. Such archival documents include, most importantly, travellers' chronicles describing songs and dances, and valuable ethnographic data. Several Brazilian writers have pointed out the almost total absence of notated examples in Brazil or Portugal of folk and popular music during the colonial period (16th century to early 19th). Our knowledge of this music is therefore necessarily limited to certain song and dance genres and the various socio-cultural contexts in which they function. Collected examples of such genres date only from the late 19th century. Substantial field collections of folk music were first made in the 1930s. The study of continuity and change in Brazilian folk and popular traditions can therefore be contemplated only for a fairly recent past in well-determined areas.

As with most Latin American countries, it is difficult to make a clear distinction between Brazilian popular music and folk music. Until the 1930s, with a few exceptions, clear distinctions between rural and urban areas could hardly be made in Brazil, since the culture of most cities and towns was strongly rural-orientated. The continuous growth of urban centres since the 1940s, however, makes the distinction easier as a large urban market for popular musical genres has developed. Concurrently the migratory movement from the rural areas has activated a substantial amount of folk music-making and consumption in the cities. Mass media and the greater mobility of the rural population have had inevitable consequences on certain repertories and folk music genres, especially choreographic genres used in a social secular context. Such important changes have, however, hitherto received minimal attention.

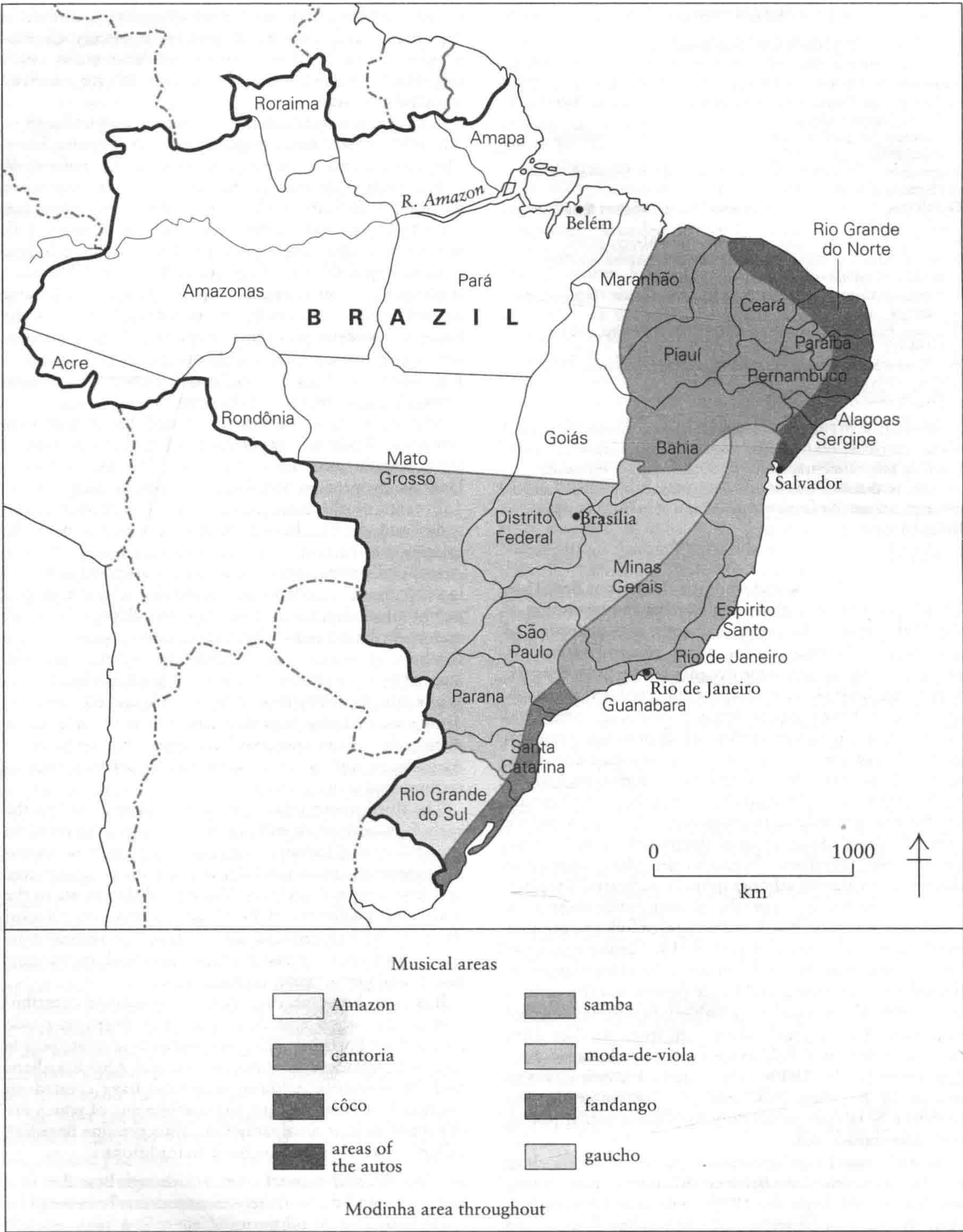
Brazilian folk music reflects its varied cultural origins. Since the country was colonized by the Portuguese, Luso-Hispanic folk music constitutes the basis of Brazilian folk music. Portuguese material has, in most cases, undergone essential modifications throughout Brazilian history but certain stylistic characteristics, such as Iberian folk polyphony, have been retained. Portuguese melodies, especially in children's songs, can still be found. Melodies built on the older European modes, 'gapped' scales and altered modes can easily be related to Portugal. The harmonic system prevailing in most folk and popular genres is likewise a European heritage. The rich variety of Luso-Hispanic instruments, particularly string instruments, has also penetrated the country.

The slave trade with Africa lasted for almost four centuries. While at first most of the Africans originated from Angola and the Congo area, Yoruba and Fon-Dahomeans predominated during approximately the last 150 years of the slave trade. Yet most Afro-Brazilian songs and dances show a clear Bantu origin, with the exception of certain cycles of songs functioning in some Afro-Brazilian religions. Specific scales frequent in Brazilian folk music have been attributed to an African origin: pentatonic scales, major diatonic with a flattened seventh and major hexatonic without the seventh degree. African rhythmic traits, such as the hemiola rhythm, form the basis of many rhythmic intricacies of Brazilian folk music. While not as sophisticated as its African counterpart, drum music among Afro-Brazilians exhibits similar complexity. Specific instruments have been inherited from the Africans, as well as certain performance features, such as responsorial singing and vocal style.

The third major ethnic group that contributed to the early formation of Brazilian folk music is the Amerindian group. Tropical Indian cultures in Brazil are by no means homogeneous, and knowledge of tribal music is restricted to a few scattered enclaves. Vestiges of this music in the main folk traditions of Brazil can at best be revealed through the retention of certain types of instruments, mainly rattles of the maraca type, certain choreographic genres and performance characteristics.

It is clear, however, that the most substantial contribution to the origin and development of Brazilian music comes from Portugal. The predominance of white people and their influence on Amerindians and Afro-Brazilians and the reverse acculturative process have created an essentially mestizo culture, the components of which are the result of that amalgamation. Thus genuine Brazilian folk musical traditions are mestizo traditions.

(ii) Cultural and musical areas. Although Brazilian folk music cannot be considered homogeneous because of its varying socio-cultural patterns, there is a large enough corpus of music in the various geographical areas for the general characteristics to be described. There have been several attempts to define cultural areas in Brazil, but the criteria of classification have neglected musical traits. Maynard de Araújo (1964), for example, has proposed the following division: Amazon area, cattle herding area, mining area, agricultural area, fishing area, with subdivisions, all according to techniques of subsistence. Joaquim



1. Map of Brazil showing musical areas based on Azevedo's classification of genres and instruments (1954)

Ribeiro was the first to propose, in 1944, a set of four musical areas, based on musical genres: *embolada* (north-east); *moda* (south); *jongo* (several zones of Bantu influence); *aboios* (cattle herding zone of the hinterland or *sertão*). Azevedo (*Grove's Dictionary*, 1954) based his own more comprehensive classification on the distribution of musical genres and instruments. He distinguished nine musical areas and one song cycle: Amazon area; *cantoria* area (north-east); *côco* area (north-eastern coastal area); area of the *autos* (throughout the country, with specific

nuclei in Sergipe and Alagoas); samba area (from the states of Bahia to São Paulo); *moda-de-viola* area (from Goiás, Mato Grosso to northern Paraná); fandango area (southern coastal area); gaúcho area (cattle zone of Rio Grande do Sul); *modinha* area (including mostly the oldest urban areas); and the cycle of children's songs found in all areas (fig.1). This classification is useful as a main working tool, but omits Brazilian indigenous music as a result of the extremely limited attention that this has received. In addition, it has had to disregard the numerous overlappings of distribution of folk genres.

(iii) General musical characteristics. Cultural syncretism of various kinds (Amerindian with Portuguese, Amerindian with Spanish, Amerindian with African, Portuguese with African, Spanish with African, and the fusion of syncretism among all of these with native black Brazilian) has created a substantial diversity of folksongs and dances. Within that diversity, certain stylistic elements unify the various repertories.

Melodic organization tends to follow patterns associated with Europe, such as arched melodies, conjunct motion and melodic gravity. Antecedent and consequent strains occur frequently in Brazilian folksongs. Short and symmetrical phrasing is also generally observed. Melodic tension created by intervallic leaps tends to occur at the beginning of a song, followed by a typically conjunct descending motion, or a static phrase made up of repeated notes. This markedly descending tendency has been attributed to western European and West African influences in Brazilian music. But a similar characteristic has been shown to exist also in the music of the Nambicuara Indians of Mato Grosso, among other Amerindian groups. Very frequently the descending motion follows an undulating design. Melodic sequence abounds. Songs more closely associated with Iberian folk traditions exhibit a predominantly triple metre (3/4) or compound metres (6/8, 9/8). Duple metre prevails in genres of a clearer Afro-Brazilian folk origin, though quite often there is a duple-triple composite in actual performance, creating the hemiola rhythmic effect.

A large proportion of cadences end on the dominant or the mediant and masculine endings predominate, as the result of Portuguese prosody. In addition, there is a great deal of recitative-like singing, with little or no metric structure, and with some ornamentation. Plainsong has been considered an important influence on Brazilian folk melodic characteristics. From the 16th century onwards missionary work carried the well-established Iberian tradition of singing Gregorian melodies. Furthermore some aspects of Portuguese folk music implanted in Brazil already had Gregorian chant characteristics in melody, modes and rhythms. Mário de Andrade was the first to call attention to rhythmic traits and melodic cadences related to chant. Later, Oneyda Alvarenga (1950), Tavares de Lima (1954) and Father José Geraldo de Souza (1960–63) provided examples from various areas. Ex.1, a *lundu* melody collected in Ceará, illustrates Gregorian characteristics, such as beginning on the dominant and ending on the tonic; cadential diatonicism; and the seventh or G mode. Examples of true recitatives and types of cantillation occur frequently. The amensural nature of ex.2 is typical. Besides this rhythmic freedom in melodic phrasing, melodies and cadences are frequently based on the church modes, such as the A mode shown in ex.3, a *reisado* from Rio Grande do Norte; the D mode in ex.4,

Ex.1 *Lundu* from Ceará

nha da gar-ra-fi - nha na mi - nha Quan-do che-guei em
ca - sa mui-to des-con-fi - a - do, si-nha - zi-nha en-trou
pra den - tro, trou-x'u-ma coi - si - nha com-pri-din - ha, de ca -
-bi-nho re-don-di - nho, cha-ma-da pal - ma - to - ria.

Ex.2 *Martelo (desafio)*, from north-east

As a - be - lhas que tem em meu cas - te - lo, ca - da
qual tem dois pal - mos de fer - rão, des - ti - na - das a po -
-e ta e va - len - tão, que co - mi - go vi - er for-mar
du - e - lo, que são: o ves - pão gran-de a-ma-re - lo,
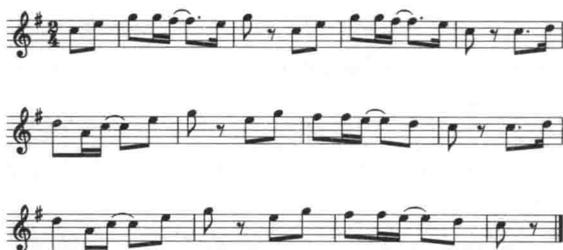
Ex.3 *Reisado* from Rio Grande do Norte

Ai - re - ti - ra te gi - gan - te, que o ca - so tá pe - ri -
-go - so, quem se a re - ti - rou a - - man-te faz a -
-ção de ge - ne - ro - so.
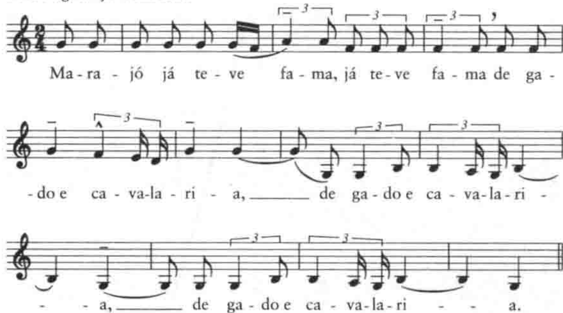
Ex.4 Lullaby from Pará

Mu - ru - cu - tu - tu, da bei - ra do te - lha - do, Mu -
- ru - cu - tu - tu, da bei - ra do te - lha-do, vem co -
- mer es - te me - ni - no que a - in-da es-tá a-cor - da-do, vem co -
- mer es - te me - ni - no que a - in-da es-tá a-cor - da - do.

Ex.5 Mendicant blind man's cry



Ex.6 *Pagelança* from Pará



a lullaby from Pará; the F mode in ex.5, a mendicant blind man's cry from the north-east; and the E mode in ex.6 in a *pagelança* song from Pará.

Despite these instances of modes, melodies tend to be mainly diatonic and tonal (or major/minor). Anhemitonic pentatonic scales prevail in certain repertories. The range in Brazilian folk music varies a great deal: generally, songs have a narrower range than strictly instrumental pieces; while many songs exceed the octave in their range, most do not.

The melodic material is organized in several forms, predominantly stanza-refrain alternation and strophic form with slight variations. Through-composed songs occur to a much lesser extent. Literary forms inherited from Spain and Portugal, such as quatrains and *décimas* (ten-line verse), common in the *romances*, or ballads, have naturally determined their musical forms. In songs and dances of a more specifically Afro-Brazilian stock, the stanza-refrain pattern often shows textual and musical improvisation in the stanza (performed by a soloist) with a set choral refrain.

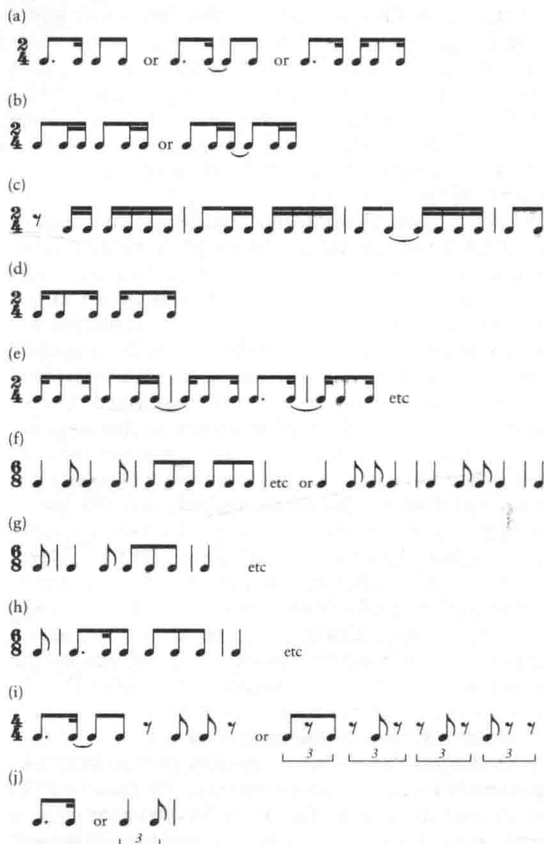
Of all the musical elements rhythm is certainly the most difficult to generalize about. In theory, the Iberian heritage has provided Brazilian folk music with triple and compound metric structures (3/4, 6/8, 9/8), and the clear stressing of downbeats. Simple isometric figures abound. Dotted figures (ex.7*a*) or compound triple time (ex.7*f*) are quite common. The peculiar rhythmic characteristic of Brazilian music, however, is syncopation, either by irregular accentuation or anticipation. Syncopations are generally contrasted with a steady rhythmic pulsation (often represented as semiquaver units). Exx.7*a–f* give some indication of the frequent rhythmic patterns occurring in mestizo folk music. Numerous variant possibilities, however, are present in performance. The rhythmic practices most commonly associated with Afro-Brazilian folk music reveal a subtle duple-triple ambivalence, as illustrated in exx.7*i* and 7*j*, which show two different renderings of rhythmic patterns. The characteristically African hemiola rhythm is often found. Irregular rhythmic structures and amensural or free-rhythm melodies occur in certain song types, such as the typical *aboios* (cattle herding songs) of the north-eastern states.

Polyphonic parallelism prevails. The most common type of folk polyphony inherited from the Iberian peninsula involves singing in parallel 3rds and 6ths, either by two or more soloists or more commonly in responsorial singing. This type of polyphonic practice is also present in instrumental music. Parallel 4ths and 5ths, although rare, are found more readily in songs of a soloistic nature. Singing and playing at the octave are relatively common. Imitative types of polyphony are rare and are not systematized. Song types such as the *desafio* and *embolada*, which involve alternate singing, are not polyphonic. Overlapping commonly occurs with responsorial singing. Contrapuntal textures abound in certain instrumental types of urban popular music, such as the *choro*.

(iv) Organology. Indigenous, African and European instruments are played in Brazil, although it is not always possible to determine the origin of each with accuracy.

It is generally accepted that Amerindians did not have chordophones at the time of the conquest. In Brazil the rare examples described in the literature are post-colonial or even 20th-century. The musical bow, called *urucungo* in the south and *berimbau* (or *berimbau de barriga*) in the north and north-east, with or without resonator, is much in use in such dance-games as the Bahian *capoeira*. Of African provenance, the *berimbau* is still played in an African manner: the string is struck with a wooden stick

Ex.7 Frequent rhythmic patterns in Brazilian folk music



and a metal coin serves as a bridge. Timbre may be changed by manipulating the resonator against or away from the body of the performer. Generally a small basket rattle, called *caxixi* in Bahia, accompanies the strokes of the stick, as shown in fig.2.

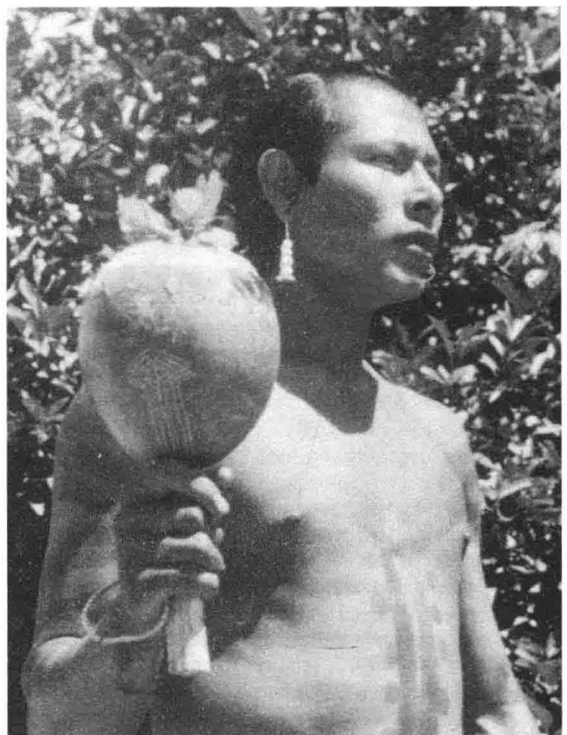
The majority of string instruments came from Europe, particularly from the Iberian peninsula. Most important in the various folk musical expressions of Brazil is the *viola*, a type of guitar with five double courses made of wire or steel. There are various sizes, the standard one being somewhat smaller than the Spanish classical guitar. There are at least five types of *viola* distributed throughout the country: the *viola paulista*, *cuiabana*, *angrense*, *goiana* and *nordestina*. The differences are mostly in size, in number and material of strings, and in tunings. The variety of tunings is considerable. In São Paulo alone some 25 tunings are known, such tunings being used according to the particular function of the instrument. To accompany the song genre known as *moda*, for example, the tuning *A–D–G–B–E*, known as *quatro pontos*, is considered most suitable. *Viola* players give each tuning a special name. Thus, in São Paulo and southern Brazil in general, *D–G–B–D–G* is termed *cebolão*, *E–B–E–G#–B cebolinha simples*, *D–G–B–E–A cana-verde* or *cururu*, *D–G–C–F–A# oitavado* or *pontiado-do-Paraná*. The instrument may be used to accompany both singing and dancing, but it is also played solo and frequently in duets. Myths and legends involving the *viola* attest to its paramount importance among the Brazilian people. The personalization of the instrument has created certain magic secular rituals designed to prevent 'diseases' affecting the *viola*. A special type of *viola* is the *viola de cocho*, known as the 'Brazilian lute', with five single strings, a short neck and no soundhole. It is used in Mato Grosso in the *cururu* festivities.

In conjunction with the *viola*, the Portuguese *rabeca*, or fiddle, tuned *A–D–D–G*, is still used in popular religious feasts, dramatic and secular dances. In the 1920s it began to decline in popularity, only to regain some of its former importance in the 1980s. The Spanish guitar is also widely played in Brazil, particularly in the urban areas. The *cavaquinho* is of Portuguese origin and has gained a wide popularity in the cities since the late 19th century. It has four metallic strings tuned *d′–g′–b′–d″*. The *machete* is similar to the *cavaquinho* and possibly comes from Madeira Island. Other chordophones in Brazilian folk music are the mandolin (Port. *bandolim*) and the banjo, the latter introduced in the 1930s.

The majority of the many types of idiophone are of Amerindian and African derivation. The maraca and the various types of *chocalhos* are the most widespread of the shaken rattles. The pre-Columbian Amerindian maraca (*mbaracá*) is made of a calabash filled with dry seeds. *Chocalho* has become the generic term for shaken and struck rattles made of different materials and varying in shape and size (fig.3). They are often known by their onomatopoeic names, such as *xaque-xaque*, *xeque-xeque*, *xequerê*, *xexerê* etc. The *ganzá* (or *canzá*) often appears as a two-headed *chocalho*, usually made of metal. Though generally considered to be of African origin, because the Amerindians had no metal idiophones when the first African slaves were brought to Brazil, it is strikingly similar to the maraca and, as with other rattles, there is not enough evidence for one to be certain of its origin. The *afoxê* (or *afuxê*), called *xequerê* in Bahia and more



2. *Berimbau (musical bow) with caxixi (small basket rattle), used to accompany the stick strokes*



3. *Kayapó Indian playing a chocalho (rattle) decorated with feathers*

generally *piano-de-cuia*, is another widespread type of rattle. Instead of the calabash being filled with seeds, it is covered with threaded beads or cowrie shells, as in West Africa. The instrument is played by rotating the calabash from the handle with the right hand while the beads are held firmly with the left hand. Basket rattles are known among both Amerindians and Afro-Brazilians. The *caxixi*, mentioned above in connection with *capoeira*, has its counterpart in the *angóia* of the *jongo* and *batuque* dances. The most widespread struck idiophone is the *agogô*, a cowbell of African provenance. Usually a double bell, it is struck with a metal rod and used on different occasions. The single-bell instrument called *gan* is preferred among the more traditional Afro-Brazilian religious groups. In the same groups the *adjá*, similar to the *agogô*, fulfils a more specifically liturgical function. The African marimba (xylophone) has lost its former importance as a solo instrument or an accompanying instrument for singing. In modern times it is used only to accompany such dramatic dances as the *congada*. The two types of marimba still in use are portable and have six and 11 keys respectively, which are struck with wooden sticks. The African lamellophone is practically extinct in Brazil.

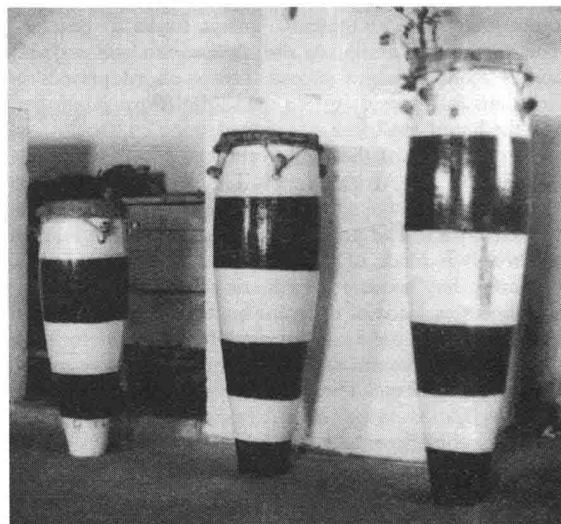
A popular type of scraped idiophone is the *reco-reco* (also known as *raspador*, *casaca* or *catacá*; fig.4); it is used in traditional rural dances such as the *congada*, *cururu*, *cana-verde* and folk samba, as well as in modern urban dances such as Carnival sambas and marches. Numerous types of membranophone of European and African origin are used in Brazilian folk and popular music. The conical single-headed drum, similar to the Afro-Cuban *conga* drum, is known throughout the country under the generic terms *atabaque* and *tambor*. Of African derivation are the various drums accompanying Afro-Brazilian religious ceremonies. There the *atabaques* are generally played in threes, each of different size, and are known in Bahia, from the largest to the smallest, as *rum*, *rumpí* and *lê* (fig.5). These drums are played with sticks, with hand and stick or with the hands alone, depending on the particular religious group or particular song repertory. In the north-eastern provinces, especially Pernambuco and Ceará, cylindrical single-headed drums are known by the Yoruba name of *ilu*, although the same term was formerly used for double-headed barrel-shaped drums. *Tambu* designates a similar cylindrical single-headed drum, especially in the southern-central and southern regions where it plays an important role in the *jongo* and the *batuque* dances. The *candongueiro* or *candongueira* is a small *tambu* used in the *jongo* and usually played with the fingers only. A still smaller and higher-pitched drum in the *jongo* is the *cadete*. Another African drum still used in the *batuque* is the *mulemba* or *quinjengue* which has a funnel-like shape, giving it a higher pitch. The skin of all these drums is traditionally attached to the body either by pegs or by wedges, but modern mass-produced conga-type drums use screw devices. The 'talking drums' of West Africa with their typically varying pitch are unknown in modern Brazil.

A characteristic drum known throughout the country is the *cuíca* or *puíta*, a friction drum with remarkable pitch range. Its origin is difficult to determine. Introduced in Brazil probably by Bantu slaves, it has also been known in Spain for centuries and it is believed to have been brought to Africa by Muslims. It is used in numerous folk



4. *Reco-reco (wooden scraper)*

and urban popular dances. The tambourine is known in Brazil with and without jingles. The oldest type is the *adufe*, a square tambourine, usually without jingles, of Arab origin, but brought to Brazil by the Portuguese and still much in use in Portugal. The standard tambourine is known as *pandeiro* and since the early 20th century has become one of the most widely accepted drums in popular music. The instrument known in Portuguese as *tamborim* is a small (30 cm long and 15 to 18 cm in diameter) cylindrical drum percussed with a stick, used in dramatic



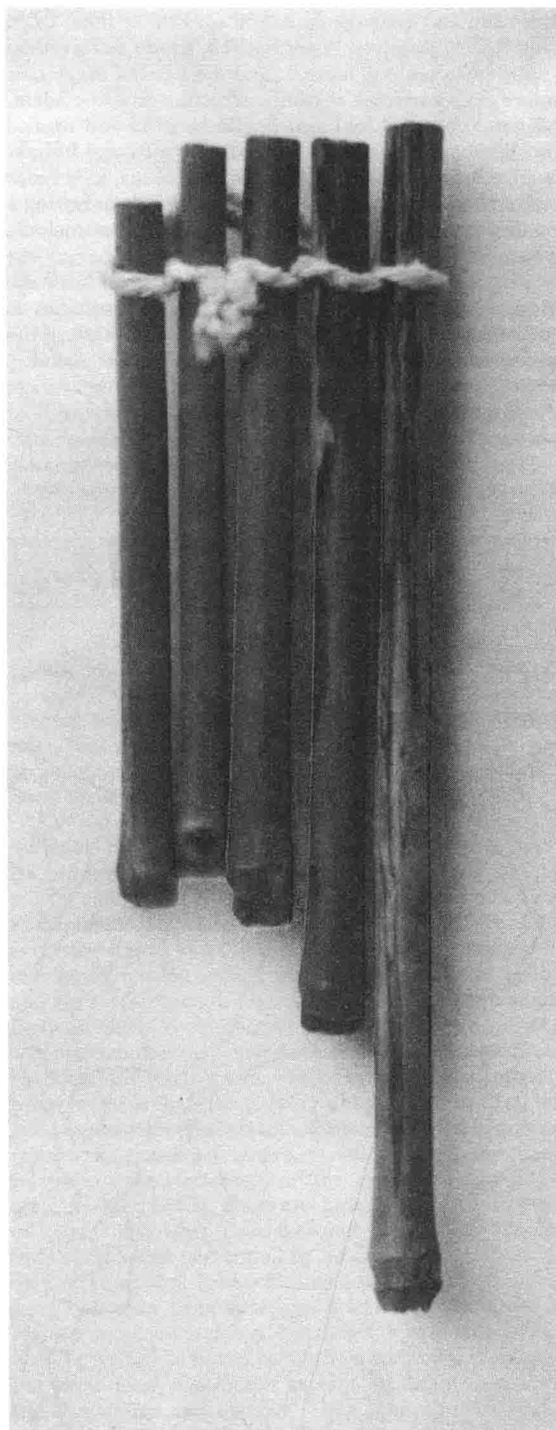
5. *Atabaques (conical drums) known in Bahia as (from left to right) lê, rumpí and rum*

dances such as the *congada* and *moçambique* and in the percussion ensembles of Carnival bands.

Double-headed drums of European origin include snare drums (known as *caixa*) of various sizes (the smaller is often referred to as *tarol*, the larger as *caixa-surda* or *surdo*). The *zabumba*, variously called *bombo*, *bumba* and *tambor grande*, is a bass drum played with a beater, popular in the north-eastern states where it leads ensembles consisting of two or three fifes, as in the Beira province of Portugal. The *zabumba* accompanies rural sambas, *congadas* and other dances. Double-headed drums are the most common types among Brazilian Indians.

Amerindian tribes have a wide variety of flutes, trumpets and whistles. The flutes include transverse flutes made of reed, slit tubes, nose flutes, and reed panpipes such as the *avirarê* of the Aweti Kamaiurá of the High Xingu area (fig.6). Aerophones in Brazilian folk and popular music are mostly modern European instruments, from simple fifes to valve trumpets, trombones and saxophones. The modern flute and the piccolo have been cultivated in urban popular music since the advent of the urban samba in the second decade of the century. Both button and piano keyboard accordions (*sanfona*) are widely used in folk and popular music throughout the country. In folk music wind instruments generally play a lesser role than percussion and string instruments.

2. AMERINDIAN MUSIC. Brazilian Indians belong to the tropical forest type of indigenous culture. This has been classified according to the relative degree of integration with the main national (i.e. Luso-Brazilian and mestizo) socio-cultural groups. Most Indians, however, have had sporadic or no contact with white and mestizo Brazilians. In such cases they maintain cultural autonomy. Those who have had permanent contacts have been, or are in the process of being, integrated into the mainstream of Brazilian society. Four main indigenous linguistic families have traditionally been distinguished: Tupi, Arawak (Aruak), Carib and Gê, with several subdivisions. 11 indigenous culture areas have been proposed by Darcy Ribeiro and others (fig.7). The music of the Taulipang Indians from the northern Amazon area (between Rio Negro and the coast) was collected by Theodor Koch-Grünberg from 1911 to 1913 and subsequently studied by Hornbostel, who outlined the following traits: existence of solo and choral singing; melodies of medium range, generally less than an octave (ex.8 has a range of a minor 7th); conjunct and descending melodic motion; predominantly ternary divisions of fixed rhythmic patterns. Dance music seems to prevail in the collected repertory, but curing songs and other songs for ritual ceremonies, such as hunting magic, are also common among the Taulipang. Hornbostel observed that the motivic organization of most Taulipang songs is simple and that the motifs are frequently interrelated. Ex.8 provides a good illustration of the strophe arrangement. According to Hornbostel they 'fall into two halves of three motives each a b d/e f c: the 4/2 groups of the first part become the 3/2 in the second, and the final tactus through omission of the pause is further shortened to 5/4. The motive g–f♯–e is expanded to 4/2 cadence, and is repeated in *b* as 2/2 and in *d* as 1/4. (Such progressive abridgements are generally characteristic of the form of the Indian style.)' Music from the Jeruá-Purus area, south-west of the Amazon River, has not yet been collected and studied.
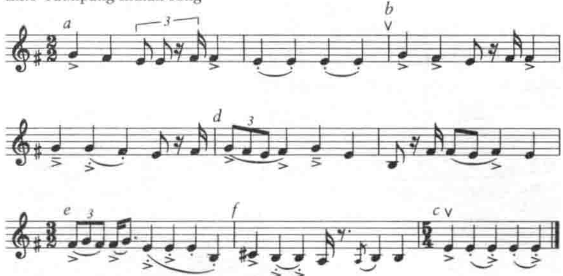


6. *Avirarê (five-tube panpipes) of the Aweti Kamaiurá*

The music of the Nambicuara Indians of the Guaporé area was first collected and studied by Roquette Pinto. He observed among them war and festive dances, and two types of flute: the nose flute with three holes (studied by

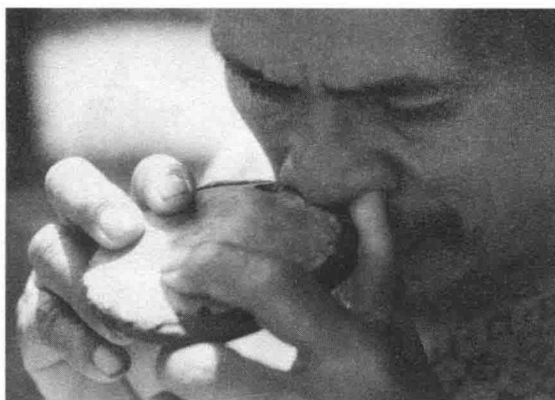
Izikowitz and Halmos; fig.8) and the double flute. Ex.9, collected by Roquette Pinto in 1912, shows a clear tonal centre (*e′*), conjunct motion, and the narrow range of a minor 3rd. Isometric rhythmic structure is also evident. Material collected by Lajos Boglár in 1959 and studied by Halmos shows that the neighbouring Paressí Indians sing melodies similar to those of Nambicuara. Halmos was able to characterize Nambicuara melody as having a small range and frequently repeated motifs. But melodic structures do not always appear to be simple. They consist in general of stanzas, 'the totality of which form the melody'. The number of stanzas in sung melodies is constant while 'there is no regularity in the length of the melodies performed on instruments'. The 28 melodies analysed reveal a descending motion, a medium average range (out of the 28 only four extend to a 7th), and the presence of a basic final on which the stanzas always end.

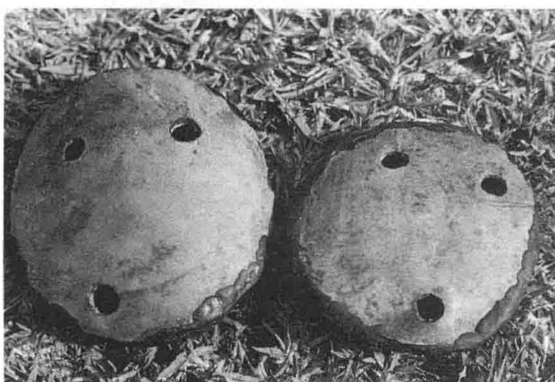
From the Tapajós-Madeira area, lying approximately between the two rivers, western Pará and eastern Amazonas, little of the music of the Mura-Pirahã Indians is known. The oldest example, collected and transcribed by Spix and Martius in the early 19th century, reveals the same general characteristics of Brazilian indigenous music: six-note scale with a tonal centre; melodic range of a minor 6th; prevailing conjunct motion; motifs related in an *ABCD* organization; and isometric rhythm (ex.10).

Ex.8 Taulipang Indian song



7. *Map of Brazil showing indigenous cultural areas as proposed by Darcy Ribeiro*
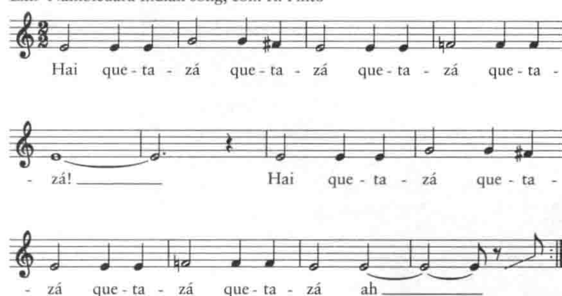




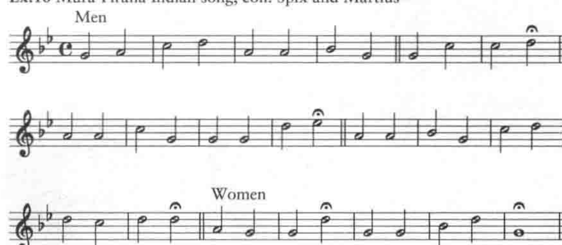
8. Nose flute: (a) being played by an Indian of the Nambicuara language group, Mamaindé village; (b) showing two finger-holes opposite the nose-hole

In the High Xingu area in the state of Mato Grosso, between the rivers Paranatinga, Ronuro and Culuene, the Parque Indígena do Xingu, a large reservation, has brought together numerous tribes. Traditionally, the principal groups of this area are the Kamaiurá (Tupi), the Mehinaku and Yawalapiti (Arawak) and the Trumai. Kamaiurá music has been studied by Menezes Bastos. Kamaiurá Indians have giant flutes (up to 2·5 metres in tube length) known as *uruá*, with ritual functions. The *aviraré* (four- or five-tube panpipes, up to 50 cm in tube length; fig.6) are used as an introduction to the mastering of the *uruá*, but while they can be played by one person only, the *uruá* requires two players (fig.9). Ex.11 illustrates Kamaiurá vocal dance music. A characteristic feature is the microtonal sliding of the voice followed by a wide-range descending glissando. The isometric rhythmic figures emphasize the beginning of each phrase, stressing the long note values. The noticeable exhaling and harsh aspiration corresponding to this beginning of phrases was pointed out by Hornbostel as a typical feature of Amerindian vocal style. In addition, there is a direct relationship between tension and pitch, *d♯* being the tension point. As indicated in the studies of Menezes Bastos (1978, 1986, 1988), Kamaiurá music functions as a form of knowledge and communication in very specific ways. An elaborate system of taxonomy reveals the presence of an ethnotheory that explains the cognitive processes differentiating and integrating music, speech and language, and the various levels of music-making in

Ex.9 Nambicuara Indian song; coll. R. Pinto



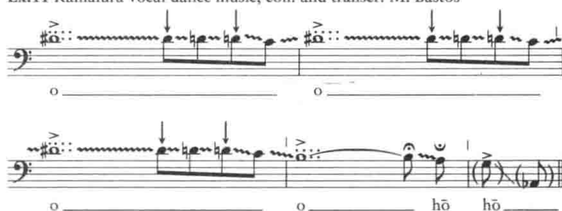
Ex.10 Mura-Pirahã Indian song; coll. Spix and Martius

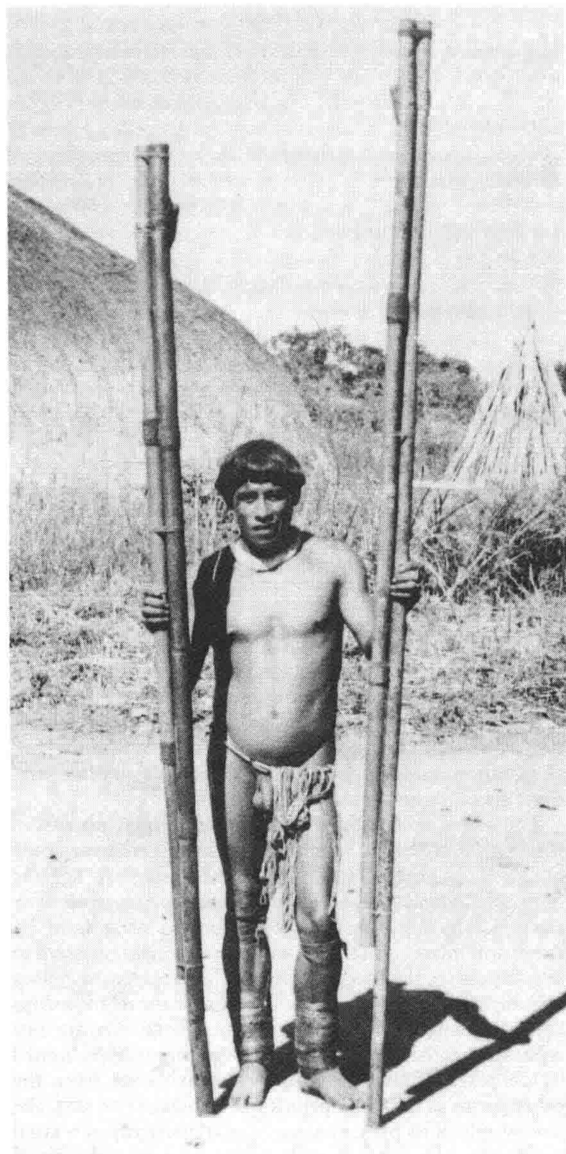


which musical instruments and human voices take on particular meanings. Such a theory, elucidated primarily through linguistic analyses, also clarifies the close connections between such concepts as musical substance and elaboration and the culture's political, economic and basic social structures.

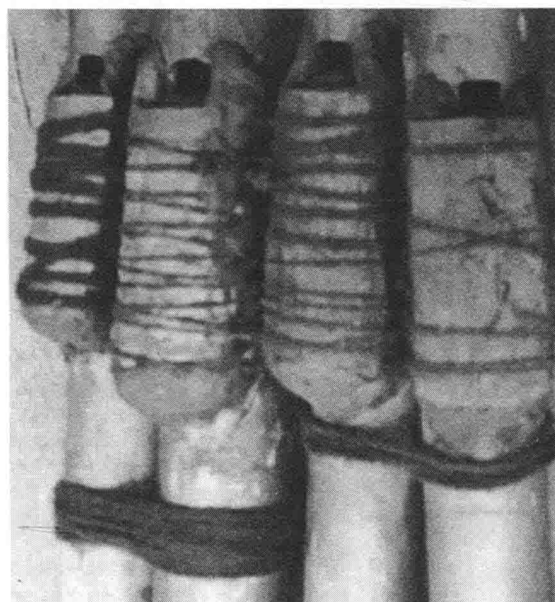
The music of the Suyá Indian community, also from the High Xingu, has been the subject of extensive study by Anthony Seeger (1987). Here also one finds specific native categories of forms of sound production. For example the Suyá term *ngére* refers to song (and by extension music, since they only know songs), *sangére* to invocation (curing songs), *sarén* to instruction or telling and *kapérni* to speech. There are significant relationships between these vocal forms: music and speech are not separated, rather they operate in a continuum determined by contexts. What seems to distinguish song from the other forms is first 'the priority of melody over text, the fixed mode of its presentation, the extensive use of textual repetition, the fixed length of its phrases, the fixed relations among pitches, and the authority of its fixed texts' (Seeger, 1987). There are, however, different genres of song. The *akia* ('shout song' or call) designates individual songs performed by adult men or boys 'until they have several grandchildren', while *ngére* ('unison song'), distinct from *akia*, designates song usually performed in unison and in a lower register by men, women, boys or girls. The functions of these songs are numerous but their most significant aspects are associated with social relations and identity. Thus *akia* reaffirms social ties to sisters and mothers and expresses emotions. *Ngére*

Ex.11 Kamaiurá vocal dance music, coll. and transcr. M. Bastos









9. Uruá (giant flutes) of the Kamaiurá: (a) showing tube length and position of external duct; (b) performed by two players in the uruá dance; (c) detail of the external ducts

is used 'to reaffirm the identity of the collectivity' and the invocation would serve 'to instill a particular animal trait into the body of the patient so that a desirable physical change could take place'. The integration of song performance within Suyá cosmology reveals the degree to which songs represent the very centrality of Suyá existential essence.

The Tocantins-Xingu area, between the two rivers, in south-eastern Pará and northern Goiás, is inhabited by Kayapó Indians, of whom the Gorotire are a sub-group belonging to the Gê linguistic family. They apparently know only three types of instrument: gourd rattle, stamping tubes and a small trumpet; the last is thought to be the result of outside influence. Much of the collected music reveals the predominance of choral monophonic pieces with pentatonic melodies.
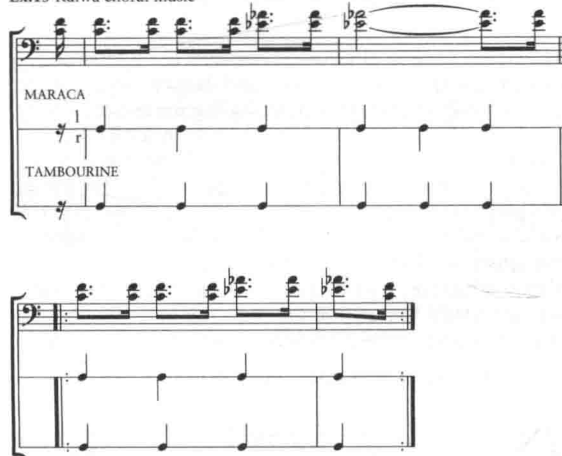
The Pindaré-Gurupi area, between the two rivers, extends to the Guamá and Capim rivers in the west and to portions of the Grajaú and Mearim rivers in the east. The music of the Urubu-Kaapor Indians (of the Tupi family) from this area has been studied by Helsa Cameu. Although this music reveals tritonic to pentatonic scales, simple polyphonic singing occurs, perhaps the result of intermittent contact with mestizo culture.

In the Paraguay area, to the south of the swamp region of Mato Grosso, the Kadiweu Indians are an integrated group. The Kadiweu song shown in ex.12, collected in the late 1940s, is accompanied by the maraca. Its characteristics are: tetratonic scale (*d–e–g–a*), predominant arched melodic motion and isometric rhythm.

The Paraná area, on the border between Paraguay and Brazil, is inhabited by Guaraní Indians. The Kaiwa, for example, belong to this group and are now found in various areas of the states of Paraná and São Paulo. Their choral music exhibits parallel polyphony; ex.13 illustrates



Ex.12 Kadiweu Indian song



Ex.13 Kaiwa choral music

parallel 4ths. (For further discussion of Guaraní music *see* PARAGUAY.)

In the Tietê-Uruguay area, between the two rivers, comprising much of the hinterland of the states of Paraná, Santa Catarina, and portions of Rio Grande do Sul, the Caingang or Coroados of the Gê family are examples of integrated Amerindian groups. Their culture, therefore, does not at present have many Amerindian characteristics, though an example of their music collected in the early 19th century by Spix and Martius reveals the same general traits of Amerindian music: tetratonic scale, predominantly descending melodic motion by conjunct degrees and isometric rhythm.
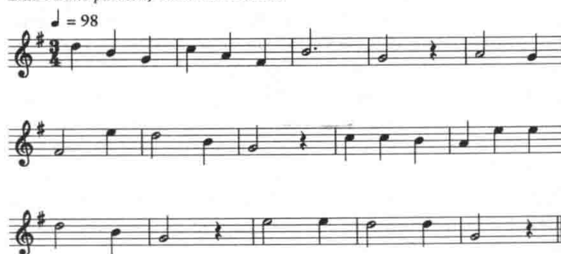
The north-east area includes various groups scattered through the states of Paraíba, Pernambuco, Alagoas, Bahia and Minas Gerais. The Kariri from Mirandela (Bahia), who form one of these groups, represent an integrated indigenous culture, reflected in their music. Style and genres are those of the *caboclo* (mestizo) folk tradition of the area.

3. Luso-Brazilian folk music traditions.

(i) Social contexts. Cycles of folk festivities of a secular or religious character take place throughout the year in the various regions of the country. These festivities include rituals of thanksgiving to nature and protective rites for future harvests, and provide an opportunity for social solidarity. Music is an integral part of such occasions, whether in well-determined functions or in less structured ones. Besides fixed song repertories accompanying given aspects of the festivities (as described below), dance is undoubtedly the most important element of social recreation and interaction. Brazil possesses a very large number of folkdance types and folk dramatic dances of different kinds and function. The main cycles of folk and popular feasts recognized by most folklorists include the *Festa do Divino* (Feast of the Divine Being), and feasts of the winter and summer solstices. These rituals, which may be religious in character, are directly associated with the Roman Catholic feasts and the commemoration of saints' days, which constitute cycles of syncretic feasts, among which Carnival is the most widespread. Again, most of these are also musical occasions on which social cohesion and cooperation are induced.

Of the southern winter solstice feasts, that of St John is the most popular. There are considerable regional differences, especially in the type of food consumed and the songs and dances. Christmas is, of course, the most important feast of the summer solstice cycle. The *folias* (or *folias de reis*) represent the festive activities of this time (from 24 December to 6 January or 2 February, which is Purification day). They are primarily popular representations of the Nativity and the journey of the Three Kings. In Minas Gerais, numerous communities have organized *folias* groups whose members sing inside the church, in front of the Nativity scene, in typical parallel polyphony, accompanied by accordion, guitars and percussion. While such feasts retain their religious character in southern Brazil, those of the north and north-east are more secular. The *baile pastoril*, a folk play depicting the visit of shepherds to the Bethlehem stable, accompanied by songs and dances, is also an important festivity on Christmas night. Such plays take place either on a public platform or in houses, in front of the Nativity scene. Dances are set in sequences. Most are in a waltz-like rhythm. Ex.14, the first song accompanying the first dance of a *baile pastoril* from Bahia, shows traits (triple metre, four-bar phrase, heptasyllabic line) that relate it to folksong of Portugal from which the *pastoril* originated.

Other important musical occasions are the Easter cycle, and especially the period of Holy Week. Besides certain religious ceremonies such as processions, pilgrimages and folk representations of the Passion, the cycle includes the traditional beating and burning of Judas. For this purpose songs associated with urban Carnival merrymaking are used in the large cities such as São Paulo, since specific songs for the ceremony have become rare. Another ancient European custom observed in Luso-Brazilian folklore is the recommendation of souls during the Lent period. Members of religious groups shroud their heads with white cloths and go at night from house to house to sing and pray for wandering souls believed to be suffering in purgatory or hell. In the hinterland of São Paulo such groups are known as *ternos* and include children, men and women. They accompany themselves with a *matraca*



Ex.14 *Baile pastoril*, dance from Bahia

(rattle) and a *berra-boi* (noisemaker) to command attention and to accent the singing. Most typically there are several soloists answered by a chorus, both groups singing in constant parallel 3rds or 6ths.

In addition to the fixed folk festivities, music-making arises in many other social contexts. The large repertory of children's play songs is mostly of Portuguese, Spanish and French origin. Dances and songs accompany all sorts of games and other forms of adult recreation. Similarly, the life-cycle ceremonies for birth, marriage and death are marked by rituals with music, most of which is of Portuguese derivation. Finally, many song repertories arise out of labour activities, such as cattle herding and fishing, cotton, coffee and tobacco picking songs.

(ii) Dances. Any classification of the many Luso-Brazilian folkdances is necessarily arbitrary. This section does not include dramatic dances, or *bailados* as they are known in Portuguese, which are discussed in §(iii) below. The traditional classification distinguishes between religious, secular and 'war' or fighting dances, although exceptions must be made in the case of dances such as the *cateretê*, which could be interpreted as semi-religious or semi-secular, without being a fighting dance. Moreover, certain dances cannot be said to belong exclusively to white or mestizo Brazilians rather than to blacks, and vice versa. The determination of the origin of folkdances is virtually impossible in most cases owing to lack of written documentation and as a result of the close interaction of social and ethnic groups. Thus, the looseness of ethnic boundaries should again be borne in mind in discussing folkdances.

Among religious dances the most widespread are the *dança de São Gonçalo*, *dança de Santa Cruz* (of the Holy Cross) and *cururu*. The secular dances, which are more numerous, include the fandango, *quadrilha*, *lundu*, *jongo*, *batuque*, *côco*, *baianá*, *carimbó*, *corta-jaca* and the rural samba. Since many of these are more usually associated with blacks they are discussed in §4 below. The fighting dances consist primarily of the Afro-Brazilian *capoeira* and *maculelê*. Others in this category are part of dramatic dances, such as the *congada*, *moçambique* or *cayapó*.

The *dança de São Gonçalo* appears to be one of the most representative of all Brazilian folkdances. St Gonçalo (do Amarante) is a popular saint in the rural areas. Although Portuguese in origin, he has acquired different attributes in Brazil, where he is the patron of *viola* players and, as a player himself, is always represented with a guitar in his hands. His miraculous function is to promote marriage. The active participants in the dance are generally those who have made a promise to the saint. The performance requires an altar on which is placed a clay statue of St Gonçalo, flanked by two lighted candles. Generally two men sing the prayers and accompany themselves on the *viola*. The *mestre* (master), as a rule the oldest man, sings the main melodic line, accompanied in parallel motion by the *contramestre* at intervals including the unison, 3rd, 4th and 5th. Several couples participate in the dance, forming two lines, men to the left, women to the right, facing the altar. The *mestre* stands in front of the men's line and the *contramestre* in front of the women's. In São Paulo state the dance is divided into five parts. For each part, five or six quatrains (usually in heptasyllabic lines) are sung. Each quatrain is accompanied by corresponding choreographic figures, including shoe-tapping. The prayers (*Salve regina* and an *Ave*

Ex.15 *Dança de São Gonçalo*, São Paulo state (Maynard Araújo, 1964, 2/1967)

♩ = 50

Na ho - rá di Deus cu - me - çu Pa-dri Fii - lio Spri - tu

San - tu Es - ti é o pri - me - ro

ver - su Que pro São Gon-çal' eu can - tu

Maria) are sung in alternation between the *mestre* on the one hand and the *contramestre* and dancers on the other. The last part of each prayer, including the Amen, is sung by all. The first song (ex.15) is typically in *AABB* form, *A* corresponding to the first two lines of text and *B* to the last two. The most prominent characteristics of this song (also applicable to Luso-Brazilian singing in general) include: predominance of parallel 3rds, transposition to the upper 4th for the *B* section, anacrusis and isometric phrase structure, and medium melodic range. The *Salve regina* melody is sung monophonically in a responsorial fashion (ex.16). The *Ave Maria* collected in São Paulo

Ex.16 *Salve regina* from *dança de São Gonçalo* (Maynard Araújo, 1964, 2/1967)

Sal - vi Ra - i - nha, Mãi de Mi - se - ri - cor - de.

(ex.17) is typical in its conjunct motion and its rhythmic figures, but atypical in its asymmetrical phrase structure. In most of the São Gonçalo dances (whether from Piauí and Maranhão or Minas Gerais and São Paulo) percussion instruments are rarely used; they are considered unsuitable because the São Gonçalo dance is a 'dance of respect'. There is no set date for the performance of the dance. Generally, it results from a thanksgiving to a saint in a house or church. In Goiás state, the accompanying ensemble features violin (*rabeca*), *violas*, guitars and *berimbaus*.

Ex.17 *Ave Maria*, from *dança de São Gonçalo* (Maynard Araújo, 1964, 2/1967)

A - ve Ma - ri - a chei - a de gra - ça o Se - nhor é con -

- vos - co ben - di - ta sois en - tre as mu - lhe - res ben - di - to é o

fru - to de vos - so ven - tre nas - ceu Je - sus.

Dances and processions for the Holy Cross originate in the Iberian tradition. The whole festivity, which takes place in May, includes secular and religious events, the latter including prayers and the dance known as the *dança de Santa Cruz*. Crosses are displayed near the entrance door of each house of a village or town and the dance is performed in front of these crosses. While *mestre* and

Ex.18 Greeting song from *dança de Santa Cruz* (Maynard Araújo, 1964, 2/1967)

(♩ = 90)

Deus te Sal - ve ca - sa san - ta On-de fi - zes - te mo - - ra - da, O ca - sa San - ta on - de fi - zes - te mo - ra - da, ói

Ex.19 Accompaniment to the different sections of the *dança de Santa Cruz*

VIOLA (Song)

VIOLA (Dance)

VIOLA (Round-Dance)

RECO-RECOS:

TAMBOURINES:

PUÍTA:

contramestre with their *violas* lead the singing, they are accompanied by two *adufe* (tambourine) players, and sometimes even by an additional *cuíca* and *güiros*. All the percussionists also sing. The dance is a circle-dance arranged in two rings, each headed by a *viola* player. Men and women take their position in each ring without any predetermined order. In São Paulo state, where the dance is most widespread, the musical sequence is in three parts: the 'greeting', the round-dance itself, and the closing 'farewell'. Ex.18 illustrates a greeting song. A particularly characteristic feature of *caipira* (from the interior of São Paulo state) singing is the final interjection (shown in the last two bars) in which both dancers and audience participate. Most of the songs used in the dance and 'farewell' portions of the festivity are similar in melodic contour and rhythm. The rhythmic accompaniment of the *violas* and *adufes* varies slightly from one section to another, as shown in ex.19.

Both the *dança de Santa Cruz* and the *dança de São Gonçalo* frequently end with the performance of the *cururu*, a religious dance, which is generally performed at night, and accompanied by *desafios*, songs with improvised texts (see §(iv) below). Although improvised, these songs follow a given model referred to as *carreira* or *linha*. Here the *viola* is again the essential instrument. The *desafios* are not exclusive to the *cururu*, but the religious content of the song texts seems to be peculiar to that dance. There is a general view, advanced by Mário de Andrade, that the *cururu* was originally an indigenous dance adopted by the Jesuits in the late 16th century in their missionary work among the Indians. *Cururu* is believed to be a Tupi-Guarani word meaning 'toad', perhaps alluding to certain jumping figures of the dance. The dance takes place in a room adorned with an altar; it is a round-dance, in which the participants follow the musicians (*viola*, tambourine and *reco-reco* players) in the circle. In the middle of the circle stands the *pedreste*, whose function is to initiate the singing, the first part of which consists of *toadas de licença* (songs of permission, or entrance songs), followed by songs of praise to the saints on the altar and to the owner of the house. The *pedreste*, however, does not participate in the alternate singing between the *cururueiros*. The second part involves the singing of *carreiras* or words serving as models for rhymes, frequently suggested by the *pedreste*. The improvised lines may have a secular or religious character. The most frequently used *carreiras* include 'Divino, Senhor Amado' or 'Sagrado, Jesus Amado, Cruz Pesada, Nosso Senhor' and 'São João'. It is up to the *pedreste* to indicate to the two or more improvisers when a subject seems to have been exhausted. Since the singers' attention is concentrated on improvising the text, the melodies of the *cururu* songs tend to be simple, strictly tonal, avoiding chromaticism, and rhythmically regular in binary (2/4) time. The melodic range is small and melodic contour fairly homogeneous, consisting primarily of conjunct degrees with many repeated notes. The singing is always in duet between the *canturião* (the main singer) and his *segunda* (or assistant) who echoes almost simultaneously the improvised words of the *canturião*. Thus parallel singing in 3rds (ex.20) is a constant feature of the *cururu*. The instrumental accompaniment, which includes the *viola*, played *rasgueado* (strumming), *rabecas* and *reco-recos*, stresses dotted rhythms and syncopations.

The *cateretê* or *catira*, a dance of probable Indian origin used for conversion purposes by the Jesuits, is another popular religious dance. It is found in the states of Rio de Janeiro, Minas Gerais, São Paulo, Mato Grosso, Goiás and several north-eastern states. Two *viola* players and an even number of exclusively male dancers participate. In certain communities only female dancers are present. The dance takes place generally at night and indoors. Once more the *mestre* and *contramestre* sing in duet. Typically the singing is accompanied by regular hand-clapping and shoe-tapping. The choreography comprises

Ex.20 *Cururu*

♩ = 116

O - ra vi - va o - ra vi - va meu san - to

O - ra vi - va o - ra vi - va meu san - to

Ó meu san - to São Jo - ão ai

Ó meu san - to São Jo - ão ai ai

Ex.21 *Cateretê*, dance-song (Maynard Araújo, 1964, 2/1967)

(a) ♩ = 138

Sa - i da con-so - la - ção Sem des-ti - no sem ten - ção As mo-ças de So - ro - ca - ba o - lhos de ja - bu - ti caba

(b) Hand-clapping:

(c) Shoe-tapping: or

four main sections: two facing rows headed by each *viola* player; an orderly circling around of all participants; a crossover from one row to the other; and finally the hand-clapping and shoe-tapping figures. The songs are known as *moda-de-viola*, that is, they are narrative and historical in character, always in parallel 3rds and most of the time in a 2/4 metre, with frequent syncopated figures or triplets (ex.21).

The fandango, although a well-known Spanish dance, has been cultivated in Portugal since the 18th century or earlier. In the Brazilian southern states (especially in the Ubá cultural area) the term 'fandango' is used generically to designate popular revelry with dances. Thus in Rio Grande do Sul dances associated with the fandango include the *anu*, *balaio*, *chimarrita*, *chula*, *pericom*, *rancheira de carreira*, *tatu* and *tirana*. They are all round-dances with hand-clapping, shoe-tapping and finger-snapping. Often castanets are used by female dancers. The songs of most of these dances present the same basic characteristics observed in other dances of Luso-Brazilian folklore, in particular singing in parallel 3rds, as illustrated in ex.22, as well as conjunct, sequential and continuous descending melodic motion, the isometric rhythmic formula with syncopations and feminine cadences and the alternation of stanzas and refrain. The *viola* is the main accompanying instrument, with an *adufe* and *pandeiro* stressing the rhythm. In Rio Grande do Sul, the accordion, locally called *gaita*, tends to be the main melodic instrument.

In the northern and north-eastern provinces the term 'fandango' designates a dramatic dance, otherwise known as *nau catarineta* or *marujada*.

The most widespread dance of the fandango in the São Paulo hinterland is the *cana-verde*, also known in Minas Gerais and Rio de Janeiro. It originated in the Portuguese *caninha verde*, although it is quite different in character. Generally the dancing and singing are accompanied by *violas*, *reco-reco* and tambourine. The song texts in quatrains of heptasyllabic lines and the melodies often starting on an anacrusis are clearly Portuguese traits. Duple metre and eight-bar phrases predominate in the *cana-verde* songs. The rhythmic structure tends to be very regular, with occasional syncopations.

(iii) Bailados or dramatic dances. 'Dramatic dances' is a term used by Mário de Andrade (1959, 2/1982) for all dances that develop a dramatic action and for collective (group) dances that 'conform to the formal principle of the suite, that is, the musical work formed by a series of several choreographic parts'. In the late 1940s, Brazilian folklorists also introduced the terms *folguedo* and *auto* to designate these dances. Most such dances or *bailados* were probably introduced or developed by the Jesuits during their missionary work. Thus the subject matter of most dramatic dances is conversion and resurrection. Conversion is the main theme of such dances as *congada*, *marujada* and *moçambique*; while *quilombo*, *cayapó*, *guerreiros*, *cabocolinhos* and *lambe-sujo* are concerned with resurrection. Both themes, however, are found in some *congadas* and *marujadas*. Although religious in subject matter, these dances include non-religious *dramatis personae* and secular action. The most general native categories of such dances permit a division into three groups: the *baile pastoril*, already mentioned as part of the Christmas cycle of folk feasts; the *cheganças*, used to celebrate Iberian traditions of fights between Christians and Moors and events from Portuguese seafaring history; and the *reisados*, of varying regional meaning, associated mostly with the Christmas and the Epiphany period. *Bumba-meu-boi*, the last dramatic dance of the *reisados* cycle, is the only one truly alive in modern Brazil.

Some dramatic dances are known throughout the country while others are specific to certain regions. In addition, they cut across ethnic boundaries, because as a form of popular theatre developed by missionaries for instructional purposes they affected Amerindians, black slaves and mestizos throughout the colonial period. Indeed their main characteristics combine Iberian and African traditions with Amerindian recollections. With the exception of the *baile pastoril*, women do not participate in most dramatic dances.

Most *bailados* comprise two major parts: a danced parade and a dramatic representation referred to in some dances as *embaixada* ('embassy'). Both parts include singing and dancing. The *maracatu* and the *taieiras* of the north-eastern coastal area, however, omit the *embaixada*.

In spite of black participation in the *congada* dance (also known as *congos*) and the presence of remnants of customs from the slavery period, such as the coronation of black kings, the *congada* is not considered to be of African origin but simply an adaptation by the catechist of the *Chanson de Roland*. Throughout Latin America medieval epic poems came to be transformed into folk dramas in the old Iberian tradition of popular theatre. The *congada* is thus based on the traditional battles between Christians and Moors. As observed in the state of São Paulo, *congadas* often take place at the celebration of festivities such as the feast of the Divine Holy Spirit (in the last few days of June). They include greeting songs of the 'Congo' groups, parade of the 'battalions' of the *congada* and the representation proper. The *dramatis*

Ex.22 Fandango, São Paulo state

♩ = 126

De man-hã mui-to ce - di - nho Que meu ros-to fui la - vá. etc

personae are numerous. The central characters are the King of Congo or Charlemagne, the General of the Moors, the first and second secretaries, the Moor Ferrabrás, the Christian Duque, Roldão, the prince and the ambassador. The representation is developed in memorized spoken parts as well as solo, duet and choral numbers. Drums accompany the various songs and dances of the ceremony, providing the general rhythm shown in ex.23*a*. In some *congadas* from São Paulo a small portable marimba is used in conjunction with an *atabaque* and a *tamborim*. *Violas* and *rabeca* (fiddle) complete the accompanying ensemble. Responsorial singing predominates. The chorus often includes young boys' voices (an octave higher than the men's). Falsetto singing is quite frequent. There is parallel polyphony in 3rds in many songs. Exx.23*b* and *c* illustrate two songs of *embaixada*, the first one used after the defeat of the Moors, the second to celebrate peace on the occasion of the conversion of the Moors. It is common also to hear songs of praise to St Benedict and St Raphael, the former being the traditional patron saint of Afro-Brazilians.

The *marujada* (or *nau catarineta*), a *bailado*, is known throughout the country by a variety of names, including the erudite terms *chegança* or *chegança de marujos*, rarely used by the people themselves. The *marujada* dramatizes the struggles of the Portuguese in their conquest of the sea, and originates from the period of maritime exploration (late 15th and early 16th centuries). This tradition was transferred to Brazil where an associated song repertory developed, and the dance is still performed in a limited number of rural communities in the northern or south-central regions. The sequences of songs and their melodic traits are fairly homogeneous. In São Paulo the dance was observed during the 1950s and 60s in two coastal towns only. The large number of characters includes a general or admiral, an English captain, a priest, a Moorish king, a prince, a pilot, commanding officers etc. All wear uniforms for the dance. Christians (also called Portuguese or sailors) and Moors (the infidels) are also represented, showing the syncretism of various Iberian traditions. The accompanying instruments are percussion (snare drum and a larger double-headed drum) and fiddles. The singing alternates between soloists (main characters) and chorus (sailors and infidels). The various 'journeys' of the dramatization include different types of song and spoken dialogue. The first 'journey' is a parade of all the participants hauling a large ship, mounted on wheels for the occasion. Sailor songs (some of Portuguese origin) praising their courage, or warning against pirates and Moors, form the repertory of that first 'journey'. *Loas* and *romances* (respectively, praises and ballads) are either recited or sung in the remaining 'journeys'. One of the journeys of the *marujada* depicts a scene of hunger on board. The sailors deplore the situation and sing a celebrated song *Triste vida dos marujos* (ex.24), so well known that it even appeared in print around the middle of the 19th century. The melody is typical of Portuguese folksong in its 6/8 metre, isometric rhythm, minor mode, range and contour.

As observed in the state of Bahia, the *marujada*, performed entirely by Afro-Brazilians, stresses responsorial performance style, with harmonized choral responses (a typical Luso-Brazilian tradition) from singers accompanying themselves with small hand drums. Despite its name, the music accompanying the *moçambique* dance has no African traits and its origin is obscure, although some scholars believe it is of Afro-Brazilian provenance. In northern Portugal there were formerly festivities honouring Our Lady of Rosario, during which blacks danced in front of the church and in the streets, with decorated sticks in their hands, like the present-day Brazilian *moçambiqueiros*. These are predominantly black groups dedicated to the cult of St Benedict (they called themselves 'companies of Moçambique'), performing their dance during the feasts of Our Lady of Rosario and the Divine Holy Spirit. In the 1930s, Mário de Andrade (1959) observed that the *moçambique* had no dramatic action, and in this respect was like the *maracatus* from Pernambuco. Subsequent field studies in the 1940s and 50s, however, have revealed *embaixada* among several 'companies of Moçambique', most likely as the result of fusion with elements of other dramatic dances. Choreographically it resembles the battle dances of the *congadas*. In São Paulo the dancers in opposing lines include stick-fight dancing among the soloists and among all those in the opposing lines. There is responsorial

Ex.23 *Congada*

(a) rhythmic accompaniment

(b) *Embaixada*, after defeat of the Moors

Soloists

Fe - rra - bras vai in - du pré - su

Por sé un gran - di ra - len - ta - um

Chor.

etc

Er - li vai nus pé du ré - is

Ôi Ê - li vai pi - di per - dã - um

(c) *Embaixada*, celebrating peace after conversion of Moors

♩ = 126

Va-mos nóis fa-zé a paz é do rei cum o ge-ne-

-rá é do rei cum o ge-ne-rá.

Ex.24 *Triste vida dos marujos*, from *marujada*

Tris - te vi-da dos ma - ru - jos__ Qual de - las a mais can-

-sa - da__ Que pe - la tris-te sol-da - da Pas-sa tor-

-men - tos Pas-sa tor-men-tos - Dão dão!

singing between the leader of the dance and the remaining dancers. Percussion dominates the accompanying ensemble. The instruments include snare drum, *reco-reco*, *xique-xique* (rattles) and *cuíca*, in Minas Gerais; in São Paulo the largest ensembles of *moçambique* groups include *violas*, guitars, *cavaquinhos* and fiddles, in addition to tambourines and several rattles of the *chocalho* types. The dancers often wear jingles (known as *paiá* or *pernamguma*) on their feet or legs. The fighting sticks may also have a rhythmic function. Some 'companies' seem to follow a certain order in the presentation of their songs, called *linhas*, or *pontos*.

The *bumba-meu-boi* (or *boi-bumbá*) is the most characteristic *caboclo* (mestizo) dramatic dance. Because its central figure is a bull (*boi*), some have interpreted it as a totemistic retention of Amerindian or African cultures. Others have attributed its origin to the old European folk tradition of the bull and donkey in the Nativity scene. Known mostly in the north-east (where it is the most popular dramatic dance) and in the Amazon regions, it is performed during the Christmas season and the St John cycle, respectively. The main characters include the bull, whose head is made of cardboard and worn by a dancer; two or three cattle herders (one of whom, Mateus, is always black); the captain; and a black woman, Catarina. Other animals and fantastic creatures take part in the representation. Only characters representing humans sing. Small ensembles comprise *viola*, guitar, *cavaquinho*, accordion, piccolo, fife, clarinet, fiddle and percussion such as *zabumba*, tambourine, *ganzá* and maraca. A female chorus introduces and dismisses the characters. Unlike those in most *bailados*, the vocal parts are generally taken by women. Before the drama begins conventional songs of praise are presented. According to Mário de Andrade (1959), the dance includes both fixed elements consisting of the entrances and dances of the main characters, including the bull, and variable elements, being those of the secondary characters. Specific songs, often similar to cowboys' chanting while herding cattle, are sung to call the bull. Most of the *bumba-meu-boi* songs exhibit some of the more characteristic elements of mestizo folk music, as in ex.25, which accompanies the dance of the bull: four-bar phrases, descending motion ending on the dominant, isometric rhythm and syncopations. The *bumba-meu-boi* is perhaps one of the most nationally widespread of the extant dramatic dances. From its figures, costumes, song texts and musical style to its historical evocations and connections, it is the most aesthetically and socially significant folk dramatic expression of Brazil. Several *reisados* (*pastorinha*, *zé-do-vale*,

Ex.25 *Bumba-meu-boi*

Eh boi bo-ni - to Eh bum - ba Boi De-sen-ga- no Eh bum - ba
Meu boi bo-ni-to Boi a le-gri-a Es -
- trê-la do Nor - te Fu-lô do di - a Euá Eh
bum-ba Fol- ga meu boi

cavalo marinho, *burrinha* and others) have been incorporated into the *bumba-meu-boi*.

Other dramatic dances of indigenous origin, but now rarely performed, include the *caiapó*, *cabocolinhos* and some with clearly African features such as the *taieira* (still known in Sergipe), the *quilombo* and the *lambesujo*, all more specifically from the north-eastern states.

(iv) Song genres. There is a large repertory of monodic songs with a variety of functions in Luso-Brazilian folk music, such as work songs, street-vendors' chants, ballads, love-songs, lullabies, children's songs and laments for the dead. Only a few will be described.

The word *romance*, of Iberian origin, designates narrative poetry or singing in general. Brazil inherited a rich Iberian *romanceiro*, or ballad repertory, the majority dating from the 16th and 17th centuries. These ballads seem to have originated mainly in the Minho region of Portugal. They are often used as lullabies, children's game songs, and *modinhas*. These song genres therefore share many musical traits with the Iberian *romances*, such as predominating triple metre and minor mode, literary origin, traditional song texts set in quatrains and heptasyllabic lines with consonant rhymes. Ex.26, collected in

Ex.26 *Romance*, São Paulo state

(♩ = 116)

An - da - va do - na Ju - lia - na No jar -
- dim a pas - se - ar, Com pon - tes de - ou - ro na
mão Seus ca - be - los a pen - te - ar.

1949 in São Paulo state, illustrates the 'Bela infanta' theme common in the Iberian ballad. Notable features are the anacrusis and the symmetrical phrase length corresponding to each line of the quatrain. Ballads which deal with animals or celebrated outlaws are quite common, especially in the north-eastern regions. In the *romances* concerning the *cangaceiros* (north-eastern bandits) the strength and courage of the characters are always particular subjects of praise. The narrative in such ballads is told in the third person. In the animal cycle, however, the animal is personified and becomes the story-teller. In the *romance* of the bull Surubim (ex.27) the rhythm, with

Ex.27 *Romance*

♩ = 76

its syncopations, triplets and dotted figures, is more clearly Brazilian, though it retains some Iberian melodic features.

Many other forms of narrative singing, such as the *modas*, *modas-de-viola*, *abecês*, *décimas* or *xácaras*, are closely related to the Iberian ballad. The *moda* and *moda-de-viola* are sung as duets in parallel 3rds with *viola* accompaniment. The singers (*modistas*) are also *viola* players. One of the main differences between the southern and northern *modistas* is that the latter, as part of the *cantoria* (singing contest) tradition, tend to rely more on

improvisation. In addition, the southerners tend to use falsetto more frequently.

The genres known as *desafio* and *embolada*, although often appearing as part of dances, are more properly song types. *Desafio* (literally 'challenge') is a song genre (also common in southern Europe), in which two or more singers compete to show their skill in improvisation. The contest lasts until one of the singers can no longer respond or gives up. Text improvisation is considered the primary point of interest of the *desafio*, while the melody is subordinate. The textual form is generally the quatrain, the last line of which often becomes the first of the respondent's quatrain. The melodic structure of *desafios* tends to be simple, with melodic sequences and isometric rhythm, to allow proper attention to text improvisation and delivery. *Desafios* are particularly popular in the north-eastern hinterland, the area of *cantoria* (singing contest) *par excellence*.
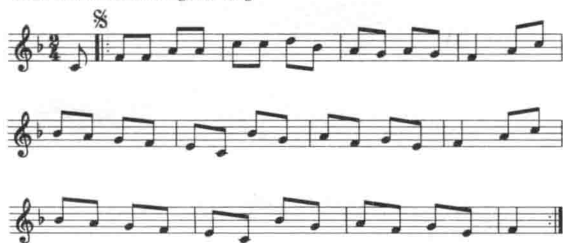
Embolada, a musical-poetic form often associated with northern dances such as the *cocos*, alternates a fixed refrain with stanzas (sometimes improvised). It consists of a recitative-like melody with small intervals, repeated notes and small note values. The text, often comic and satirical, stresses onomatopoeia and alliteration which, with a fast tempo, enhance the rhythm of the song. The *embolada* is also frequently associated with other contexts involving singing but not dance, such as the *desafio*. A large repertory of children's game songs is found throughout the country. Many have retained Portuguese, Spanish and French melodies. One of the most traditional round-games is the *ciranda* or *cirandinha*, similar to the 'Ring-a-Ring of Roses' game, accompanied by the melody shown in ex.28, known with slight variants in both Brazil and Portugal. Other songs for round-games exhibit more typically Brazilian traits such as systematic syncopated rhythm.

Although the modern age of machinery has partially modified the custom of singing at work, radio music often taking its place, some work songs continue to be sung. The *aboios* (cattle herding songs) are quite widespread, as are the songs of river-boat workers, fishermen and those who work on rice, coffee and cotton plantations.

There are two types of *aboio*: the *aboio de roça* and the *aboio de gado*. The former is always sung in duet, to a text in the form of statement and answer, when one or more cowboys lead the herd and the others follow behind it. The latter is a solo song, sung to a single syllable, to quieten the cattle in the corral. The north-eastern *aboios* are characterized by ornamental melodic lines, wide range and frequent use of falsetto.

Of the various death rites, the *velório* or wake is the most important. In the northern states wake songs or laments are known as *incelências* or *excelências*, and are of Portuguese origin. They are sung around the dead body

Ex.28 Children's round-game song



and are believed, in some areas, to help the departed enter heaven. Up to 12 lines are sung, unaccompanied and generally in unison. Wake prayers, however, such as those for cleaning and dressing the corpse, are in parallel 3rds. Other wake songs function as a 'farewell' to the dead.

4. AFRO-BRAZILIAN FOLK MUSIC TRADITIONS. The main geographical zones of Afro-Brazilian culture include the states of Pernambuco, Alagoas, Sergipe, Bahia, Espírito Santo, Minas Gerais, southern Goiás, Rio de Janeiro and northern São Paulo. It is practically impossible to point out specific African cultural origins of most Afro-Brazilian musical genres, since several African cultures were in close contact from the outset of the slave trade. It is generally recognized, however, that most Afro-Brazilian secular music is of Bantu origin, while Yoruba and Fon influences are particularly noticeable in religious beliefs and music. Just as blacks participate in most of the dramatic dances already described, there are likewise specifically black festivities in which mestizos and whites also take part. While black music in Brazil has stylistic features which can be traced to West Africa, the actual repertories were, in all probability, created locally. African counterparts have been found for only a few religious melodies, though it is possible that Brazil may have retained African songs which have since disappeared in Africa itself.

In spite of its heterogeneous cultural origins, black folk music in Brazil became homogeneous during its four centuries of history. What developed during the slavery period into a new black culture resulted from the conditions of plantation slave quarters. The new form of black and anti-white solidarity which emerged out of these conditions helped to preserve cultural traits that still survive. Thus religious beliefs and practices in Brazil are still the most truly 'African' to be found in the Western hemisphere.

(i) Dances and dramatic dances. The black contribution to and influence on Brazilian folkdances is paramount. This is reflected not only in the large number of Afro-Brazilian dances, both rural and urban, but also in the assimilation and resulting transformation of European dances. Choreographic elements of such dances include round formation, usually with soloists, and a particular trait known as *umbigada* (from Portuguese *umbigo*: 'navel'). This is an 'invitation to the dance' symbolized by the touching of the couples' navels. It may be taken as an indication of the origin of the dances.

Because music and dance are often inseparable the name of a dance is also applied to the music it accompanies, thus becoming a generic term, of which *batuque* and samba represent the most obvious examples. Both have come to designate genres of secular dance and music of Brazilian blacks. The *caxambu*, *jongo*, *côco*, *baiano (baião)* and formerly the *lundu* and *sarambeque*, with numerous regional names, are among the most important other dance genres. Generally considered a round-dance of Angolese or Congolese origin, the *batuque* is no longer performed and the term has acquired the more general connotation of Afro-Brazilian dance accompanied by heavy percussion. In São Paulo state it is a dance of Afro-Brazilian fetishistic cults, without any apparent liturgical function. The accompanying instruments include drums (*tambu*, *quinjengue*) and rattles (*matraca*, *guiaiá*). The dance itself is not a round-dance, but consists of *umbigadas* between two facing lines of

dancers, males on one side, females on the other. Individual couples dance between the rows. Responsorial singing accompanies the dance. The singers are called *modista* or *carreirista* according to the type of song they improvise. The *modista* sings quatrains referring to community events or gossip, while the *carreirista*'s songs, called *porfias*, are hostile and challenging. Improvisation and responsorial singing are not necessarily opposed practices, since the chorus tends to repeat literally or with slight variants the improvised two lines of the quatrain. Before the dance begins, the song is rehearsed collectively for 10 to 20 minutes. In addition, the *modista* or *carreirista* and the chorus all consult together regarding the general outline of song text and method of performance.

There are many varieties of samba. As a folkdance it has lost its former importance in most parts of the country, having been replaced by the urban samba. The folk samba in the southern-central regions is known as *samba-lenço*, *samba de roda* and *samba campineiro*. The *samba-lenço* involves dancers with a kerchief in their hand; the choreographic arrangement is similar to that of the *batuque*. At the beginning of the dance two singers, accompanied on snare drums and tambourines, sing in parallel 3rds. The songs are usually eight bars long, in duple metre, with an anacrusis, a range of up to an octave, descending motion with repeated notes and isometric rhythm (ex.29). Syncopations often associated with black music prevail here in the accompaniment alone. Song texts are in the form of quatrains.

Ex.29 Samba

♩ = 138

A vi - da de cam-po Lar - go é u - ma vi - da di - ver- - ti - da tem o cra - vo na en - tra da tem a ro - sa na sai - da

The *samba campineiro* was studied by Mário de Andrade (1937), who preferred the simple designation 'Paulista rural samba'. Andrade observed that in São Paulo the samba is defined by its choreography rather than by its musical structure. This dance does not include the *umbigada* and is thus essentially collective in character. Apart from the instrumentalists (who also dance) the participants are women. The main instrument is the *bombo* (large drum), often accompanied by tambourine, snare drum, *tamborim*, *cuíca*, *reco-reco* and *guiaiá*. Structurally this samba shows the following traits: arched melody in 2/4 metre; characteristic rhythmic figuration (ex.30); strophic form and variable text form; repetition

Ex.30

etc

of words or lines to conform to the melodic length; and relative importance of improvisation.

The *samba de roda* in São Paulo has lost its former importance, but in the north-eastern region (especially the state of Bahia) it is still the most popular type of folkdance. As the name indicates, it is a round-dance involving soloists; its function is purely recreational. The instrumental ensemble includes *atabaques* played with the hands, tambourines, cowbell and occasionally guitars. Traditionally singing precedes the dance itself, but the song has now become an integral part of the dance. The most typical *samba de roda* songs display an unmistakably Brazilian flavour, characterized by four- or eight-bar phrases, repeated notes, isometric rhythmic figures and abundant syncopations in the accompaniment. The tunes frequently end on the mediant or dominant. Two different types of *samba de roda* are shown in ex.31.

Another genre of samba particular to the Bahian region (specifically the *recôncavo*, the area around the Bay of Todos os Santos), is the *samba de viola*, studied by R.C. Waddey and T. de Oliveira Pinto. As the name indicates, the *viola* is the main instrument. The presence of this instrument in a most typical Afro-Bahian genre, performed by Afro-Bahians, shows that the instrument of Portuguese origin has become equally Afro-Brazilian. The Bahian *viola* is hand-made in two sizes: three-quarter (90 cm long) and the *machete* (76 cm long), both with five double courses of metal strings. As a rule, the percussion of the ensemble includes two ot three tambourines, a small drum and sometimes the *prato-e-faca*, a common plate (preferably enamelware), held in one hand and scraped with a table knife. Instrumentalists (all male) also participate in the singing. The songs (both melodies and song texts are referred to as *chulas*) are performed in parallel 3rds and in a very high tessitura. The dancers tend to be exclusively women.

Jongo, a dance of African origin (from Angola according to some authors), survives in a few places in the southern-central states, where there was formerly a large black slave population. It is social and recreational. Men and women participate in both solo dancing and round-dancing (always anticlockwise). The singing and the texts are referred to as *pontos*, as in several Afro-Brazilian religious groups. The dance is usually accompanied by the same instruments used for the *batuque* and the rural samba. In São Paulo state the singing is performed by a *cantador*, sometimes helped by a second voice (in parallel 3rds), and answered by the chorus consisting of the dancers themselves. Most of the *pontos* seem to be improvised; these include the *pontos de desafio* (challenging songs) with enigmatic texts and the *pontos de visaria*

Ex.31 *Samba de roda*

(a)

(b)

Ex.32 *Jongo* dance-song

♩ = 126

Es-cui-ta bem a - go-ra eu vô fa - lá, Ex-cui-ta

bem a - go-ra eu vô fa - lá oi a fi-lha-do rei-no va-gão trou-xe de

lá, a fi - i - lha-do rei-no va-gão trou-xe de lá

or songs to accompany the dance. *Pontos* may have one or two *voltas* (two-line verses). The most common traits of *jongo* songs include two-bar repeated isometric phrases, prevailing conjunct motion, parallel singing and syncopated percussion accompaniment (ex.32).

The *côco* is a dance of the poorer people in northern and north-eastern Brazil, and is so called because it is commonly accompanied by hand-clapping with hands cupped to create a lower sound, like that of two halves of a coconut shell sounded against each other. Occasionally a drum or a rattle may be used, in which case the dance is named after the instrument: *côco-de-canzá*, *côco-de-mugonguê* etc. In the northern states different names refer to the type of song associated with the *côco*, such as *côco-de-décima*, *côco-de-embolada*, *côco-desafio*. The choreography dictates the alternation of stanza and refrain in the song, as a solo dancer in the middle of the circle improvises a stanza and is answered by the other dancers. A common trait of *côco* song melodies is the peculiar rhythm of short note values (generally semiquavers in 2/4 time) repeated continually, resulting in a sort of *moto perpetuo*.

The *maracatu* dance–procession is specifically associated with Carnival in the city of Recife in Pernambuco. Its origin seems to be related to the festivities for the coronation of black kings, first mentioned in 1711. Formerly *maracatu* was purely religious and was closely related to the Afro-Brazilian cult of Xangô, but this function seems to have been lost, for it now consists of an organized group of Carnival street-dancing merrymakers. The main characters include the king, queen, princes, ambassador, *dama-do-paço* ('court lady') and the *baianas*, or female dancers. The 'court lady' is the central figure of the royal parade, as she carries the *calunga*, a small doll dressed in white, which represents a relic of fetishistic cult and a symbol of authority or priestly power. The various *toadas* (songs) of the dance and procession frequently allude to African deities. Songs and dances are related to the *calunga* on which the attention of all participants is focussed. The accompanying ensemble consists of percussion instruments, various types of drum (*tarol*, *caixas*, *zabumbas*) and the *gonguê* or *agogô* (cowbell); the different timbres enhance the polyrhythmic texture of the ensemble. The rhythm of the songs also displays systematic syncopation, as illustrated in ex.33. Probably of similar origin to the *maracatu* is the *afoxé* from Bahia which, however, retains more clearly African elements, such as singing in Yoruba language (Nagô), and typically Afro-Brazilian ritual practices in the preparation of the dance-parade.

Although considered primarily as an athletic game and a martial art by some authors, the *capoeira angola* – a mock fight involving several dance figures – also has ritual overtones. Most *capoeiristas* (fighters) are cult men and observe their prescribed ritual behaviour in the practice of *capoeira*. The various dance figures or 'strokes' are accompanied by songs in responsorial fashion and by an instrumental ensemble consisting of two or more *berimbaus* (musical bows), *caxixi* (basket rattle), *reco-reco* or *ganzá*, tambourines and conga drum. Specific rhythmic patterns, with names such as *São Bento grande*, *São Bento pequeno*, *Benguela*, *Cavalaria*, *Santa Maria*, *Angola* etc., correspond to specific 'strokes' of the dance. About 139 songs of the *capoeira* game have been collected in Bahia, but not all belong to the traditional repertory of the dance, many having been borrowed from children's round-game songs or *samba de roda* song repertories. In these songs it is not uncommon to find the same type of syncopation applied to both vocal line and instrumental accompaniment. In the latter, the harmonic support of the musical bows is notable; since each instrument is capable of producing two adjacent notes, three bows can provide parallel harmonies repeated at will (ex.34). In the 1960s *capoeira* performances were limited to about a dozen songs, as the performance venues became restricted

Ex.33 *Maracatu*

Baianas

Voice

GONGUÊ

TAROL

CAIXAS

ZABUMBAS

Ex.34 *Capoeira angola*

♩ = 100

SOLO CHORUS

Es-ta co-bra te mor-de Si-nho São

3 BERIMBAUS

TAMBOURINE

SOLO

Bent' Oi o bo-te da co-bra

to restaurants and other tourist attractions. Another Afro-Brazilian fighting dance is the *maculelê*, strongly reminiscent of black African stick-fighting dances. The sticks are used as mock weapons and as a percussion instrument.

(ii) Song genres. It is difficult to isolate specific song genres peculiar to the Afro-Brazilian cultural heritage. Most of the songs described in §3(iv) are also sung by blacks and mestizos. In addition, there are a few song genres that are autonomous, that is, existing outside their function in a given dance or dramatic dance. Among these song types are work songs, lullabies and, above all, songs related to Afro-Brazilian religions. Fishermen's songs in the fishing area of the north-eastern coast reveal some stylistic traits which could be attributed to an African origin. These include pentatonic scales, E modes, descending or undulating melodic movement and frequent syncopations. The songs of the *puxada da rêde* or *xaréu* (the pulling of the fishnet), on the other hand, have the same general characteristics observed in Brazilian mestizo music. Ex.35 shows the same anacrusis, repeated notes,

Ex.35 Fishermen's song

isometric rhythm and tonal feeling of so many other song types mentioned above.

(iii) Religious music. The extremely rich and varied repertory of religious music is primarily of Afro-Brazilian origin. Although it is in a sacred context that African musical elements are most strongly preserved, syncretism has affected not only religious beliefs and practices but also the music associated with them. Among the most African cults are the Ketu (or Nagô) and Jesha (Yoruba), the Gêge (Fon of Benin) and the Congo-Angola, found in the northern and north-eastern states. The least African groups are the Caboclos (derived from some Amerindian beliefs combined with those of other cult groups), Pajelança, and the Umbanda and Quimbanda, found mainly in the central and southern regions, though Umbanda has now penetrated practically everywhere.

Candomblé is the term used specifically in Bahia to designate various religious groups of African origin. As a result of the contact of several prevailing African cultures in Bahia, *candomblé* became a sort of cultural synthesis of the West African mythological world. Most *candomblé* houses in Bahia worship the major Yoruba and Fon deities (*orixás* and *voduns*) as opposed to the West African practice in which a religious centre (and sometimes an entire village) is dedicated to the worship of one particular *orixá* or *vodun*. The earliest establishment of the Yoruba slaves' religious organization in Bahia is difficult to determine accurately. According to local oral sources it was around 1830 that the first cult centre was founded in Salvador by three African priestesses. This centre, of Ketu affiliation, was known as Ilê Iyá Nassô, and from it originated the largest and best-known houses of worship during the 20th century, especially the Engenho Velho (also known as Casa Branca), the Gantois, Ilê Axé Opô Afonjá and the Alaketo.

The most obvious stylistic trait common to the music of all these groups is monophonic singing and the predominant use of call and response patterns. In addition, the singing is accompanied by an ensemble usually consisting of three drums (*atabaques* of varying sizes) and an *agogô* (cowbell) or a shaken rattle. Leader and chorus often sing the same tune, sometimes related tunes. Quite often soloist and chorus overlap. Melodies are often

Ex.36 Afro-Brazilian cult song

LEADER

AGOGÔ

RUMPÍ & LÊ

RUM

CHORUS

LEADER

Ex.37 Some schematic basic patterns in *candomblé* drumming

Avaninha

Agogô
Rumpi & Lê
Rum

(1) The duple triple ambivalence is subtle,

e.g.,

sometimes sounds like:

Toque de Iansã

The *bell* pattern often approaches the triple feel, as for example:

The *rum* also gets into a duple feel, like the *bell*:

Agogô
Rumpi & Lê
Rum

Bravum

Agogô
Rumpi & Lê
Rum

Opanijé

Agogô
Rumpi & Lê
Rum

anhemitonic pentatonic in the most traditional repertories, and diatonic (heptatonic) in the most acculturated ones. The ranges of the melodies are not uniform. The Gêge and Ketu cults of Bahia, for example, have many songs with a wide range of more than an octave, while those of the Angola and Jesha cults in the same area average less than an octave. Melodic contours tend to be descending in all repertories, with undulating movements also characteristic of the Ketu and Gêge repertories. Almost all the songs in all the groups are strophic.

Cycles of songs are performed in a ritual order, dictated by their function. There are food-offering songs, sacrificial songs, plant songs, initiation songs, death songs etc. A multitude of songs addressed to the many deities of West African mythology form the bulk of the repertories. Song texts appear in many languages, from Yoruba (Nagô), Fon and various Congo dialects to Portuguese, and a combination of all of these.

Drumming constitutes one of the most important musical elements of Afro-Brazilian religious music. Drums are considered sacred instruments and undergo 'baptism' by means of animal sacrifices and food-offering. Since they are believed to have the power to communicate with the deities, the drum's *axé* (or spiritual force) is ritually renewed at least once a year. There is a great deal of drum music for drums alone. Besides providing the basis for the many ritual dances, drum music 'calls' the gods and brings on spirit 'possession'. In the Ketu cult specific rhythmic patterns are associated with certain deities, such as the *alujá* of Xangô, the *opanijé* of Omolú, the *aguerê* of Iansã and Oxossi, and the *igbim* of Oxalá. Cross-rhythms and polyrhythms predominate. The metres are most commonly duple but often also triple, with frequent hemiolas; a subtle duple-triple ambivalence is also characteristic. The master drummer playing the largest drum (*rum*) of the trio improvises upon the characteristic rhythms and at the same time controls the choreographic development of the ritual dances. Exx.36 and 37 illustrate some of the characteristics of Afro-Brazilian cult songs. Few of these songs are known in West Africa, although their style is unmistakably African. Among the most acculturated groups (Caboclo, Umbanda) the repertories seem to be constantly changing and tend to be heavily influenced by urban popular music.

III. Popular music

Since the latter part of the 19th century Brazil has developed one of the richest and most varied and unique traditions of popular music in Latin America. Several trends and genres since the 1960s have become an integral part of the international world music market and have influenced the USA, Portugal and other European countries, as well as some African countries. There is no single Brazilian popular music but various expressions associated with specific social classes, regions and historical periods. The main sources of such musics are predominantly European, Afro-Brazilian and mestizo. Influences from American Tin Pan Alley songs, dance music, jazz, rock and more specific black American genres, as well as Caribbean popular music (especially from Cuba, Dominican Republic and Jamaica) have been felt in Brazil

1. Early styles. The *belle époque* of Brazilian popular music took place in and around the cities of Rio de Janeiro and Salvador, Bahia, from about 1870 to about 1920, when the 1888 abolition of slavery led to wholesale migration from the rural areas to the towns. During this 50-year period, an increasing diversification of musical forms, rhythms and social contexts for popular music consumption resulted in the emergence of the most important vocal, instrumental and dance genres developed during the first half of the 20th century.

Salon music of the 19th century was represented by the sentimental song known as Modinha, the stylization of the *lundu*, an earlier dance of Afro-Brazilian origin, as *lundu-canção* (*lundu*-song) and the adaptation of a number of European fashionable dances, especially the polka, waltz, schottish and quadrille. *Modinhismo* was the term used by Mário de Andrade to encompass the repertory of romantic, sentimental songs of European derivation which remained visible in many subsequent

genres of popular songs. In addition to Domingo Caldas Barbosa, composer of famous *modinhas* and *lundus*, some of the most celebrated 19th-century popular composers included Domingos da Rocha Mussurunga, José de Souza Aragão ('Cazuzinha'), Xisto de Paula Bahia, Francisco Magalhães Cardoso, Joaquim Manoel, José Pereira Rebouças and especially Cândido Inácio da Silva. Their works were frequently performed in the aristocratic salons and in popular theatres (*teatro de revista*) of the period, which represented one of the major venues for the dissemination of popular music among the urban middle class.

From about 1850 the European waltz and polka became 'brazilianized', the former under the influence of the *modinha* and the latter combining with certain rhythmic traits of the *lundu* to form the hybrid *polca-lundu*, the source of the *tango brasileiro* and the MAXIXE. Waltzes, polkas and quadrilles written for the piano were frequently adapted for plays and comedies, notably by the pianist-composer Antonio F. Cardoso de Menezes e Sousa. Likewise, the generic *canção* and *cançoneta* (which represented the lyric, romantic song) was hybridized with tango-habanera rhythmic accompaniment as *tango-cançoneta*. Popular singers of the early 20th century, especially Mário Pinheiro (*c*1880–1923), Baiano (Manuel Pedro dos Santos, 1870–1944), Cadete (Evênio da Costa Moreira, 1874–1960) and Eduardo das Neves (1874–1919), began recording many of these vocal genres, some as early as 1902. Later singer-idols of various songs, operettas and fashionable urban sambas were Vicente Celestino (1887–1968) and Francisco Alves (1898–1952).

The most successful and prolific composer of theatre pieces (operetta, burlesque, vaudeville and musical comedy), polkas, waltzes, songs, *modinhas*, tangos and *choros* was CHIQUINHA GONZAGA (1847–1935), who overcame the prejudices against female musicians and composers both of her family and more generally the period. Together with JOAQUIM ANTÔNIO DA SILVA CALADO and ERNESTO NAZARETH, she contributed substantially to the nationalization of European dances. Her polka *Atraente* (1877), for example, effectively imitated the type of picturesque improvisation associated with popular strolling musicians known as *chorões* ('weepers') and their instrumental ensembles (CHORO). This improvisatory style was made up of typical running figures including broken-chord patterns with repeated notes, descending chromatic notes in the accompaniment and isometric figures. She also systemized the use of the habanera rhythmic pattern, with subtle variations and syncopated patterns (such as the semiquaver–quaver–semiquaver pattern in a 2/4 metre), characteristic of later dance music genres. Chiquinha Gonzaga wrote the first carnival dance of national interest in 1899 for the black Carnival society Rosa de Ouro. This was the march *O abre alas!* which for several decades symbolized Rio de Janeiro's carnival.

It was, however, with the works of the pianist-composer Ernesto Nazareth that a deeper transformation of European dances into genuinely Brazilian popular genres was achieved.

2. URBAN SAMBAS AND RELATED GENRES. Although the first acknowledged successful commercial recording in Brazil of an urban SAMBA is generally said to have been *Pelo Telefone* (1917) by the composer Donga (Ernesto Joaquim Maria dos Santos, 1891–1974), the antecedents of the most typical urban dance–song of Brazil date from the turn of the 20th century. At that time, however, 'samba', as labelled by leaders of small town brass bands, did not differ markedly from the tango or the *maxixe*, except to imply a more systematically syncopated accompanimental rhythm. *Pelo telefone*, a hit of the 1917 Carnival celebration, while registered as 'samba', still had the shuffling rhythmic feel associated with the *maxixe*. It is quite likely that the folk samba, a round dance involving dancing couples performing the *umbigada* in typical round choreographic figures (especially associated with Rio de Janeiro and Bahia), was the model developed in the urban areas. The call-and-response performing style and corresponding stanza and refrain alternation cultivated in the *samba de morro* (from the poor hill areas of the city, known as *favelas*) and the *partido alto* (brought to Rio from Bahia at the beginning of the century) subsequently influenced numerous urban samba styles developed in the 1920s. As a generic type of urban music, the samba is essentially a vocal dance genre, with a few exclusively instrumental subgenres such as the *samba-choro* and *samba de gafieira*. The urban samba became established in Rio during the 1920s, especially through the compositions of Sinhô, (José Barbosa da Silva, 1888–1930), the 'king of samba', Caninha (Oscar José Luiz de Morais, 1883–1961), Ismael Silva (1905–78) and Pixinguinha (Alfredo da Rocha Vianna Filho, 1898–1973). All represented a professionalized group of lower middle-class black composer–performers who were well acquainted with the musical traditions of the poorer sections of the city. Sinhô composed the greatest carnival hits of the late 1910s and the 1920s, such as the sambas *Quem São Eles* (1918), *Confessa, meu bem* (1919), *Fala, meu louro* (1920), *Amor sem dinheiro* (1926), *Ora, vejam só!* (1927) and *Amar a uma só mulher* (1928), in addition to carnival marches. Caninha's sambas *Me leve, me leve, seu Rafael* and *Esta nêga quer me dar* were among the hits of the 1920 and 1921 carnival seasons, respectively. As a composer, flautist, saxophonist, bandleader and arranger, Pixinguinha had an enormous influence. His bands Os Oito Batutas (first organized in 1919), Orquestra Típica Pixinguinha-Donga (1928) and Guarda Velha (1931) brought together some of the best popular musicians of the period and contributed to unique performance styles that became classic. Guarda Velha put more emphasis on brass and achieved a perfect balance between virtuoso solo performances and deeper concern for ensemble playing.

During the 1930s a number of white middle-class professional composers contributed to the development of the urban samba. Particularly significant and creative were Ari Barroso (1903–64), Noel Rosa (1910–37), Lamartine Babo (1904–63) and João de Barro (Alberto Ferreira Braga, *b* 1907, also known as 'Braguinha'). Not only did they all compose sambas and marches for carnival that enjoyed lasting popularity but they also created some of the most famous tunes associated with the sophisticated *samba-choro*, *samba-canção* (samba-song of sentimental character) and ballroom or nightclub sambas. This was the period during which the samba became more diversified as a result of its acceptance by the various local strata. Noel Rosa especially excelled in reflecting some of the typical attributes and feelings of urban popular figures, as in *Feitiço da vila*, *Palpite infeliz* and *Fita amarela*. Among other genres, he especially cultivated and developed the *samba de breque* (*samba

brecado), a subgenre of the urban samba involving everyday colloquial lyrics with a characteristic break (*breque*) and a corresponding interruption of the melodic line, that appears to be extemporized on a humorous or joking note. Notable examples include *De babado*, *Conversa de botequim* and *Três apitos*. The 1930s represented the golden period of the classic urban samba, followed by the creation of other subgenres beginning in the 1940s, such as the strictly instrumental, highly syncopated *samba de gafieira*, created by dance orchestras in *gafieiras* (popular dance halls) and cabarets. While large jazz-like orchestras performing arrangements of classic samba tunes for dance occasions developed in the 1940s and 50s, the influence of modern jazz small combos was particularly felt in the so-called samba–jazz of the 1950s. The best-known performers of the classic commercial samba from the 1930s to the 1950s were Carmen Miranda (1909–55), Francisco Alves, Mário Reis (1907–81), Sílvio Caldas (1908–98), and Elizeth Cardoso (1920–90).

The co-existence of various samba subgenres, from the *samba de morro* and *samba-enredo*, associated with Carnival and the samba school, to the [*samba de partido alto*], *samba-canção*, *sambolero* and *sambalada*, among others, clearly manifested the social acceptance of the samba, in its varied expressions, as the national dance music. It also reflected the strong social stratification prevailing in the large cities of the post-World War II era. In Rio de Janeiro especially, urban geography created a pronounced social separation, with the poor living in the northern areas and hilly ghettos and the rich along the southern beach districts from Leme to Leblon, where the famous bossa nova movement was born in the late 1950s.

3. BOSSA NOVA. It is important to remember that BOSSA NOVA does not constitute a special genre of Brazilian popular music, but rather a characteristic performance style of established genres. The very first recording (1952) in Rio by João Gilberto (*b* 1931), one of the early and most influential bossa nova figures, originally from the interior of the state of Bahia, comprised two pieces in the *samba-canção* genre, composed by musicians of the younger generation. In the late 1950s and early 60s, most of the *bossanovistas* were in their late teens and early twenties and belonged to the middle and upper-middle classes. Their musical tastes gave preference to a combination of *samba-canção* as performed by the great female vocalists Dolores Duran, Maysa and Sylvinha Telles (the creators of the so-called Brazilian blues); the music of various jazz figures, especially the voices of Sarah Vaughan and Ella Fitzgerald, the cool style of Miles Davis and the sophisticated and subtle harmonies of Joe Mooney; and some of the classic sambas of the 1930s. The *bossanovistas* looked to innovatory expressions that would renovate and modernize Brazilian popular music. Young jazz enthusiasts in Rio and São Paulo were involved at that time in the creation of a 'samba jazz' tradition, in a jazz combo format, which represented a natural ingredient of the bossa nova movement. This was not, however, a simple imitation of American jazz or, as José Ramos Tinhorão has reiterated since 1966, the capitulation of Brazilian musicians faced with international market pressure for fashionable and commercially viable genres and styles. To interpret bossa nova as a repudiation of the heritage of the popular samba and the result of socio-cultural alienation suggests a short-sighted perspective on the motivation for musical change. In effect, bossa nova represented a revolutionary innovation only in its new rhythmic rendition of the samba beat, the nature and quality of its lyrics and its general performance practice.

In the opinion of some critics, the poetic sophistication of bossa nova song texts alienated the cultivators of the new style from popular cultural roots. Thematically, however, the subject matter of early bossa nova songs differed little from previous songs, covering amatory topics (e.g. Jobim's *O nosso amor*, written with the great poet Vinicius de Morais for the 1958 film *Orfeu da Conceição* ['Black Orpheus']), devotion to nature mixed with romantic introspection (Jobim's *Corcovado*), philosophical commentaries (Jobim's *Chega de Saudade*, *Desafinado*, *Discussão* and *Samba de uma nota só*) and narratives describing typical local figures or dances in the context of urban life (Jobim's *Garota de Ipanema* and *Samba do avião*). Traditional romantic love themes continued to represent by far the majority of bossa nova songs, which inherited such themes from previous popular genres, especially the *samba-canção*.

But if the thematic categories did not change radically, the poetic substance and treatment involved drastic innovations. Beginning in the 1950s with poets of the calibre of Vinicius de Morais, bossa nova music of the 1960s and 70s counted on the unprecedented poetic refinement and creative originality of such composer-poets as Newton Mendonça, Chico Buarque, Capinam, Torquato Neto, Gilberto Gil and Caetano Veloso. The deliberately intimate character of bossa nova expression called not only for simplicity of language (reinforced by colloquialism), but also for the specific sound effects of the words, showing some affinity with Brazilian concrete poetry of the 1960s. This remarkable preoccupation with the language's sounds was also reflected in the close relationship of text and melody in many songs, where the lyrics do not seem to have been conceived separately from the music itself. Of all bossa nova composers, Antônio Carlos Jobim (1927–94) was the most creative and internationally successful.

Until 1964, the year of the military take-over in Brazil, bossa nova aesthetic ideals remained unchanged. After that time, however, a new social awareness developed among bossa nova musicians. The best example of a musician–poet with enormously creative powers and a vivid social consciousness is CHICO BUARQUE (*b* 1944), the son of one of Brazil's most noted historians. In 1965 his first songs *Pedro Pedreiro*, and *Sonho de um carnaval* brought him public recognition. *Sonho de um carnaval*, more than any song of the bossa nova repertory at that time, established a clear and clever link with the traditional samba of the 1930s and 40s and carnival music in general. *Pedro Pedreiro*, on the other hand, initiated among bossa nova musicians the trend towards social participation and protest. Other songs of the same year (e.g. João do Vale's *Carcará* which launched the singing career of Maria Bethania) also belonged to this general category of social protest songs, but most frequently the protest took the form of exposing some of the social problems of underdevelopment, hunger and injustice in the distant hinterland of the north-east. With *Pedro Pedreiro* Chico Buarque took issue with the urban conditions of north-eastern migrant workers in large southern cities, revealing an understanding of the conditions of the urban working class. The concentrated poetic language full of emotional

impact exhibited in this song became highly sophisticated in later songs, particularly *Construção* of 1971.

Chico Buarque's position in the 'modern' movement of Brazilian popular music (referred to as MMPB for Moderna Música Popular Brasileira) has been variously interpreted, most critics arguing that his ability with lyrics rather than his actual music is the source of his popularity. He is, however, unique as a composer of the second bossa nova generation in that he succeeded in assimilating and maintaining the essential melodic and rhythmic aspects of the classic sambas of Noel Rosa, and thus established the continuity of the tradition, in contrast to the first generation of bossa nova musicians. In many of his later songs he advocated in lyrical and poetic ways a subtle action of subversion and anarchy as the only response to Brazil's contemporary problems, which led to the censorship of so many of his songs by the military regimes of the late 1960s and early 1970s.

4. TROPICÁLIA. Around the mid-1960s a group of musician-poet-performers known as Tropicália, mostly from Bahia, emerged on the Brazilian scene. Including such different personalities as Caetano Veloso, Gilberto Gil, Gal Costa, José Carlos Capinam, Torquato Neto, Tom Zé, the bossa nova singer Nara Leão and the composer-arranger Rogério Duprat, the group's essential common denominator came from the adherence of its members to the basic concepts of *modernismo* set forth in the 1920s by such literary philosophical figures as Oswald de Andrade and Mário de Andrade. In the words of Caetano Veloso, the theoretical spokesman and leader of the group, Tropicália or *tropicalismo* was neo-cultural cannibalism or anthropophagism. Influenced by the French Dadaists whose manifesto was written ten years earlier and consisted of a violent attack on Western thought, Oswald de Andrade's own manifesto (*Manifesto antropofágico*, 1928) appeared as a tropical adaptation of Dadaist dissension, questioning the imposition of the European element in Brazilian culture and the ensuing destruction of native cultural values. The question was whether or not one should return to native cultures still found in a state of purity, or whether one should acquire the tools and skills of other cultures. While Andrade attempts no clear-cut answer, he points out the apparent contradictions and contrasts of the Brazilian reality.

For the Tropicália musicians, this was a justification of the absorption of foreign musical experience adapted to the needs of the moment and a recognition of the international dimension of Brazilian popular culture of the period. Such a recognition, however, neither implied a simple imitation of foreign models nor resulted from the influence of international mass culture, as several critics believed at the time (Tinhorão, 1974, p.234). For the Tropicália group, modernism not only signified revitalization through innovations of MPB (Música Popular Brasileira) , but also the definite involvement of its members in prevailing socio-political conditions. Setting out to shock deliberately and to concertedly denounce the contradictions in Western thought, their aim was to awaken the consciousness of the middle class to the Brazilian tragedy of poverty, exploitation and oppression and to point out the true nature of modern Brazil.

Musically, the movement brought about the widening of the Brazilian musical horizon through adherence to and adaptation of musical trends of the 1960s: the rock and Beatles phenomena and the experimental new musics of the electronic age. Rock music penetrated the Brazilian scene during the period 1964–6 and had, in Roberto Carlos, the local translator of that youth movement. The 'iê, iê, iê' style, as it was known in Brazil (from the famous refrain of the Beatles' song *She loves you*), revealed the prevailing strong prejudices against international pop music, and its popularity among the Brazilian *Jovem guarda* ('Young Guard') was seen as a threat to the traditional values of popular music. This in itself stimulated the early recognition by the *tropicalistas* of the validity of the Young Guard as an integral part of modern Brazilian popular culture. Roberto Carlos himself has pointed to the influence of the 'iê, iê, iê' style on Caetano Veloso's music of the 1960s, particularly in his incorporation of electric and bass guitars as well as his imitation of some rhythmic and arrangement models. Tropicália, with its musical and textual sophistication, however, had no counterpart in Brazilian rock music.

As one of the musical goals of Tropicália was to liberate Brazilian music from a restrictive system of prejudice by creating the appropriate conditions for freedom and experimentation, all music sources relevant to contemporary Brazil were drawn together: Luso-Brazilian, Afro-Brazilian folk music expressions, bossa nova samba of the early phase, 'iê, iê, iê' and elements of jazz and experimental musics. Simultaneously occurring musical quotations, collages of sound associations and sound montages, all techniques previously deemed to be irreconcilable and meaningless, essentially constituted the empirical approach of the Tropicália musicians to music composition. The language of the song texts is frequently telegraphic, fragmentary and based on quotations, associations or deliberate distortions of famous examples of Brazilian *belles-lettres*. Representative early examples are Veloso's *Alegria, alegria*, *Tropicália*, *Baby* and Gilberto Gil's *Domingo no parque* and *Geléia geral*, the latter with text by Torquato Neto. Most of these songs were first released on the 1968 Tropicália manifesto album entitled *Tropicália ou Panis et Circencis*. By about 1972 the Tropicália group no longer existed but most of its members continued to be active.

5. MILTON NASCIMENTO. A highly distinctive and individual figure among popular musicians of his generation is MILTON NASCIMENTO (*b* 1942), whose powerful and remarkably versatile virtuoso voice and the uniqueness of his compositions won him international acclaim in the 1970s and 80s. His music combines many different elements: from the folk music traditions of Minas Gerais (where he was brought up) and other regions of Brazil and Latin America, to classic and bossa nova sambas, colonial church music, classical music compositional processes, Gregorian chant and soft rock, all with kaleidoscopic rhythms and polychromatic orchestration. In addition to the poetic and spiritual evocation of the history and culture of Minas Gerais, his songs frequently address social relationships, issues of repression and liberty at the time of the military regime (although his is never an overt protest music), questions of justice and self-determination in sister countries in Latin America (especially Chile and Cuba), international brotherhood and the oppression, persecution and liberation of Afro-Brazilians (as in his famous *Missa dos Quilombos*).

6. DANCE MUSIC OF THE NORTH AND NORTH-EAST. Beginning in the late 1940s, several north-eastern dance

music genres, especially from the states of Pernambuco, Ceará and Bahia, became part of the national popular music scene thanks to extraordinary figures such as Luiz Gonzaga (1912–89), Dorival Caymmi (*b* 1914), Jackson do Pandeiro (José Gomes Filho, 1919–82), João do Vale (1934–96), Alceu Valença (*b* 1946) and Geraldo Azevedo (*b* 1945), among others. Gonzaga popularized the *baião* dance–song in the late 1940s and the 1950s, with its typical instrumentation of keyboard accordion, triangle and *zabumba* (bass drum), akin to the folk ensemble known as *terno de zambumba* or *banda de pífano*, without the flute or fife. Out of the *baião* developed the *forró* (originally a variation of the *baião*) which became the generic north-eastern style of dance music, a sort of lively and faster *baião*. Gonzaga also cultivated the *xaxado* (a male dance style with shuffling rhythm) attributed to the legendary outlaw Lampião (1898–1934). Gonzaga's songs *Baião* (1946), *Paraíba* (1950) and especially the *toada* (tune, song) *Asa branca* (1947) have remained some of the most memorable tunes in Brazilian popular music. Likewise, the many songs of Dorival Caymmi, whether *modinhas*, sambas, fishermen's songs or *candomblé*-inspired songs, represent the fountain-head of 20th-century Bahian popular music.

Dance music has taken different forms of expression since the 1970s. Particularly significant has been a new and special type of *Carnaval* music in Salvador, coming out of the *afoxé* tradition: the *bloco afro* of the 1980s, associated with a cultural and political movement of black consciousness among young Bahians. Like the *afoxés*, the *blocos afro* were carnival organizations that stressed their Afro-Brazilian roots and their relationships to Africa. Ilê Aiyê, the first to be established in 1974, was followed in the early 1980s by Olodum, Badauê, Muzenza, Araketu and others. Their songs evoked the afrocentricity of their origins, stressed the issues of racism and socio-economic injustice, and, in general, described the history and problems of the black world. Their style involved an imitation and transformation (often invented or imagined) of African and Afro-Caribbean models of music, especially Jamaican reggae. Instrumentation was limited to drums and other percussion, accompanied by a responsorial vocal structure. Olodum, in particular, developed new drumming patterns labelled 'samba-reggae' by the mid-1980s. The success of the latter was such that commercial bands, such as Banda Mel and Reflexu's, began to specialize in synthesized renditions of the style. Bahian mass-mediated popular music ended up establishing a trend dubbed '*axé music*', combining various Afro-Bahian styles, *bloco afro* samba, samba-reggae, *ijexá afoxé* and occasionally even lambada, best represented in the recordings of Margareth Menezes and Daniela Mercury. In the early 1990s another development coming out of the *bloco afro* was the so-called *timbalada* (featuring the timbre of the *timbau*), which the musician Carlinhos Brown turned into a national style of music.

In the late 1980s many black Brazilian musicians adapted North American pop music trends, such as funk, rap and hip hop. In the mid-1990s, the 'kings' of rap in Rio de Janeiro were Willian Santos and Duda (Carlos Eduardo Cardoso Silva), whose raps dealt with the life and conditions of the city's *favelas*, including drug dealing. The more radical types of funk and rap, however, have served mostly for socio-political messages of local, regional or national issues, as with the rap groups Câmbio Negro (opposed to hip hop) and Chico Science, developing what they called *rap consciência* (consciousness-rap).

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GERARD BÉHAGUE

Break. In jazz, a brief solo passage occurring during an interruption in the accompaniment, usually lasting one or two bars and maintaining the underlying rhythm and harmony of the piece. Breaks appear most frequently at the ends of phrases, particularly the last phrase in a structural unit (e.g. a 12-bar blues or a 32-bar song), or at the end of a 16-bar unit of a multi-thematic piece (e.g. a march or rag).

In rock vernacular any solo instrumental passage can be termed a break, such as a guitar break.

BARRY KERNFELD

Breakbeat [break, beat]. A solo drum pattern usually played on the kick, snare and hi-hat and lasting for one or two bars; it is often distinguished by an emphasis on syncopation on the snare. In the 1980s rap artists began using breakbeats as the rhythmic basis for their music. The original and best known is Clyde Stubblefield's break in James Brown's *Funky Drummer* (1970); it has been sampled by a number of rap (Public Enemy) and dance music artists as well as more mainstream pop performers such as Madonna and George Michael. English indie bands of the late 1980s and early 90s, such as the Stone Roses and the Happy Mondays, influenced by Stubblefield-like breaks, often employed similar shuffling drum patterns in their music. In all these types of music, breakbeats were generally employed as part of the rhythmic background. By the mid-1990s certain strains of English dance music, including jungle and drum and bass, employed electronically composed, as well as sampled breaks (often at high speeds) as the main focus

of the music and the primary structural element. On Photek's album, *Modus Operandi* (Science, 1997) the drum beats are developed through rhythmic and timbral variation over cyclic bass lines and impressionistic synthesized chords and effects. The term breakbeat is often used to describe any electronic music using drum breaks.

CHARLIE FURNISS

Breakdown. (1) A black American folk and spectacular dance characterized by rhythmic patterns created by the feet hitting the floor. It became a theatrical dance in the middle of the 19th century principally through the influence of William Henry Lane, who performed under the name 'Juba'. The dance often concluded the song-and-dance numbers in late 19th-century minstrel shows, and seems to be related to the 'break' sections in these numbers, which consisted of short, two- or four-bar interludes of danced rhythmic patterns between the solo verse and the chorus. Both the dance itself and the idea of performing dance between the sections of a song influenced tap dance in the 20th century.

(2) A riotus dance or gathering (*see also* HOEDOWN). The fiddle or banjo music accompanying such dances, particularly in the white-American folk tradition from the late 19th century, often has rapid figurations, arpeggios, and triplets added to vary the melody, suggesting something like the 16th- and 17th-century English practice of BREAKING. S.P. Bayard, in his *Hill Country Tunes* (Philadelphia, 1944/*R*), suggests that some animated pieces in the repertories of Applachian fiddlers and fifers were played not as dance accompaniments but as 'broken-down dance tunes'.

(3) A synonym for REEL.

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PAULINE NORTON

Breaking. A term used in England from the 16th century to the 18th to describe the ornamentation of a pre-existing melodic line by substituting groups of short notes for most of the longer notes, especially in improvised performance. Christopher Simpson (*The Division-Violinist*, 1659) refers particularly to 'Breaking the Ground' as 'dividing its Notes into more diminute notes'. He also refers to 'the Breaking of a Note' as a thing 'very necessary (sometimes) in Composition ... to make a smooth or sweeten the roughness of a Leap, by a graduall Transition to the Note next following [ie. by adding passing notes and other embellishments]' (*Compendium of Practical Musick*, 1667). (*See also* DIVISION and IMPROVISATION, §II, 1(ii).)

Breaking back. [repeating]. A rank of organ pipes that at some point skips back to a lower pitch, normally by an octave or fifth. Such ranks are usually part of a COMPOUND STOP (*See* MIXTURE STOP), but sometimes, especially in Italian organs, single ranks of very high pitch break back near the top of their compass. A 'repeating Zimbel' breaks back at a full octave at every octave, but certain other mixture stops break more gradually or irregularly. *See* ORGAN STOP (*Zimbel*).

Bream, Julian (Alexander) (*b* Battersea, London, 15 July 1933). English guitarist and lutenist. He was taught by his father, and played to the Cheltenham Guitar Circle at the age of 14. He then studied at the RCM, working privately at the guitar, which at that time was not taught there. He made his London début in 1950, and was soon playing throughout Britain to audiences for whom hearing the classical guitar in public was a new experience. Recitals in Switzerland in 1954 led to European tours. In 1956 he met Villa-Lobos, and the following year gave the first British performance of his Guitar Concerto. His American début was in 1958, and soon after he made his first tours of the Far East and south-east Asia.

In 1950 Bream began to study the Renaissance lute, on which he quickly became a leading performer. His collaboration with Peter Pears in Elizabethan lute-songs led to a revival of interest in this music and influenced Berkeley, Britten, Henze and Tippett, among others, to write for voice and guitar. In 1959 he formed the Julian Bream Consort, initially to perform Morley's *First Book of Consort Lessons*; the group's success did much to stimulate the subsequent popularity of early consort music. Bream has also inspired composers to write substantial works for the guitar, both solo and with orchestra, including Arnold (Guitar Concerto, *Fantasy*), Bennett (Guitar Concerto, *Impromptus*, Sonata), Lennox Berkeley (Guitar Concerto, Sonatina, Theme and Variations), Britten (*Nocturnal after John Dowland*), Brouwer (*Concerto elegiaco*, Sonata), Henze (*Royal Winter Music*), Rawsthorne (*Elegy*), Takemitsu (*All in Twilight*), Tippett (*The Blue Guitar*) and Walton (Five Bagatelles).

In international recitals and recordings Bream has collaborated with various artists, including George Malcolm (lute and harpsichord) and John Williams (guitar duo). On television he has conducted a series of masterclasses, and presented a history of the Spanish vihuela and guitar. In a prolific recording career he has consistently matched the breadth of his recitals with recordings covering the entire spectrum of the guitar and Elizabethan lute repertories.

Bream's stature as one of the greatest masters of the guitar has been established for many years. The deep intensity of his playing, the sheer beauty of his tone control, and his profound empathy with a great range of music, have enabled him to achieve a radical extension of the guitar repertory and to reach the widest possible audience for half a century. Moreover, through his enthusiastic advocacy of the Elizabethan repertory he has pioneered early music in recital and brought the lute into



Julian Bream

the world's concert halls. In 1976 he received the Villa-Lobos Gold Medal from the composer's widow; he has been awarded honorary doctorates from the universities of Sussex and Leeds, and fellowships of the RCM and RNCM. He was made an OBE in 1964 and a CBE in 1985.

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PETER SENSIER/GRAHAM WADE

Breazul, George (*b* Amărăştii de Jos, Dolj district, 14 Nov 1887; *d* Bucharest, 3 Aug 1961). Romanian musicologist. He studied in Bucharest at the Central Seminary (1899–1907), and at the conservatory (1908–12) with D.G. Kiriac, Ion Nonna Otescu and Alfonso Castaldi; at Berlin University (1922–4) he studied with Fleischer, Schäffer, Abert, Hornbostel, Sachs, Stumpf, Wolff and Friedlaender. After teaching music at secondary schools in Cîmpina, Tîrgovişte (the Military Academy, 1920–22) and Bucharest (1922–6, including a period at the Central Seminary), he accepted the first Romanian chair of music literature and music education, created for him at the Bucharest Conservatory (1926–39), where he later became professor of theory and solfège (1940–55) and professor of music history (1955–61). Concurrently he served as honorary professor of aesthetics, acoustics, music education and music psychology at the Bucharest Academy of Religious Music (1928–36), general inspector of secondary education (1932–40) and professor of Romanian music history at the Bucharest School of Military Music (1941–5). He was co-editor of the Bucharest periodical *Muzica* (1921–5); he also founded the Phonogram Archive of the Ministry of Arts (1927) for the collection of Romanian folktunes, and *Melos* (1939–41), a series of studies in Romanian music history. He prepared editions of the works of Kiriac-Georgescu and Musicescu.

Breazul was the founder of Romanian musicology. His studies are remarkable for the breadth of their historic scope (covering antiquity, the Middle Ages, Renaissance and later periods) and for the diversity of their subject matter (folk, sacred, popular and art music), and are characterized throughout by profound knowledge and scrupulous scholarship. Besides pioneering research in Romanian folk music he investigated the origins and development of Romanian music from Thracian times, drawing on psychology, sociology and ethnology in a comparative cultural history. He had a strong belief in the power of musical experience to create an ordered personality and stimulate national consciousness. Through his programme for music education folk music became more important in the Romanian curriculum.

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PETRE BRÂNCUŞI

Brebis, Johannes (*fl* late 15th century; *d* before 12 Feb 1479). French singer and composer, active in Italy. In November 1471 he was listed under the name 'fra Zoane de Franza cantadore' among the first singers hired by Duke Ercole I d'Este of Ferrara for his newly founded court chapel. In the following year he is listed in court records as 'fra Zoanne Biribis, maestro de cappella'. In 1473 Johannes Martini joined the Ferrarese chapel and took over the position of *cantadore* from Brebis. It is known that in 1472 Brebis was in debt to the Ferrara court exchequer, and that in 1475 a debt of this kind was partly cancelled through the intervention of Duke Ercole. He remained in service at the court until 1478, in which year Ercole made him archpriest of the parish church of Coccanile, in the Ferrarese *contado*. A notarial document of 12 February 1479 shows that Brebis died shortly before that date.

Brebis was active in Ferrara, northern Italy, as a singer and composer, and probably as coadjutor to Martini in the running of the ducal musical forces during the 1470s. A motet by him in honour of Duke Ercole, *Hercules omni memorandus aevo*, probably written in summer 1472, is copied as a later addition in the large manuscript *I-MOe* α.X.1.11. An as yet undetermined portion of the contents of the double-choir psalms, hymns and other sacred music for Lent and Holy Week contained in the large choirbooks *I-MOe* α.M.1.11 and α.M.1.12 are indicated in court records as being by Johannes Martini and Johannes Brebis. Four hymns and a *Magnificat* are attributed directly to Brebis and a few works to Martini, while the many unattributed works may have been written by either. Whereas the motet for Ercole is a skilful polyphonic composition, these double-choir works are written in a deliberately simple, homophonic style; they are among the earliest of all known double-choir music of the north Italian tradition.

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LEWIS LOCKWOOD/DAVID M. KIDGER

Brebos. Flemish family of organ builders. Like the Moors family, the Brebos originated from the town of Lier in the ancient Duchy of Brabant (now in the province of Antwerp); Gomaar Brebos was an organ builder at Lier.

Gomaar's son Gillis Brebos (*b* Lier; *d* Spain, 6 July 1584) became a citizen of Antwerp on 23 June 1559. From 1559 to 1567 his name appears regularly in the accounts of the church of Our Lady (later the cathedral) at Antwerp as mender and tuner of the organs. After 1567, when these instruments were destroyed by the Iconoclasts, there was no need for a tuner until 1573, when Brebos provided a new organ, having been recommended by a special commission of experts working under the guidance of the well-known composer and choirmaster Geert van Turnhout. From that year Brebos's name appears in the accounts until 1579. In the meantime he had delivered a new organ to St Jakobskerk, Leuven, in 1560, completely renovated the organ at Averbode Abbey in 1562, repaired that of St Joris, Antwerp, in 1563, and delivered a new organ for the Lady Chapel in Antwerp Cathedral and a second one for St Jakobskerk, Leuven, in 1572. The two last-named instruments are of smaller size and almost identical. From 1579 until his death Brebos was in Spain, where at the command of Felipe II, he completed the four organs at El Escorial. In his *Memorias* following Brebos's death, Fra Juan de S Gerónimo called him 'the best organ builder in Europe'.

Brebos was assisted in the Escorial undertaking by his three sons, Gaspar Brebos (*d* Madrid, 1588), Michiel Brebos (*d* Madrid, 13 Feb 1590) and Jan Brebos (*d* Madrid, 1609). Jan, the youngest, is known to have repaired an organ at Toledo in 1592 and to have delivered a new instrument to the royal chapel of the Alcázar. He has been confused with Hans Brebos (Brebus) (*d* Copenhagen, 1603), who was probably a son of Gomaar and brother of Gillis Brebos. Hans went to Denmark in 1568 or 1569, and about 1570 built an organ for St Olai, Elsinore. He was soon appointed organ builder to the royal court, and in 1582 he built an instrument for the chapel of Kronborg Castle. Only a small number of organ stops and a single façade in St Peders Kirke, Naestved (1585–6), survive.

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AUGUST CORBET/OLE OLESEN

Brecher, Gustav (*b* Eichwald [now Dubí, Czech Republic], nr Teplitz [now Teplice], 5 Feb 1879; *d* Ostend, May 1940). German conductor. He was a protégé of Richard Strauss, who gave the first performance of his pupil's symphonic poem *Rosmersholm* (op.1) in Leipzig in 1896 (and, later on, other works). Brecher began his conducting career as Korrepetitor at the Leipzig Stadttheater. In 1901–2 he was a colleague of Mahler at the Vienna Hofoper, and the next season he was Kapellmeister of Olomouc. He was musical director at the Hamburg Stadttheater, 1903–11, giving the first performances of operas by Siegfried Wagner, d'Albert and Franckenstein, and in 1912 of Busoni's *Die Brautwahl* (dedicated to him). From 1911 to 1916 he was chief Kapellmeister of the Cologne Opera, and from 1916 to 1920 at the Frankfurt Opera. He became general music director and opera director at the Leipzig Opera in 1923, where he conducted the first performances of Krenek's *Jonny spielt auf* in 1927 and *Leben des Orest* in 1930 and of Weill's *Aufstieg und Fall der Stadt Mahagonny* in 1930. Nazi persecution forced him to abandon his career, and eventually drove him and his wife to suicide.

Brecher was a brilliant and spirited conductor of opera. He endeavoured always to provide a faithful rendering of the work, and sought to transcend the routine artistic practices of his time by intensive musical and dramatic rehearsal. His *Opernübersetzungen* (Berlin, 1911) and his own translations of operas by Verdi (*Otello*), Gounod (*Faust*), Bizet and Puccini (*Tosca*) served the same ends. He was a particularly fine conductor of Wagner and Strauss, and a noted interpreter of Romantic and modern operas.

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DIETER HÄRTWIG

Brecht, Bertolt (Eugen Friedrich) (*b* Augsburg, 10 Feb 1898; *d* Berlin, 14 Aug 1956). German playwright. His career divides into three periods. The first is the pre-Marxist period, whose two landmarks were the premières of his play *Trommeln in die Nacht* (1922), which made his name generally known in literary circles, and of his and Weill's *Die Dreigroschenoper* (1928), which was and remains an outstanding popular success. The second period began in 1930 with his wholehearted commitment to Marxism. It included 16 years of exile and relative obscurity, and saw the creation of most of his finest plays. The third period began with his return to East Berlin in 1949 and culminated in the triumphs of 1954 and 1955, when his company, the Berliner Ensemble, was acclaimed as one of the world's greatest, and he was recognized internationally as a major figure in 20th-century theatre. Since then his international reputation, like his influence, has far outstripped that of any other playwright of his generation.

Brecht's relationship to music is twofold. As a poetic source for composers and as a theatrical innovator whose ideas inevitably influence librettists, he is in the same position as any major poet-dramatist before him. But he was also directly involved with music through his collaborations with composers, notably Weill, Hindemith, Eisler and Dessau. His relationship to music was prompted at first by a natural musicality (he began his career as a highly effective songwriter-busker) and from then on by his own creative interests and requirements. In the first and most celebrated of his musical collaborations (with KURT WEILL, 1927–30), he had no experience of working with a composer and consequently found himself perilously close to performing the normal functions of a librettist. The need to assert himself led him in 1930 to publish the dogmatic and ill-considered tract 'Anmerkungen zur Oper "Aufstieg und Fall der Stadt Mahagonny"' as a means of dissociating himself from Weill's ideas about opera in general and *Mahagonny* in particular. In his subsequent collaborations, apart from the brief and doomed one with Hindemith, he was in a much stronger position. By far the most important was the one with HANNS EISLER, which lasted from 1930 until the end of his life. Their first venture, *Die Massnahme* (a Lehrstück or 'didactic play'), was definitive for his later collaborations in that the music is a subordinate though highly effective partner.

No less influential than Brecht's body of writings were his contributions to the theory of stage performance. His name is inseparably associated with the 'alienation effect' (any theatrical device designed to prompt a critical detachment in the spectator), the 'separation of elements' (in which the ingredients of acting conflict rather than coalescing into a unified whole), the 'didactic play' (in which the performers and, to a lesser extent, the audience are meant to undergo a learning process) and 'epic theatre' (in which, simply put, the Aristotelian unities are suspended in favour of free narrative and characterization). All four of these concepts, transferred to music, have left a lasting imprint on 20th-century stage composition, as have Brecht's predilections for *billige Musik* ('tawdry music') and that combination of untutored music-making and sound effects which he later referred to as *Misuk*. Brecht was also the spiritual godfather of *Regieoper*, a style of opera production in which his theatrical principles are applied to works of the past. Many important practitioners of this school learnt their craft in direct contact with Brecht's productions in East Berlin.

The fall of the Iron Curtain inevitably tarnished Brecht's canonical reputation in many circles and occasioned a critique of his achievement, most notably the alleged intellectual exploitation of his female assistants and a depreciation of his more doctrinaire Lehrstücke. Yet the theatre has always been a collaborative enterprise with liberal notions of intellectual property, and all the works published in Brecht's name bear the indelible impress of his artistic personality. Moreover, his ideas have established themselves as common currency in the musical and spoken theatre, even among artists far removed from his world-view. Altogether, the scores written for or based on his plays may be said to constitute the most distinctive and coherent body of theatre music in the 20th century.

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(*selective list*)

play with music unless otherwise stated; dates in parentheses indicate original version of play

for fuller list see Lucchesi and Shull (1988)

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DAVID DREW/J. BRADFORD ROBINSON

Brechtel [Brechtle, Brechtl, Prechtel], **Franz Joachim** (*b* Nuremberg, bap. 9 Dec 1554; *d* Nuremberg, bur. 20 Sept 1593). German amateur composer. He was a grandson of Sebald Heyden and followed his father's professions of calligrapher and gunsmith in his native town. His German dance- and social songs were popular in amateur circles in Nuremberg before 1585 but were only published later (some of them posthumously), at the instigation of the music printer Paul Kauffmann. The three-part compositions in the style of the Italian villanella (1589) are indebted to Jacob Regnart and the older tricinium. The titles of the collections of four- and five-part songs (1590 and 1594) introduced the term 'canzonetta' to Germany, and the influence on their contents of Marenzio and other Italian models is more marked than in the 1589 volume. In the sphere of the German social song of the late 16th century Brechtel may be considered with Leonhard Lechner as one of the most important forerunners of Hans Leo Hassler, Valentin Haussmann and Melchior Franck.

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FRANZ KRAUTWURST

Brechung (i) (Ger.). *See* ARPEGGIATION (ii).

Brechung (ii) (Ger.). *See* BATTERY.

Brecker, Michael [Mike] (*b* Philadelphia, 29 March 1949). American tenor saxophonist. He played the clarinet and alto saxophone as a youth, then took up the tenor saxophone at school; bop and the music of John Coltrane were formative influences. While attending Indiana University he worked mainly in rock groups, then in 1969 he moved to New York, where he played rhythm and blues; the same year he formed the jazz rock band Dreams with his brother, the trumpeter Randy Brecker (*b* Philadelphia, 27 Nov 1945), and Billy Cobham. After working with Horace Silver (1973–4) and briefly with Cobham again (1974) he led the Brecker Brothers with Randy. *Some Skunk Funk* (from the album *The Brecker Brothers*, 1975, Arista), epitomizes Michael's preference for virtuosic, starkly angular, chromatically tinged melody placed into an aggressive, syncopated, jazz-funk setting; a later album title described the style as *Heavy Metal Bebop* (1978, Arista). The group disbanded in 1982. Concurrently from 1979 Michael established the group Steps (known from 1982 as Steps Ahead) with Mike Mainieri. From 1970 Brecker also worked frequently as a session musician with a number of jazz and rock artists including Eric Clapton, John Lennon, Joni Mitchell, Little Feat, Pat Metheny, David Sanborn and Frank Zappa. In 1987 he toured the USA and Japan as a member of Herbie Hancock's quartet and recorded his first album as a sole leader, on which he may be heard playing a synthesizer controller, the Electronic Wind Instrument. Greatly reducing his studio work, he toured widely as a leader and as a sideman with Paul Simon (1991–2), re-formed the Brecker Brothers (1992–5) and performed and recorded with McCoy Tyner, though in this setting Tyner's majestically flowing approach to phrasing and Brecker's meticulous articulation sounded somewhat mismatched. Brecker's style has been, after that of Coltrane, one of the strongest influences on young jazz tenor saxophonists. His characteristic playing is perhaps best captured on Pat Metheny's album *80/81* (1980, ECM), which also offers an exquisitely beautiful example of Brecker's ballad playing.

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BRENDA PENNELL/R

Bredemers [Bredeniers], **Henry** (*b* Namur, *c*1472; *d* Lier, 20 May 1522). South Netherlandish organist and music teacher. In 1488 he was a singer at the church of Our Lady, Antwerp, and in 1491–2 served as organist at Jacobskerk in that city. In 1493 he became organist in the chapel of the Confraternity of Our Lady at Our Lady's church. In January 1501 he entered the chapel of Philip the Handsome as organist and journeyed with the court to Spain in 1501–3 and 1505–6. In September 1506 Philip died at Burgos, and Bredemers arranged for the transport of the chapel's missals and music books to Antwerp.

In August 1507 Bredemers became organist in the domestic chapel of Philip's seven-year-old son Charles, under the regency of Philip's sister, Margaret of Austria.

At her court in Mechelen, Bredemers taught the young Charles and his sisters to play the clavichord and other instruments. He was also charged with the musical instruction of choirboys and court entertainers, and with the purchase and maintenance of instruments. Between 1513 and 1515 he made two trips to Antwerp to test new organs at the church of Our Lady, and during the period 1515–17 again went to Spain, this time with Charles, now King of Spain.

After his retirement to Lier in 1518 he continued to serve at court on special occasions, assisting in Margaret's private chapel in 1519 and accompanying Charles on journeys to England and Germany in 1520–21. During the visit to England, Bredemers was host at a banquet given at Canterbury for the singers of Henry VIII's Chapel Royal. He probably attended the imperial coronation of Charles V at Aachen in October 1520; he was listed among the members of Charles's chapel in June 1521. In May of that year he was named provost of the chapter of St Aubain, Namur, but he resigned this post in April 1522, a month before he died.

Bredemers served with distinction in one of the most important court chapels of the Renaissance, where he associated with such prominent musicians as Agricola and La Rue. Two compositions by Bredemers were reported by Fétis, but they have not been found.

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MARTIN PICKER

Bredemeyer, Reiner (*b* Velez, Columbia, 2 Jan 1929; *d* Berlin, 5 Dec 1995). German composer. In 1931 his family moved to Breslau (now Wrocław). He learnt the piano and the violin, and in 1949 began studying composition at the Akademie für Tonkunst, Munich. His encounters with Karl Amadeus Hartmann and with Paul Dessau, whom he met in 1951, were an important influence on him. In 1954 he moved to East Berlin, where he studied at the Akademie der Künste with Wagner-Régeny. He became music director of the Theater der Freundschaft in 1957 and of the Deutsches Theater in 1961. He became a member of the Akademie der Künste in 1978.

From 1954 onwards Bredemeyer composed a great deal of incidental music for the stage, and also film scores, music for radio and television drama, and several works of his own for music theatre. Over the years he turned increasingly to vocal, orchestral and chamber music. Bredemeyer employed a non-narrative, non-developmental musical language, unique of its kind in the DDR. Often starting out from a specific dramatic impulse, his music makes use of tonal, modal, atonal and sometimes even minimalist materials and styles. The dense musical language that results can be sharp-edged as well as remarkably laconic and polemical, having certain satirical and parodic traits, while also capable of great tenderness and transparency.

Many of Bredemeyer's compositions for the concert hall were written in series, for instance his piano pieces (from 1955), his *Schlägstücke* (1960 onwards), his trios (1962 onwards), serenades (1966 onwards) and the pieces with titles beginning 'Piano and' (1970 onwards). His most frequently performed work, *Bagatellen für B.* (1970) for piano and orchestra, written for the Beethoven bicentenary year, is a brilliant collage of quotations from the 'Eroica' symphony and fragments of two bagatelles (opp. 119 no.3 and 126 no.2). In the *Serenade 3 für H.E.* (1972), he takes Eisler's *Solidaritätslied* as his point of departure, making use of an additive procedure to create contrast. On the other hand, the Oboe Concerto (1979) is fundamentally abstract in conception, though written with remarkable virtuosity.

After several smaller-scale music-theatre works, Bredemeyer achieved success with his full-scale opera *Candide*, a 'speculative philosophical parable', which uses Voltaire's tale as a playful critique of the enforced optimism and narrowly provincial attitudes of DDR society. Despite the seriousness of its message, the work has genuine charm and wit, and is strongly characterized. Other works involve a return to historically familiar territory: these include *Die Winterreise* (1984), a lieder cycle for baritone, piano and horn, based on the same cycle of Wilhelm Müller poems set by Schubert, and the 1990 setting of Brecht's didactic drama *Der Neinsager* as a two-act school opera, designed to counter and complement Weill's setting of Brecht's *Der Jasager*. This chamber opera, an independent piece despite its occasional stylistic references to Weill, is perhaps the most characteristic work of Bredemeyer's final period.

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Orch: Integration, orch, 1961; Komposition, 56 str, 1964; Schlagstücke no.3, orch, 3 perc groups, 1966; Bagatellen für B., pf, orch, 1970; Spiel zu 45, orch, 1970; Piano und . . ., pf conc., 1972; Sym., 1974; anfangen – aufhören, orch, 1974; Auftakte, 3 orch groups, 1976; Ob Conc., 1979; Hn Conc., 1986

Other inst:. Pf Pieces, 1955–7; Ww Qnt, 1959; Schlagstücke no.1, perc, 1960; Schlagstücke no.2, pf, perc, 1965; 6 serenades, various insts, 1966–80; Schlagstücke no.5, pf, perc, 1970; 8 Pieces, str trio, 1971; Piano und . . .[5], pf, fl, hn, trbn, vc, db, perc, 1976; Piano und . . .[6], pf, 2 vc, wind inst, 3 perc, 1977; Sextet, 1980; Str Qt, 1983; Trio (84), pf trio, 1987; Aufschwung OST, pf, ob, perc, tuba, 1993

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F. Schneider: 'Diskurse heiterer Vernunft: neuere Kammermusik von Reiner Bredemeyer', *MusikTexte*, nos.33–4 (1990), 89–92

F. Schneider: '"Vorwärts nicht vergessen!" In memoriam Reiner Bredemeyer', *MusikTexte*, no.64 (1996), 29–33

R. Bredemeyer: 'Ich wendete mich nicht: Einige persönliche Gedanken und Überlegungen zu meiner "Winterreise"', *MusikTexte*, no.64 (1996), 33–6

R. Oehlschlägel: 'Rechts und linkshändig komponieren: Reiner Bredemeyer im Gespräch', *MusikTexte*, no.64 (1996), 37–45

REINHARD OEHLSCHLÄGEL

Brediceanu, Tiberiu (*b* Lugoj, 20 March/2 April 1877; *d* Bucharest, 19 Dec 1968). Romanian composer, folklorist and administrator. He studied privately in Lugoj with Josif Czegka and Sofia Vlad-Rădulescu, in Blaj with Iacob Mureşianu, in Sibiu with Hermann Kirchner and in Braşov with Paul Richter. Extremely active in the musical life of Romania, he participated in the foundation of the Romanian Opera, the Romanian National Theatre (1919), the Dima Conservatory, Cluj (1920), the Society of Romanian Composers (1920) and the Astra Conservatory, Braşov (1928); during this period he directed the opera houses in Cluj and Bucharest. He collected more than 2000 folksongs, recorded on 214 cylinders, and made use of them in his ten books of *Doine şi cântece poporale* ('Doinas and Other Folksongs') and in eight books of instrumental pieces published as *Jocuri populare româneşti* ('Romanian Folkdances'); he also published a scholarly collection, *170 melodii populare româneşti din Maramureş* (Bucharest, 1972). All of his music remained close to folksong: his operas *La şezătoare* ('At a Village Sitting'), *Seara mare* ('Great Evening') and *La seceriş* ('Harvest') explore the life of the Romanian villages using simple, moving tunes and a supple orchestration which sometimes approaches that of a gypsy band.

WORKS

STAGE

La şezătoare [At a Village Sitting] (1, C.S. Aldea and I. Borcea), Sibiu, 15 June 1908

Seara mare [Great Evening] (3, Brediceanu, after A. Maniu), Cluj, 26 Dec 1924

La seceriş [Harvest] (1, Brediceanu, after N.I. Moldoveanu), Blaj, 20 Sept 1936

OTHER

Jocuri populare românesti [Romanian Folk Dances], pf, 1928; 4 dansuri româneşti [4 Romanian Dances], orch, 1951; 2 suites, vn, pf, 1951; 6 doine şi cântece româneşti [6 Doinas and Romanian Songs], 4vv, pf, 1953; Mioritza [The Ewe], 4vv, pf, 1955; Suita, cl, pf, 1958

WRITINGS

Muzica si compozitorii români ai Transilvaniei (Kishineu, 1926)

Histoire de la musique en Transylvanie (Bucharest, 1938)

Scrieri [Writings] (Bucharest, 1976)

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G. Sbârcea: *Tiberiu Brediceanu: in slujba muzicii româneşti* [Tiberiu Brediceanu: at the service of Romanian music] (Bucharest, 1967)

V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970)

T. Bălan: *Prietenii mei muzicieni* [My friends, the musicians] (Bucharest, 1976)

F. Lászlo: 'Colaborarea lui Tiberiu Brediceanu cu Béla Bartók', *Muzica*, xxvii/12 (1977)

M. Popescu: *Repertoriul general al creaţiei româneşti* [General repertory of Romanian composition] i (Bucharest, 1979); ii (1981)

I. Datcu: *Dicţionarul folcloriştilor*, ii (Bucharest, 1981)

G. Sbârcea: *Intâlniri cu muzicieni ai secolului XX* (Bucharest, 1983)

V. Cosma: *Muzicieni din România*, i (Bucharest, 1989)

VIOREL COSMA

Bree, Johannes [Joannes] Bernardus van (*b* Amsterdam, 29 Jan 1801; *d* Amsterdam, 14 Feb 1857). Dutch composer, conductor and violinist. He learnt the violin first with his father, acting as his accompanist in dance lessons after the family's move to Leeuwarden in 1812. There he taught music to the children of a local nobleman (1815–19). After returning to Amsterdam (1820) he continued his violin studies and played in the orchestras of the Théâtre Français (until 1821) and the Felix Meritis society. In 1828 he founded and conducted a choral society; in 1836 it was absorbed into the Amsterdam section of the Maatschappij tot Bevordering der Toonkunst, which van Bree directed. In 1830 he was appointed conductor of the Felix Meritis orchestra, a post he held until his death. Van Bree formed a string quartet in 1838 that specialized in works by Beethoven and Spohr. From 1841 he achieved his greatest fame as director of the newly founded Caecilia orchestra, with programmes consisting exclusively of Classical and early Romantic symphonies and overtures. The conductor of three Roman Catholic church choirs, he introduced Haydn masses into church services; with the Toonkunst choir he performed oratorios from Handel to Schumann as well as 16th- and 17th-century works. After the success in the 1830s of his operas *Saffo* and *Le bandit*, and of Rossini's *Guillaume Tell*, he was appointed music director of the Hollandsche Schouwburg in 1840–41. He served as president of Toonkunst (1849–50) and from 1853 until his death directed the Amsterdam section's newly founded music school.

Van Bree's compositions, which mark him, together with J.W. Wilms, as one of the first important Dutch composers of the 19th century, remained close to the prevailing French style of the *cavatine* and *romance*, although rhythmic and dramatic flair are in evidence in *Le bandit*; a more polyphonic Germanic style is apparent only in some piano pieces and his string quartets, above all the Allegro for four string quartets. In Britain he was known to choral societies through R.R. Terry's arrangements for mixed voices of three masses for men's voices, and a cantata for St Cecilia's Day.

WORKS

(*selective list*)

MSS in NL-At unless otherwise stated

Sacred choral: Missa, A♭, S, A, T, B, SATB, orch (Rotterdam, 1834); 3 masses, 3 male vv, org (Amsterdam and London, 1837), arr. SATB by R.R. Terry (London, 1905); Missa festiva, S, A, T, B, SATB, orch, 1840; Mass, 3 male vv, org (The Hague, 1840–45); Inwijdingsmis S, A, T, B, SATB, orch, 1841; Cant. for St Cecilia's Day (London, 1846); Requiem, TTB, org (Amsterdam, 1848); Ps lxxxiv, T, SATB, orch (Amsterdam, 1852); Mass, 3 male vv, org (Amsterdam, 1856)

Stage: Neemt U in acht (Dutch operetta, 1, H.J. Foppe), Amsterdam, 1826, unpubd; De heldendood van J.C.J. van Speijk (declamatorio, J. Kinker), Amsterdam, 1831, unpubd; Saffo (Dutch Spl, 5, J. van Lennep), 1832–4, Amsterdam, 22 March 1834, unpubd; Le bandit (oc, 4, Margaillant after M.-E.-G. Théaulon), Amsterdam, 22 Dec 1835, *NL-DHgm*, ov. ed. in Nederlandse Orkestmuziek (Arnhem, 1995); Esmeralda (ballet, choreog. A.P. Voitus van Hamme), Amsterdam, 1848, unpubd

Orch: 2 syms.; Fantaisie en forme de symphonie (Amsterdam, 1845); 5 vn concs.; concs. for hn, bn, cl; 5 ovs.; Introductie en marsch, military band, 1832; Duo concertant, 2 fl

Chbr: Str Qt no.1 (Bonn, 1834); Str Qt no.2 (Amsterdam, 1840); Allegro, 4 str qt (Amsterdam, 1846), ed. J. Rodenburg (Utrecht, 1965); Str Qt no.3 (Amsterdam, 1848); Air varié, (vn, pf)/str qt (Amsterdam, n.d.); Str Qt no.4, unpubd

Pf: 3 valses brillantes (Amsterdam, 1831); 3 nocturnes (Amsterdam and London, 1837), ed. J. ten Bokum (Utrecht, 1989); Haarlemmer spoorwegwals (Amsterdam, 1839); Promenade champêtre (Amsterdam, 1841); 3 scherzi (Amsterdam, 1854)

Other works: songs, 1v, pf; arrs. for str of works by Spohr, Méhul, Mendelssohn

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FétisB

F.C. Kist: Obituary, *Caecilia* [Utrecht], xiv (1857), 225–9 [with list of works]

E. Reeser: *Een eeuw Nederlandse muziek* (Amsterdam, 1950, 2/1986)

JAN TEN BOKUM

Breeches part [trouser role, pants role (Amer.)] (Fr. *travesti*; Ger. *Hosenrolle*; It. *travestito*). A term used to define an operatic or theatrical male role played by a woman; the French and Italian terms apply equally to the converse (*see* TRAVESTY). It is not defined in traditional dictionaries but its use is recorded by 1865 (*A Dictionary of Slang and Unconventional English*, 7/1970/*R*).

In the 17th and 18th centuries important male roles intended for CASTRATO singers were in some instances sung by women, and some male roles were written expressly for female singers. Male roles written by Handel for women include Goffredo (*Rinaldo*, 1711), Dardano (*Amadigi*, 1715) and the title role in *Radamisto* (1720). In Mozart's *La clemenza di Tito* (1791) the secondary male part was written for a soprano. As the castrato gradually disappeared, his mantle fell initially on the prima donna contralto (or more rarely soprano) who inherited his title of 'musico' (*see* PRIMO MUSICO). Several of Rossini's breeches parts fall into this category, for example the title role in *Tancredi* (1813) and Arsace in *Semiramide* (1823); the last important Italian breeches part is that of Romeo in Bellini's *I Capuleti e i Montecchi* (1830), written for Giuditta Grisi.

From early times, boys and 'beardless youths', especially pages, were often written as breeches parts. Examples include Telemachus (Monteverdi's *Il ritorno d'Ulisse*, 1640) and Sextus (Handel's *Giulio Cesare*, 1724; later rewritten for a tenor). The convention of the breeches part is used to special purpose in operas where an adolescent boy is the wooer of a woman inadequately appreciated by her husband, such as Cherubino in *Le nozze di Figaro* or Oktavian in *Der Rosenkavalier*. In these instances, and elsewhere (Isolier in Rossini's *Le comte Ory*), the comedy and eroticism inherent in the convention are intensified when the 'male' character is induced to don female costume. Other important breeches parts in Italian opera include Oscar in Verdi's *Un ballo in maschera* (1859) and Walter in Catalini's *La Wally* (1892). Outside Italy, breeches roles are usually confined to pre-adult characters. Examples include, in French opera, Ascanio in Berlioz's *Benvenuto Cellini* (1838), Siébel in Gounod's *Faust* (1859) and Nicklausse in Offenbach's *Les contes d'Hoffmann* (1881); in German opera, Hänsel in Humperdinck's opera (1893) and the Composer in Strauss's *Ariadne auf Naxos* (1916); in Russian opera, Fyodor in Musorgsky's *Boris Godunov* (1868–9); and in operetta, Orlofsky in Johann Strauss's *Die Fledermaus* (1874). Breeches parts are less common in modern opera: recent examples are Caliban in Eaton's *The Tempest* (1985) and Cherubino in Corigliano's *The Ghosts of Versailles* (1991, a sequel to *Le nozze di Figaro*).

Operatic situations where female characters disguise themselves in male costume (such as Leonora in *Fidelio* or Gilda in *Rigoletto*) are not true breeches parts, although the woman's ability to pass unrecognized by the other characters is made more credible by the existence of the historical convention.

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OWEN JANDER, ELLEN T. HARRIS

Bregi, Hugues de. *See* HUGUES DE BERZÉ.

Brehm, Alvin (*b* New York, 8 Feb 1925). American composer, conductor and double bass player. He studied double bass with Fred Zimmerman and orchestration with Vittorio Giannini at the Juilliard School (1942–3) before becoming a composition student of Wallingford Riegger at Columbia University (1946–52). He has been a member of the Contemporary Chamber Ensemble (1969–73), the Group for Contemporary Music (1971–3) and the Philomusica Chamber Music Society of Lincoln Center, and has also performed with the Guarneri, Budapest, Emerson, St Petersburg and Composers string quartets, the New York PO, the Pittsburgh SO, and as a recitalist. He has conducted the premières of more than 50 works, both in guest appearances and with the Composers Theatre Orchestra, which he co-founded with John Watts in 1967. His honours include commissions from the Chamber Music Society of Lincoln Center and the St Paul Chamber Orchestra, grants from the Naumburg and Ford foundations, and a conducting residency at the American Academy in Rome. He has taught at SUNY, Stony Brook (1968–75), the Manhattan School of Music (1969–75) and SUNY, Purchase (from 1972), where he became Professor Emeritus in 1996.

Once described as a 'Heifetz of the big box', Brehm has allowed his virtuosity as a double bass player to inform both his conducting and his composing. His haunting and dramatic song cycle on a text by García Lorca hints at the influence of Stravinsky and Schoenberg. His piano works, including the striking *Metamorphy*, are particularly powerful. Critics have remarked on the intensity, clarity of linear movement and lyricism of his compositions. One of his primary interests is the energy that derives from conflicts between harmonic rhythm and melodic stress. Many of his works have been recorded.

WORKS
(*selective list*)

Orch: Hephaestus Ov., 1966; Concertino, vn, str, 1975; Pf Conc., 1977; Db Conc., 1982; Tuba Conc., 1982

Chbr and solo inst: Theme, Syllogism, Epilogue, pf, 1951; Divertimento, tpt, hn, trbn, 1962; Dialogues, bn, perc, 1964; Divertimento, wind qnt, 1965; Variations, vc, 1965; Brass Qnt, 1967; Variations, pf, 1968; Consort and Dialogues, fl, tpt, vc, pf, perc, 1973; Colloquy and Chorale, bn qt, 1974; Sonata, vc, pf, 1974; Quarks, fl, bn, str qt, pf, 1976; Sextet, str, pf, 1976; A Pointe at his Pleasure, Renaissance insts, 1979; Metamorphy, pf, 1979; AYU Variations, fl, gui, 1980; 3 canzoni, va, pf, 1980; La bocca della verità, fl, cl, vn, vc, pf, 1984; Children's Games, fl, cl, vn, va, vc, pf, 1984–5; By the Numbers, pf, 1994; Circles, pf, 1995; Lion's Den, vn, perc, 1995; Lament for the Victims of AIDS, str qt, 1996

Vocal: Cycle of 6 Songs (F. García Lorca), 1965

Principal publishers: General Music, Piedmont

MARGUERITA S. PUTNAM

Brehme, Hans (Ludwig Wilhelm) (*b* Potsdam, 10 March 1904; *d* Stuttgart, 10 Nov 1957). German pianist and composer. From 1922 to 1926 he studied the piano and composition at the Hochschule für Musik in Berlin. In 1928, after further piano study with Kempff, he became instructor in piano instructor at the Stuttgart Hochschule für Musik. From 1936 he also taught composition there and was appointed professor in 1940. Except for the years 1945 to 1949, when he taught at the Hochschulinstitut für Musikerziehung in Trossingen, Brehme remained at Stuttgart until his death.

Brehme first won recognition at the 1933 Allgemeiner Deutscher Musikverein festival in Dortmund after the première of his Partita for string quartet which, like many

subsequent works, places modern harmonies and rhythms within the context of Baroque models. His First Piano Concerto received notable performances under van Kempen in Dresden and Furtwängler in Berlin during the mid-1930s, while his second opera *Der Uhrmacher von Strassburg* had a warm reception in the Nazi press as a *Volksoper* in the tradition of Wagner's *Die Meistersinger*, Pfitzner's *Palestrina* and Haas's *Tobias Wunderlich*. After the war Brehme attempted to come to terms with a new cultural climate, adopting 12-note procedures in his Second Symphony and Second Piano Concerto; his reputation, however, had been tarnished by his prominent position in musical life during the Third Reich.

WORKS
(*selective list*)

Ops: Der Tod und der Tod (chbr, after H. von Hofmannstahl), op.14, 1928, unperf.; Deutschland Aufbricht (stadionspiel, G. Goes), perf. 1933; Der Uhrmacher von Strassburg (3, P. Ginthum), op.36, Kassel, 25 Feb 1941 (Mainz, 1941); Liebe ist teuer (3, F. Clemmens, K.E. Jaroscheck, after E. Raupach), op.39, 1949, Münster, 1950

Orch: Sym., c, op.10, 1925; Cl. Conc., op.15, 1927–8; Conc. sinfonico, op.21, 5 wind, str, perc, 1930; Pf Conc., op.32, 1936; Triptychon (Fantasie, Choral und Finale über ein Thema von Händel), op.33, 1936; Variationen über eine mittelalterliche Weise, op.38, 1937; kammerkonzert, op.43, pf trio, orch, 1946; Fl Conc., op.50, 1946; Sym., c, op.51, 1950; Symphonisches Vorspiel, op.53, accdn, orch, 1952; Pf Conc., op.58, 1954

Chbr and solo inst: Str Qt no.1, C, op.3, 1923, arr. wind qnt; Pf Sonata, op.17, 1929; Partita, op.23, str qt, 1931; Str Qt no.2, op.22, 1931; Sonata, op.25, a sax, pf, 1932, rev. as op.60, 1957; Sextet, op.30, fl, cl, hn, str trio, 1935; Konzert-Suite, op.37, pf, 1943; Sonata, op.41, vn, pf, 1945; Carmen nuptiale, op.44, vc, pf, 1946; Rondo, op.34, vc, pf, 1946; Pf Sonata no.2, op.45, 1946; Cl Qnt, op.46, 1947; music for pf, org, accdn

Vocal: Feierliche Abendmusik (H. Hesse), op.4, Bar, cl, hn, hp, str qt, 1923; Das hohe Lied vom Fliegen (cant. C. Elwenspock), op.29, T, Bar, SATB, orch, 1934; 3 Balladen, op.31, Bar, pf, 1935–7; 5 Gesänge, op.35, SATB, 1937–9

Principal publishers: Müller, Schott, Simrock

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MGG1 (E. Klemm)
K. Laux: *Musik und Musiker der Gegenwart*, i (Essen, 1949), 43–55
E. Klemm: 'Hans Brehme zum Gedächtnis', *Mitteilungen an die Freunde der Staatlichen Hochschule für Musik in Stuttgart*, vii (1958), 9ff [with list of works]

WILLIAM D. GUDGER/ERIK LEVI

Brehy [Breÿ], **Petrus Hercules** [Hercules, Petrus, Hercules Petrus, Hercule-Pierre] (bap. Brussels, 13 Sept 1673; *d* Brussels, 27 Feb 1737). Flemish composer and organist. There has been much confusion concerning his name and linguistic affiliation. Though bilingual, he most often wrote in Flemish; the French form of his given names occurs only in notarial documents from 1707, while his autograph is always 'PHB' or 'P.H. Brehÿ', with the initials intertwined, and never 'Bréhy'. His father may have been from Artois and became attached to the court of Brussels before the 1660s. He most likely received his musical education from his godfather, Hercule de Lagrené (1597–1682), who as a young man had been dancing-master to the Infanta Isabella, and the other musicians of the Confraternity of St Job, based at the parish church of St Nicolas, Brussels.

He was 13 years of age when he became organist of St Nicolas (21 May 1687), where he remained until at least March 1702. On 16 November 1705 he became *zangmeester* of the collegiate church of St Michel and Ste Gudule, serving there exclusively until his death; his music, however, was known posthumously in several churches around Brabant and East Flanders. He lived in the *choraelhuis* and maintained responsibility for the church's six choirboys, teaching them singing, music theory, the organ, the harpsichord, the violin, the viola da gamba and the cello. Among his pupils were Charles-Joseph van Helmont, who became *zangmeester* following the death of Joseph Hector Fiocco, Brehy's immediate successor. Brehy was survived by his second wife and two of his three daughters.

A number of his compositions can be dated, particularly some of the masses, which span from 1699 to 1729, and a few of the motets for four voices, which span from 1703 to about 1736. Most of his surviving motets for solo voice are scored for two violins and continuo; several, however, are scored for an obbligato wind or string instrument, violin and continuo. The motets for four voices and the one for five voices were probably written for two or three singers per part, as indicated by performance rubrics. Italianate figurations predominate in the solo and duo motets; the ensemble motets and the masses contain similarly embellished passage-work, but are underpinned by French structures, especially the older works, which are sectionalized and exploit the French solo–ripieno design. His motet texts are mostly adapted from liturgical sources, with additional texts contrived by local clergy. The violin sonatas are early compositions and reflect the prevalent style of the late 17th century. His music survives only in manuscript, with the exception of the violin parts of the *Symphoniae duodecim*, published in Antwerp in 1700

WORKS
in B-Bc unless otherwise stated

VOCAL

9 masses, 2 for double chorus, 1 in *B-Br*
54 motets: 22, SATB, str, bc, 6 in *Br*; 15, S, insts, bc, 2 in *Br*; 6, A, insts, bc; 5, 2vv, insts, bc; 4, B, insts, bc, 1 in *Br*; 1, SSATB, str, bc; 1, T, insts, bc
5 Lenten offertories, SATB, bc, 3 in *Br*
Tantum ergo, SATB, bc, ?1735/6, *Br*
2 sets of Lamentations for Holy Week

Other motets, lost, see Baratz

INSTRUMENTAL

12 sonatas, 2 vn, va, basso va, org cont, *c*1700
12 symphoniae, str, bc (Antwerp, 1700)

Pieces, org, lost

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R. Wangermée: *Les maîtres de chant à la collégiale des SS. Michel et Gudule* (Brussels, 1950)
L.R. Baratz: *The Concert Motets of Petrus Hercules Brehy (1673–1737)* (diss., Case Western Reserve U., Cleveland, 1993)

LEWIS REECE BARATZ

Breig, Werner (*b* Zwickau, 29 June 1932). German musicologist. He attended the Kirchenmusikschule in Berlin-Spandau, where he took classes with Pepping (1950–55) and then studied musicology with Husmann and Fritz Feldmann at Hamburg and Eggebrecht and Stäblein at Erlangen. He took the doctorate at Erlangen in 1962 with a dissertation on the organ works of Scheidemann after being made a research assistant in the department of musicology at Freiburg the previous year. He completed the *Habilitation* at Freiburg in 1973 with a study of the origins of Wagner's *Ring* while holding a lecturing post at Karlsruhe (from 1972). He was appointed professor of musicology at the Karlsruhe Hochschule für Musik in 1974 and director of the institute of musicology

at the university in 1975; he was appointed professor at Wuppertal University in 1979 and moved to Bochum University in 1988. He was also a committee member of the Internationale Heinrich Schütz-Gesellschaft and editor of the *Schütz-Jahrbuch*, 1979–96. He retired from his university duties in 1997 and that same year was made chief editor of the collected edition of Wagner's letters. Within his area of research, music history from the 16th century to the 20th, Breig has concentrated on Schütz, Wagner, and the history of early keyboard and organ music, particularly of Bach.

WRITINGS

'Der Umfang des choralgebundenen Orgelwerkes von Jan Pieterszoon Sweelinck', *AMw*, xvii (1960), 258–76

Die Orgelwerke von Heinrich Scheidemann (diss., U. of Erlangen, 1962; Wiesbaden, 1967)

'Die Lübbenauer Tabulaturen Lynar A1 und A2', *AMw*, xxv (1968), 96–117, 223–36

'Das Schicksalskunde-Motiv im "Ring des Nibelungen": Versuch einer harmonischen Analyse', *Das Drama Richard Wagners als musikalisches Kunstwerk*, ed. C. Dahlhaus (Regensburg, 1970), 223–33

Studien zur Entstehungsgeschichte von Wagners 'Ring des Nibelungen' (Habilitationsschrift, U. of Freiburg, 1973)

'Bachs Goldberg-Variationen als zyklisches Werk', *AMw*, xxxii (1975), 243–65

'Bachs Violinkonzert d-moll: Studien zu seiner Gestalt und seiner Entstehungsgeschichte', *BJb 1976*, 7–34

ed., with H. Fladt: *Dokumente zur Entstehungsgeschichte des Bühnenfestspiels Der Ring des Nibelungen*, Richard Wagner: Sämtliche Werke, xxix/1 (Mainz, 1976)

'Der "Rheintöchtergesang" in Wagners "Rheingold"', *AMw*, xxxvii (1980), 241–63

'Bachs "Kunst der Fuge": zur instrumentalen Bestimmung und zum Zyklus-Charakter', *BJb 1982*, 103–23

'Wagner und Chopin', *Deutsch-polnische Musikbeziehungen: Nuremberg 1982*, 54–70

'Zur Chronologie von Johann Sebastian Bachs Konzertschaffen: Versuch eines neuen Zugangs', *AMw*, xl (1983), 77–101

'Die erste Fassung des Beckerschen Psalters von Heinrich Schütz', *Schütz-Jb 1985–6*, 22–49

'Bachs freie Orgelmusik unter dem Einfluss der italienischen Konzertform', *Bach-Studien*, ix (1986), 29–43

'Schütz und Wagner: Musik und deutsche Sprache', *Heinrich Schütz im Spannungsfeld seines und unseres Jahrhunderts: Dresden 1985* [*Jb Peters 1986–7*], 67–79, 174–6

'Zu den Turba-Chören von Bachs Johannes-Passion', *JbMw*, viii (1985), 65–96

'Zur Werkgeschichte der Kleinen geistlichen Konzerte von Heinrich Schütz', *Heinrich Schütz und die Musik in Dänemark: Copenhagen 1985*, 95–116

'The "Great Eighteen" Chorales: Bach's Revisional Process and the Genesis of the Work', *J.S. Bach as Organist: his Instruments, Music, and Performance Practices*, ed. G. Stauffer and E. May (Bloomington, IN, 1986), 102–20

'Wagners kompositorisches Werk', *Wagner-Handbuch*, ed. U. Müller and P. Wapnewski (Stuttgart, 1986), 353–470

'Grundzüge einer Geschichte von Bachs vierstimmigen Choralsatz', *AMw*, xlv (1988), 165–85, 300–19

'Heinrich Schütz' "Musikalische Exequien": Überlegungen zur Werkgeschichte und zur textlich-musikalischen Konzeption', *Schütz-Jb 1989*, 53–68; Eng. trans. in *Church, Stage, and Studio: Music and its Contexts in Seventeenth-Century Germany*, ed. P. Walker (Ann Arbor, 1990), 109–25

'Eine hypothetische Frühfassung von Heinrich Schütz' geistlichem Konzert "Siehe, es erschien der Engel des Herren" SWV 403: ein Beitrag zum Thema "Analyse und Werkgeschichte"', *Schütz-Jb 1990*, 59–72

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HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Breil, Joseph Carl (*b* Pittsburgh, 29 June 1870; *d* Los Angeles, 23 Jan 1926). American singer and composer. He began to study music at the age of 11. After attending Pittsburgh College, St Fidelis College (Butler, Pennsylvania) and Curry University (Pittsburgh), he was sent to Leipzig to study law. In Leipzig he also studied music at the Conservatory and took singing lessons with Ewald; these were followed by singing lessons in Milan and Philadelphia (with Giuseppe del Puente). He toured as principal tenor of the Emma Juch Opera Company (1891–2) before returning to Pittsburgh to teach singing and to direct the choir of St Paul's Cathedral (1892–7). From 1897 to 1903 he was music director for several theatre companies, and from 1903 to 1910 he worked as a reviser and music editor, also composing many songs. He first gained recognition as a composer in 1909 with his incidental music to *The Climax*, which included the 'Song of the Soul', a popular selection on vocal recitals for several years.

During the next decade Breil became prominent in the new field of film music. In 1912 and 1913 he composed and conducted scores for films produced by Famous Players. Most ambitious and influential were his scores for D.W. Griffith's landmark epics *The Birth of a Nation* (1915) and *Intolerance* (1916). Both scores combined segments from operatic, symphonic and popular song repertories with original music by Breil; both were heard across the USA as well as in England, and were highly praised for their dramatic aptness. In 1916 Breil became head of the first studio music department, at Triangle Films in Los Angeles.

A change of direction came in 1919 when Breil's one-act opera *The Legend* was produced as part of an 'American Triptych' at the Metropolitan Opera in New York. Despite the work's poor critical reception, Breil continued to figure prominently in musical circles in both New York and Los Angeles, and was often cited as a leading film composer. None of his later efforts, however, received more than passing attention. Poor health (which

included at least one nervous breakdown) hastened his decline after 1923.

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(*selective list*)

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Incid music: The Climax (E. Locke), 1909; The Seventh Chord (A. Miller), 1913; The Sky Pilot (F. Mandel and G.H. Brennan), 1917; The Phantom Legion (A.P. Kelly), 1919

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MSS and memorabilia in *US-LAuc*; printed works in *US-Wc*, *GB-Lbl*

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KATHERINE K. PRESTON, MARTIN MARKS

Breisiger [Briesger, Bryssiger], **Peter** (*b* ?Saffig, nr Koblenz; *fl* 1516–42). German organ builder. He is sometimes referred to as 'Schöffe und Bürger von Koblenz'. His significant work can be traced in the regions of the Lahn (Weilburg), the Mosel (Trier Cathedral) and the Rhine (Liebfrauenkirche, Andernach; Liebfrauenkirche, Dominican church and Florinskirche, Koblenz), and also in the Netherlands (Dominican church, Maastricht; Onze Lieve Vrouw, Tongeren; and St Amor, Munsterbilzen). Breisiger was a member of a distinguished family, and was himself a highly cultured man. As an organ builder he took a lead in the development of 'new' stops (narrow-scaled flue stops, various types of flute, Cornet V or VI, reeds with full-length resonators, Pedal flutes of 2′ or 1′ pitch), and at the same time made technical innovations in key actions and coupling. His work attracted great interest in the Netherlands. He wrote the most important and informative 16th-century instructions for registration, which are still consulted.

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HANS KLOTZ

Breitenbacher, Antonín (*b* Jarošov, nr Uherské Hradiště, Moravia, 12 Feb 1874; *d* Kroměříž, 8 Aug 1937). Czech historian and archivist. After studying at the theological faculty in Olomouc (1892–6), he was ordained priest in 1896; for two years he was a student prefect in the archiepiscopal seminary in Kroměříž. He began studying history in 1898 at the University of Innsbruck and took his doctorate there in 1903. On his return he taught history at the archiepiscopal Gymnasium in Kroměříž until 1924. He became librarian in the archbishop's palace in Kroměříž in 1915 and archivist in 1921; he performed both functions with great zeal and devotion until his death.

From 1927 Breitenbacher began to build up the music archive in Kroměříž Castle, gradually acquiring the music collections of the Olomouc bishops between 1664 and 1831 and the musical archives of the churches of the Panna Marie and St Mořic at Kroměříž and the Piarist college there. The leading Czech music historians of the time, Helfert, Trolda and Vetterl, assisted him in classifying and cataloguing the music. The archives established by Breitenbacher have become a basic source for music of the Viennese cultural circle from 1650 to 1700 and from 1760 to 1810; they contain many works by Czech composers. Breitenbacher published several of the catalogues of these collections.

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JIŘÍ SEHNAL

Breitengraser, Wilhelm [Breyttengraserus, Guilielmus] (*b* Nuremberg, *c*1495; *d* Nuremberg, bur. 23 Dec 1542). German composer. From 1514 he studied at Leipzig University, but did not obtain a degree. About 1520 he became headmaster of the Lateinschule at the Benedictine monastery of the Egidienkirche, Nuremberg. His initially precarious financial situation improved somewhat when, after the onset of the Reformation in 1523, the abbot

handed over the monastery in 1525 to the town council. In 1529 Breitengraser received ten gulden for partbooks which he had presented to Emperor Charles V. At about this time he joined the humanist circle around Helius Eobanus Hessus; his energetic participation in its light-hearted, convivial activities, together with his determination to pursue his creative work unhindered, led to neglect of his pedagogic duties which resulted in frequent serious admonishments from the town council for the rest of his life.

Nevertheless he was always held in high esteem as a composer. As early as 1534 Hans Ott included 16 vocal pieces in four or five parts in his *Hundert und ainundzweintzig newe Lieder* (RISM 1534[17]), giving Breitengraser an extremely honourable place as the third-best-represented composer, after Senfl and Arnold von Bruck. Petreius too singled him out by printing a four-part mass in *Liber quindecim missarum* (1539[1]) – the only work by a German in a collection otherwise entirely devoted to important Franco-Flemish composers. Early in 1542 the Nuremberg town council paid him 40 gulden for a large choirbook containing eight of his masses (unfortunately now lost). 'J. H.' (probably Joachim Heller, Breitengraser's successor at the Egidienkirche) wrote epitaphs on his death, and Othmayr composed a piece in his memory.

Breitengraser's sound basic musical training is evident from his works. They owe much to the best Netherlands models and embrace practically every genre of the time; their wide dissemination shows that he was one of the most popular of the more conservative German masters of the first half of the 16th century.

WORKS

Mass, 4vv, 1539[1]
Mass Proper, 4vv, *D-ERu* 473, 3
Te Deum, 11 psalms, 10 responsories, 1 occasional motet: *Z* 73 (4 dated 1530, 1539, 1540)
Hymn, 5vv, *H-BA* 23; hymn, 4vv, 1542[12]; hymn, 1558[20] (intabulation)
6 psalms, Polinski Collection 564 (intabulations)
19 songs, 4–5vv, 1534[17], [1536][8], 1544[20]; 3 songs, lost
8 masses, lost

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R. Wagner: 'Wilhelm Breitengraser und die Nürnberger Kirchen- und Schulmusik seiner Zeit', *Mf*, ii (1949), 141–77
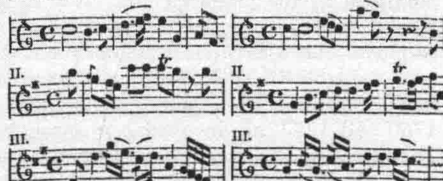
FRANZ KRAUTWURST
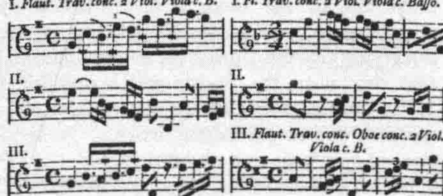
Breitkopf & Härtel. German firm of music publishers and printers. It was probably established on 27 January 1719 by the printer Bernhard Christoph Breitkopf (*b* Clausthal, 2 March 1695; *d* Leipzig, 23 March 1777), who married into the Leipzig firm of printers and type founders J.C. Müller. In 1725 Breitkopf published a Hebrew Bible, the firm's first important publishing venture. His friendship with the poet Johann Christoph Gottsched led to the expansion of the firm's literary publications, with musical editions initially playing a secondary role. Well-known works produced during this period include the *Schemellische Gesangbuch* (1736) and second editions of parts of Sperontes's *Singende Muse an der Pleisse* (1740–41).
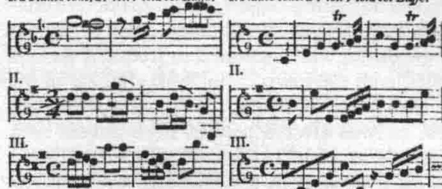
Under Bernhard's son Johann Gottlob Immanuel Breitkopf (*b* Leipzig, 23 Nov 1719; *d* Leipzig, 28 Jan 1794), one of the most versatile figures in the history of German publishing and printing, the firm achieved greater importance. In 1745 he took over his father's printing works and soon derived considerable financial benefits from his typographical inventions (*see* PRINTING AND PUBLISHING OF MUSIC, §§I, 3(iii) and II, 3). His divisible and movable types, introduced in 1754–5, improved the system of printing notation so decisively that music could henceforth be published in much larger editions. His printing office had a staff of over 100. Besides pieces by Telemann, Marpurg, Mattheson, Leopold Mozart, Haydn, Carl Stamitz and Reichardt, Breitkopf published works by C.P.E. Bach and J.A. Hiller, both friends of his. Virtually all notable composers of the second half of the 18th century attempted to have at least a few works printed or published by the Breitkopf firm. Marketing difficulties caused by the Seven Years War (1756–63) resulted in surplus stocks, whereupon Breitkopf published catalogues of all available works (*R*1966), including a thematic index (see illustration). These catalogues, brought out between 1760 and 1787, are invaluable to music bibliography. The firm also sold musical instruments and, for a time, made playing cards, fancy papers and wallpaper. Breitkopf included among his friends notable scholars and musicians of the time, a fact attested by his letters addressed to Lessing and Winckelmann, among others; the young Goethe, during his student days in Leipzig, was also drawn to the Breitkopfs' hospitable home. After 1770 Breitkopf began to devote himself to scholarly research and to publishing articles. On his death he was praised as a 'sage and philanthropist'.
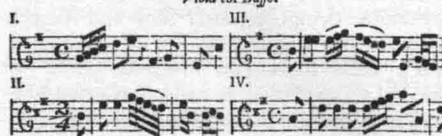
Breitkopf's two sons, Bernhard Theodor (1749–*c*1820) and Christoph Gottlob (1750–1800), did not consider themselves capable of developing their father's achievements, so Gottfried Christoph Härtel (*b* Schneeberg, 27 Jan 1763; *d* Cotta, nr Leipzig, 25 July 1827), who had studied law and had planned a diplomatic career, joined the firm as an associate in 1795. The next year he bought the firm and took over the running of the publishing house, now known as Breitkopf & Härtel; he was also appointed Breitkopf's sole heir. Härtel, who was equally gifted as an artist, scientist and economist, was commercially far-sighted. In 1806 he applied Alois Senefelder's invention of lithography to the printing of music, and published the 'Oeuvres complettes' of Mozart, Haydn, Clementi, Dussek and Cramer, forerunners of the later complete critical editions. In 1803 Härtel published the full score of Handel's *Messiah* and in 1827 produced the first of Bach's church cantatas to be printed after his death (*Ein' feste Burg*). He corresponded with Haydn and negotiated with Mozart's widow, Constanze, in connection with her husband's works. He eagerly courted Beethoven's friendship with the result that the firm was able to publish the first editions of 25 of his works (opp.29, 34, 35, all works between Symphony no.5, op.67 and the Mass in C, op.86, and the posthumously published opp.136 and 137). Härtel founded the *Allgemeine musikalische Zeitung* (1798–1848), which became the leading voice in music criticism in the first half of the 19th century. It was also through Härtel that the *Leipziger Literaturzeitung* (1812) was initiated. In 1807 he began manufacturing pianos; these were used by Mendelssohn, Liszt, Clara Schumann and Wagner, among others.
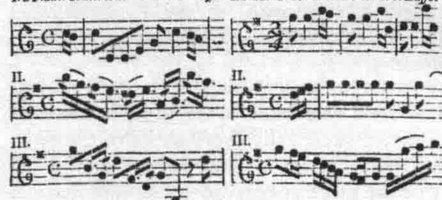
After Härtel's death, his nephew Florens Härtel took over the firm until his sons Raymund (*b* Leipzig, 9 June 1810; *d* Leipzig, 9 Nov 1888) and Hermann (*b* Leipzig, 27 April 1803; *d* Leipzig, 4 Aug 1875) entered the business in 1832 and 1835 respectively. It was these two members of the Härtel family who subsequently greatly expanded











Flute concertos from the Breitkopf Thematic Catalogue, Part iii (Leipzig, 1763), 16–17

the firm and determined its development for the next 40 years. Hermann Härtel was greatly interested in the Italian visual arts and in 1828 had taken a doctorate of law. He was one of the co-founders of the Leipziger Kunstverein and served in numerous honorary positions connected with music. Raymund Härtel, a Leipzig city councillor, was more practically inclined and fostered the firm's technological development. Hermann Härtel was friendly with Mendelssohn and Schumann, and it was at Schumann's instigation that he published Schubert's hitherto unknown C major Symphony ten years after the composer's death. He also acquired the rights in Brahms's early works, and in music by Chopin and Berlioz, besides giving Liszt extensive support. The firm particularly encouraged stage works; it was the first to publish operas by Meyerbeer, Cherubini, Donizetti, Bellini, Méhul, Auber, Adam, Ambroise Thomas, Marschner and Lortzing, but collaboration with Wagner did not produce the expected gains. One of the climaxes of the 19th-century Bach revival was the issuing of the complete edition by Breitkopf & Härtel. The Beethoven edition, which required more than 13,400 plates, came out within only four years (1862–5). The adjoining book publishing division produced some of the most important standard 19th-century musicological works. With its publication of cheap, popular editions, the 'Rote Bände', the firm competed with other German publishing houses. On Hermann Härtel's death the firm's catalogue comprised 15,000 items. The Härtel brothers were largely responsible for its leading position in music publishing.

Raymund and Hermann Härtel left no male heir and the firm accordingly passed to their nephews, Wilhelm Volkmann (*b* Leipzig, 12 June 1837; *d* Leipzig, 24 Dec 1896) and Oskar von Hase (*b* Jena, 15 Sept 1846; *d* Leipzig, 26 Jan 1921), who considerably expanded the firm's programme in meeting the demands of contemporary political and economic conditions. Ludwig Volkmann (*b* Leipzig, 9 Jan 1870; *d* Leipzig, 10 Feb 1947) took over his father's responsibilities when the latter died. The Volkmann family dealt primarily with the technical processes of typesetting and printing. Oskar von Hase initiated the Denkmäler Deutscher Tonkunst and Denkmäler der Tonkunst in Bayern. In the years between 1850 and 1912 more than 20 complete critical editions were begun, including those of Mendelssohn, Mozart, Schumann, Schubert, Schütz, Berlioz, Schein, Liszt, Haydn and Wagner, as well as Bach and Beethoven.

Oskar von Hase systematically expanded the collection of concert material, and established libraries to house full scores, as well as orchestral, choral and chamber music. This fundamental reorganization of the firm's stock lasted for decades. Eugene d'Albert, Busoni and above all Sibelius were the contemporary composers whom the firm promoted. Its books on music, including collections of individual composers' correspondence, were unsurpassed in their range. The firm collaborated with leading

contemporary music scholars, including Eitner, Riemann, Kretzschmar, Friedrich Ludwig, Johannes Wolf, Abert and Schering. The book division also published works on theology, medicine and aesthetics. From 1883 the firm maintained branches abroad and concluded sales agreements with almost 50 foreign publishing houses.

World War I and the ensuing economic crises were a turning-point in Breitkopf & Härtel's history. Not only Ludwig Volkmann, but also Hellmuth von Hase (*b* Leipzig, 30 Jan 1891; *d* Wiesbaden, 18 Oct 1979), who entered the business in 1919, together with Martin von Hase (1901–71) and Wilhelm Volkmann (1898–1939), all recognized that only by means of far-sighted changes in publishing could they reconcile their traditional duties with modern needs in music and musical scholarship. Between 1926 and 1928 the works of Brahms were published in 26 volumes. Numerous composers, all of them in the mainstream of international musical life, were published by the firm, including Schoeck, Atterberg, Kilpinen, Zilcher, Kurt Thomas, Johann Nepomuk David, Raphael, Hugo Distler and Bräutigam. The music textbook division produced standard reference works, and Breitkopf & Härtel also devoted themselves to the publication of music journals.

The publishing works were destroyed in a bombing raid during December 1943, and valuable autographs and archive material were lost. Part of what was saved from the archives was bought by the Hessische Landes- und Hochschulbibliothek in Darmstadt in 1951; another part, including copybooks and correspondence dating from about 1895, was given to the Leipzig State Archives in 1962, and the private collection of Hermann Härtel went to the Staatsbibliothek Preussischer Kulturbesitz in Berlin (now *D-Bsb*). Reconstruction work began slowly in 1945, and the firm was in effect divided into two, with one independent section in East Germany and one in West. The technical side of the business in Leipzig was separated from the publishing house, which became nationally owned in 1952. The firm of VEB Breitkopf & Härtel Leipzig has an extensive and systematically developed publishing programme. Besides publishing the well-known classics, the firm promotes the works of such composers from the former East Germany as Eisler, Ernst Hermann Meyer, Dessau, Wilhelm Weismann, Georg Trexler, Finke, Fritz Geissler, J.P. Thilman, Otto Reinhold, Siegfried Kurz and Zechlin. Gunter Hempel (*b* Annaberg, 7 June 1932) was appointed head of the publishing division in 1974, when he took over from the music scholar and publisher Helmut Zeraschi (*b* 1911). The West German part of the firm was refounded in Wiesbaden in 1945 by Hellmuth and Martin von Hase and was later run by Lieselotte Sievers (*b* Leipzig, 18 April 1928) and Joachim Volkmann (*b* Leipzig, 30 Nov 1926). Apart from the collected edition of Reger's works, begun in 1954, the firm is responsible for the series Collegium Musicae Novae, and also publishes such contemporary composers as Driessler, Eimert, Knab, Christian Lahusen, Marx and Rohwer. The remaining archive of the Leipzig firm, containing about 3000 books and 22,000 musical works, was integrated into the Wiesbaden stocks in 1991.

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HANS-MARTIN PLESSKE

Brel, Jacques (Romain Georges) (*b* Brussels, 8 April 1929; *d* Paris, 8 Oct 1978). Belgian singer and songwriter. He began writing chansons in 1950, started performing them in Paris (1953) at the the theatre Les trois baudets and became internationally known from 1957. He made his American début at Carnegie Hall in 1963, subsequently touring the USA and USSR (1965); he retired from concert appearances in 1966 in favour of recordings. Brel adapted the Broadway hit show *Man of La Mancha* for Paris (1968), taking the leading role himself, and wrote the lyrics for a musical, *Le voyage dans la lune*, which was cancelled shortly before its première at the Théâtre de la Monnaie, Brussels (1969). He made his first appearance in a major film in *Les risques du métier* (1967) and later directed *Franz* (1971). Many of his songs were included in a retrospective revue *Jacques Brel is Alive and Well and Living in Paris* that ran for three years on Broadway from 1968. Despite major surgery in 1974 he died of cancer in 1978.

Brel's lyrics, often bitingly satirical of modern and social morals, are set to rather sophisticated music, often with insistent rhythms and the cumulative effect of repetition as in *Amsterdam* (1964) and *La chanson de Jacky* (1965). His work influenced such writers and performers as Leonard Cohen, David Bowie and, most notable for his interpretations of Brel's songs, Scott Walker. Several of Brel's songs have become chart successes in translation, for example *Le moribund* (1961) as *Seasons in the Sun*, while his *Ne me quitte pas* has become a standard as *If You Go Away*, recorded by such performers as Dusty Springfield and Shirley Bassey.

WORKS
(*selective list*)

all music and lyrics by Brel; dates those of publication

Many individual popular songs, incl. Quand on n'a que l'amour, 1956; La Dame Patronesses, 1959; Les flamandes, 1959; Ne me quitte pas [If You Go Away], 1959; Seul, 1959; Le valse à mille temps, 1959; Les bourgeois, 1962; Le moribund [Seasons in the Sun], 1961; Amsterdam, 1964; Jef, 1964; La chanson de Jacky, 1965; Fille sauvage, 1966; J'arrive, 1968; La quête, 1968

Songs for films (film in parentheses): Pourquoi faut-il que les hommes s'ennuient (Un roi sans divertissement, 1964); Les coeurs tendres (Un idiot à Paris, 1967); Buvons un coup, Pour mourir, Porteurs de rapières (Mon Oncle Benjamin, 1970); La chanson de Van Horst (Le bar de la fourche, 1972); L'enfance (Far West, 1973)

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Brelet, Gisèle (Jeanne Marie Noémie) (*b* Fontenay-le-Comte, Vendée, 6 March 1915; *d* Sèvres, 21 June 1973). French musicologist and pianist. She studied the piano at the conservatories of Nantes (under G. Arcouet) and Paris (under Lazare Lévy), and biology and philosophy at the Sorbonne (doctorat d'Etat in philosophy 1949). From 1950 she directed the Bibliothèque Internationale de Musicologie, and in 1952 was appointed solo pianist to the RTF for whom she also lectured and produced musical programmes. She published extensively in the aesthetics of music, with special emphasis on the status of music as the art of time and on the privileged role of the virtuoso performer.

Brelet's work elaborates the view of music borrowed from Pierre Souvtchinsky by Igor Stravinsky, to whom she assigns the central place in 20th-century music. Her three books develop a single argument. The first contrasts the traditional poetics of music, according to which a system of intervals forms the basis of harmonic and melodic structures, with an alternative poetics of temporal form. The second book elaborates this theme into an encomium on music. Since time is the form of the inner life, music must be the most perfect art, for it directly imparts formal perfection to experience itself. From this standpoint, modern non-tonal music appears as aberrant, since the absence of a tonal centre eliminates expectation and thus makes significant temporal form impossible. The third book uses this view of music to prove that the virtuoso performer is the only true musician. Music, being a form of temporal experience, can exist only as and when it is performed. The composer merely provides possibilities which he leaves to performers to actualize in various ways. It follows that performers should not strive to recreate the original effect of a work, or respect a composer's intentions: historical fidelity is not aesthetic fidelity.

In her articles of the 1960s Brelet withdrew her claim for the normality of a tonal centre, conceding that temporal structures can have their three dimensions without pre-established points of rest.

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F.E. SPARSHOTT

Brema, Marie [Fehrman, Minny] (*b* Liverpool, 28 Feb 1856; *d* Manchester, 22 March 1925). English mezzo-soprano of German-American parentage. She began serious musical study only in 1890 with George Henschel, and made her début, under the name of Bremer, in 1891 singing Schubert's *Ganymed* at a London Popular Concert. The same year she made her operatic début as Lola in the first performance in England of *Cavalleria rusticana* at the Shaftesbury Theatre, London. In 1894 she was engaged by Cosima Wagner for Bayreuth, the first British-born singer to appear there, where she sang Ortrud in the first Bayreuth *Lohengrin*, and Kundry. She returned in 1896 and 1897 to sing Fricka, and was again heard as Kundry. She toured the USA with the Damrosch Opera Company (1894–5), singing Ortrud, Brangäne and the *Walküre* Brünnhilde; she joined the Metropolitan Opera, for the 1895–6 season, where, in addition to appearing in the Wagner repertory, she sang Amneris and Orpheus. She made her Covent Garden début in 1893 as Siebel in *Faust*, returning there several times between 1897 and 1907, and creating Beatrice in Stanford's *Much Ado About Nothing* (1901). She often sang in Paris, where she was the Brangäne of the first *Tristan* there under Charles Lamoureux in 1899 (in French), and the first Brünnhilde in *Götterdämmerung* under Richter in 1902; she also appeared successfully as Marcelline in Alfred Bruneau's *L'attaque du moulin*.

In 1910 she organized the first of three seasons of opera in English at the Savoy Theatre, London, singing Orpheus in her own production of Gluck's opera, and the title role in the first production in England of Emanuel Moór's *La Pompadour*. In addition to her operatic appearances she sang regularly at the important English festivals and created the part of the Angel in Elgar's *The Dream of Gerontius* at the Birmingham Festival in 1900. After leaving the stage, she was for many years director of the opera class at the RMCM. Photographs indicate that she had an imposing stage presence, and contemporary critics praised her expansive singing and committed acting.

HAROLD ROSENTHAL/R

Bremberger, Reinmar der. *See* REINMAR VON BRENNENBERG.

Bremen. Town located on the river Weser in Germany. It is the country's oldest port. It was the centre of the north-eastern bishopric established in 787 by Charlemagne against the Saxons; as the residence of the archbishops of Hamburg and Bremen it was noted at an early date for its musical connections. It became part of the Hanseatic League in 1358. The earliest example of church music associated with Bremen is probably the Willehad-Antiphon from the Vicelinus Codex of about 1050 (now in *D-MÜsa*). The teaching of singing at the cathedral school is mentioned in the second half of the 10th century, and a famous choirmaster named Guido was invited to Bremen by Archbishop Hermann (1032–5). In 1231 Pope Gregory IX confirmed the organization of a Bremen archdeaconry with Kantors, and donations show that about 1350 an organ was used for services in the cathedral and in the chapter of St Ansgarius (now the Neue St Ansgariikirche). For many years after the Reformation, bitter disputes between Lutherans and Calvinists hindered the consolidation of the new relationships and new forms of worship. The Reformed Church eventually established itself in 1568; after an interruption of almost 30 years, organ playing, choral singing and instrumental music were

accorded a secure, if limited, place in worship. Like the preachers and instructors, musicians in ecclesiastical and municipal appointments were now brought in predominantly from northern and eastern parts of Friesland: the Knop brothers from Emden, Paul as organist of St Stephani (1584) and Johannes as municipal director of music (1600); Thomas Janssen, also from Emden and probably a pupil of Sweelinck, as organist of St Ansgarius (1619); Johannes Eitzen from Appingedam as organist at St Martini (1614); and as municipal director of music (1620–27) Johann Sommer. The descendants of the Knops, Eitzen and Janssen held comparable musical positions for several generations, among them Lüder Knop (*d* 1665), Samuel and Johannes Eitzen (who left Bremen in 1668 and 1697 respectively) and Johann Janssen (*d* 1736). After the Thirty Years War there was a Pietist movement fostered by the writer of sacred songs Joachim Neander (1650–80) and the younger Kantor Christoph Knipping (1620–75) to which the preacher Marcus Steffens in 1687 contributed the polemic *Geistliche Gedanken gerichtet auf die Beschaffenheit der christlichen Gesänge und Kirchenmusik*.

The cathedral was closed by the town council from 1561 to 1638, and thereafter it was always an enclave of Lutheranism, first archiepiscopal, then Swedish and finally English, until in 1803 it was incorporated into the city of Bremen. During this period it had its own musical arrangements, independently of the municipality. Its most distinguished Kantors were Laurentius Laurenti (1684–1722), a native of Husum who was also a productive writer of sacred songs, and the versatile Thuringian Wilhelm Christian Müller, who did much to bring Bremen musical life up to date in the early 19th century; its organists included Theodor Rauschelbach (from 1790), a pupil of C.P.E. Bach and reputedly a composer and improviser in the manner of Abbé Vogler. Among the surviving organs, that of St Martini (case from 1603/4) and the Gottfried Silbermann positive organ (1734) in the cathedral are most noteworthy.

The first evidence of secular music dates from about 1300, when the Minnesinger Frauenlob is said to have visited Archbishop Giselbrecht (1275–1306). In 1303 an official regulation limited the number of musicians allowed to play at weddings to eight. The first document referring to a Ratstrompeter (civic trumpeter) is dated 1339; 50 years later three reed players accompanied the archbishop of Bremen when he travelled to Hamburg. There are no reliable accounts of music-making among the middle classes until after 1405, when the town hall was built, the city gained in prosperity and the townspeople began to assert their power in opposition to that of the archbishop. Only towards the end of the 15th century do reliable sources begin to appear, and these in general reveal an already established order of things. By the 17th century the structure of the municipal organization of music had become outmoded, and the engagement as directors of the municipal band of sound musicians such as Ernst Othmar Abel (1662) and the 60-year-old violinist Clamor Heinrich Abel (1694) could only sporadically halt the decline of music-making in the city. Opera was first given in about 1695; regular performances began a century later, first in the Komödienhaus auf dem Reithof and then in the Schauspielhaus (destroyed in the 1940s).

In the wake of the new dispositions for the town's music about 1800 the Gesellschaft für Privatkonzerte came into being in 1807; it had grown out of amateur performances in the Gewandhaus (later Gewerbehaus) built in 1674 for the use of guilds and families, and led in 1815 to the founding of the Singakademie. The founding of the Bremer Liedertafel in 1827 was followed in 1831 by that of the Bund der Nordwestdeutschen Liedertafeln. W.C. Müller, who was friendly with Beethoven, directed local interest in contemporary music towards an early and lively cultivation of Beethoven's works, to which the Bremen poet Carl Iken contributed as one of the first compilers of poetical programmatic interpretations of them. The works of the Romantics too were widely appreciated early on. A theatre was opened in 1843 and in 1856 became the city's official opera house. After the first performance in Bremen of *Tannhäuser* (1853) Wagner held a firm place in the opera's repertory, as did Brahms in the concert hall after the first performance of his *German Requiem* (1868). Meanwhile, even after the waning of the church's reservations about the theatre (which were still influential in the mid-18th century) and despite the work of Heinrich Bulthaupt (1849–1905), opera took second place to concert-giving in the city's musical life. The leading personalities of this period were Wilhelm Friedrich Riem (*d* 1857) and Karl Reinthaler (*d* 1896). After Reinthaler's retirement as director of the orchestral concerts (1887), the Singakademie (1890) and the choir of the cathedral, where he had also been the organist (1892), the link he had revived between the directorship of municipal and sacred music was not renewed.

Under Max Erdmannsdörfer (1888–95) the secular musical forces consolidated into a Philharmonische Gesellschaft, which became a vital factor in the city's concert life under Ernst Wendel (1909–35); at the same time Eduard Nössler, as conductor of the cathedral choir (1893–1930), laid the foundations of a reputation which was to spread beyond regional bounds under Richard Liesche (1930–57) and Hans Heintze (appointed in 1958), especially with its performances in the German Bach Festivals of 1934, 1939, 1951 and 1971. After a period during which Fritz Rieger had been appointed by the council to the position of general musical director for concerts and opera (1944–5), Helmut Schnackenburg, who had been engaged as Wendel's successor in 1937, took up this position, but then in 1953 became director of the Bremen Musikschule. The last general musical director, Paul van Kempen (1953–5), was followed by a series of guest conductors at the Philharmonische Gesellschaft over a number of years, and by Heinz Wallberg (1955), Hans Walter Kämpfel (1961) and Hans Wallat (1965) as directors of the opera. In 1968 Hermann Michael became principal conductor of concerts and the opera. At the Theater am Goetheplatz (opened 1950) each season usually includes at least one rarely performed work. The biennial festivals Pro Musica Antiqua and Pro Musica Nova are organized by Bremen Rundfunk. The annual Musikfest Bremen features a broad and varied repertory. Music is taught at the Hochschule für Künste, while its Akademie für Alte Musik (founded 1986) teaches the performing practice of early music.

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FRITZ PIERSIG/DOROTHEA SCHRÖDER

Bremner, Robert (*b* ?Edinburgh, *c*1713; *d* London, 12 May 1789). Scottish music publisher. He established his business in Edinburgh in mid-1754, and had considerable early success: his first issues included Niccolo Pasquali's excellent *Thorough-Bass Made Easy* (1757); his own *The Rudiments of Music* (1756, 3/1763), an instruction book commissioned by the Edinburgh town council for newly formed church choirs; and reprints of the fiddle variations on Scottish tunes by the locally celebrated William McGibbon. Bremner also profited from a fashionable boom in guitar playing, publishing a guitar arrangement of *Twelve Scots Tunes* (*c*1760) and *Instructions for the Guitar* (1758, 2/1765), which was probably written by his son Robert who had been sent to London to study the guitar with Geminiani. From 1755 Bremner supplied sheet music regularly to the influential Edinburgh Musical Society, and travelled to London and Dublin to act as its agent. In 1761 he issued the Six Overtures op.1 of Lord Kelly, the first orchestral pieces in the Mannheim style ever composed in Britain.

These successes enabled Bremner to move his business to London in 1762 (the Edinburgh shop was maintained under a manager, John Brysson). His business continued to flourish; a notable venture was the *Periodical Overtures in Eight Parts*, a quarterly series of new works for amateur orchestral societies. In 1764 he bought plates from John Simpson, in 1777 most of the stock and plates of John Johnson (ii), and in 1779 some plates from the firm of Welcker. His own music was neatly engraved and printed on high-quality paper. After Bremner's death his London stock, plates and copyrights were bought by Preston & Son, who described their purchase as 'not only the most extensive, but also the most valuable list of works ever exhibited in this kingdom'.

Bremner owned the Fitzwilliam Virginal Book for some years from 1762. He bought it for ten guineas at the sale of Pepusch's library and subsequently presented it to Lord Fitzwilliam.

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DAVID JOHNSON

Brémond, François (*b* Nîmes, 1 Nov 1844; *d* Houilles, nr Paris, 15 July 1925). French horn player, tenor and teacher. At an early age, he went to live with his uncle Joseph Rousselot, then solo horn at the Opéra. While in Paris he met Dauprat, whom he revered. In 1868 he entered the Conservatoire, studied the horn with Mohr, and won the *premier prix* after one year. While at the Conservatoire, he joined the Théâtre des Bouffes-Parisiens, and in 1872 joined the faculty of the Ecole de Musique at Lyons. In 1875 he returned to Paris to play first horn at the Opéra Populaire, the Concerts du Châtelet and, later, the Opéra National Lyrique (1877). In 1878 he became principal horn at the Société des Concerts and at the Opéra-Comique, remaining with both until 1898 and continuing with the latter a few years longer as second horn. He was appointed professor at the Conservatoire on 1 May 1891, and taught there until 1922. He also possessed a light tenor voice, and early in life sang leading parts in provincial theatres, including Lyons, Nîmes and Dijon.

The focus of Brémond's training was on the natural horn, but seeing that the valve horn had supplanted it everywhere else, he became the motivating force for the adoption of the modern instrument in France. For the first time since Meifred's retirement (1864), the valved horn reappeared in classes and sight-reading examinations at the Conservatoire in 1897. He phased in its adoption over five years, and by 1903 it was the official instrument. He remained prejudiced to the natural instrument, however, and in that spirit convinced Massenet to write the solo that accompanies 'Comme l'oiseau qui chante' in *Manon* for horn crooked in F♯. According to Morley-Pegge, he used an 1823 Raoux *cor solo* with a detachable set of valves, and extra valve tubes for lower crooks. He also preferred an ascending third valve which, because of his influence, remained popular in France well into the 20th century. He was left-handed and used that hand in the bell, reasoning (and teaching) that players should finger the valves with the right hand like all other valved brass instruments. Instrument makers, however, remained unconvinced. He was noted for his magnificent tone, beautiful phrasing and trills. He warned pupils against smoking, shaving the upper lip and eating fried foods, which he considered bad for the lip. These very precautions, however, did not prolong his own career; he stopped playing altogether shortly after 1900. He composed a few contest solos and compiled several books of exercises for study which included *Exercices journaliers pour cor à pistons* (Paris, 1900), and four others that borrowed from Dauprat, Mohr and Gallay.

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252 exercices pour le cor de Dauprat (Paris, 1894)
Exercices et études tirés de la méthode de J. Mohr (Paris, 1900) [adapted for *cor à pistons*]
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R. Gregory: *The Horn* (New York, 1961, 2/1969)

JEFFREY L. SNEDEKER

Brendel, Alfred (*b* Wiesenberg, Moravia, 5 Jan 1931). Austrian pianist, of German, Italian and Slavonic descent. He studied the piano first in Zagreb and later in Graz, where he gave his début recital in 1948. He was also a student of conducting and composition; having composed as a young man, he has remained strongly interested in new music, although it has not featured in his playing career. He completed his piano studies with Paul Baumgartner, Edward Steuermann and above all with Edwin Fischer, who, in Brendel's words, 'led two generations of young pianists "away from the piano, and to themselves"'. The award of a prize at the Busoni Competition in Bolzano in 1949 encouraged him to commit himself to a pianist's career when other options might still have claimed him.

Brendel's early recordings for Vox and Vanguard soon brought him international attention. From the wide repertory he cultivated then, they included not only Mozart and Schubert but Busoni, the Schoenberg Concerto (which he still champions), and a selection of Liszt's Hungarian Rhapsodies played with irresistible relish and verve. But it was a compendious recording for Vox of Beethoven's piano music that prompted his choice of path from then on and established him as an interpreter of the Austro-German repertory in the line of Fischer and Kempff. Undertaken between 1958 and 1964, it provided the spur for his first public cycle of all the Beethoven sonatas, given at the Wigmore Hall in London in 1962. This was the first of many. 30 years later he began another, linking it to his third complete recording of the sonatas (Philips, 1992–6), and giving it over an extended period in several European and American cities. He intends these cycles to be his last, although not his last word on some of the sonatas. He has recorded the Beethoven concertos four times, most recently with the Vienna PO and Sir Simon Rattle (1998).

The young Brendel had an easy bravura and a dash and spontaneity that perhaps came less readily to the fore later on; although that could be said of many performers. A characteristic he shares with only the greatest is that he has kept his music-making young. He has done so through a continuous renewal of his vision, either in the form of evolution or of rediscovery. He played Beethoven's Hammerklavier Sonata for more than 40 years: the concentration and power of the outer movements in his first recording (1957) are still to be admired in his last (1995, deriving from a concert performance); but the fusion of sound and sense in the later one leads the listener ineluctably on a journey through the entire work and a more profound exploration of the interior world of the slow movement. There has been a comparable growth in his interpretation of the Diabelli Variations, another late Beethoven work with which he has been much associated; the advance there has been to convey its multifariousness, and its astonishing flow of invention as seemingly improvised into life. His insights have not been confined to the late works, and he has revealed the earlier piano music as no less masterly and characteristic than the rest. A special achievement has been to bring out the moments of 'profound levity' in Beethoven, and not only in the late sets of Bagatelles. Other Beethoven interpreters may be as grand, or as adept at reaching areas of deep feeling, but in matters of wit and musical daring Brendel has often appeared in a class of his own.

While Brendel has won a place among the most admired pianists for his interpretations of Beethoven, Schubert and Mozart (whose complete piano concertos he has recorded, several more than once), the works of Haydn, Schumann and Liszt have also remained central to his repertory. In all these composers his playing is bonded to the music's expressive life. It has never been his style to push back boundaries arbitrarily. Rather his aim is to 'put life into the music without doing damage to it' (one of Edwin Fischer's precepts) and to avoid false sentiment. In pursuing it, he has continually shown the ability to surpass himself and to surprise his listeners. His playing is not detached in manner: on the contrary, it is highly eventful, essentially vocal in feeling, sometimes quite fiercely declamatory, often nervy and passionate. In Schubert, his all-seeing vision has conveyed the assaults of fever and delusion that are as menacing in some of the sonatas as in the songs. He has successfully projected, too, aspects of the last three sonatas as 'disguised' string quintets, and has helped to establish a view of Schubert as a more complex composer and a greater writer for the piano than was widespread before. In Schumann he has been a master of narrative line. In Haydn he has held up a mirror to the wit, revelled in the drama and given a sharp profile to the acuteness of expression. In a wide range of music by Liszt he has shown that there need be no 'effects without causes' and that a poetic core is everywhere paramount. At his best, Brendel conveys a sense of emotional and intellectual coherence in whatever he touches. A spirit of learning and adventure come together, and he has shown himself capable of winning through to that 'second simplicity' where the listener has the sensation of music 'not being played, but happening by itself'.

Writing has also been important to Brendel. He expresses himself with clarity and style in words as well as music and has brought to his articles, essays and occasional lectures the same intellectual power, sensibility and liveliness that distinguish his playing. He has also published two collections of humorous German prose poems, a selection of which is available in an English translation. Since the 1970s he has made his home in London.

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STEPHEN PLAISTOW

Brendel, (Karl) Franz (*b* Stolberg, Harz, 26 Nov 1811; *d* Leipzig, 25 Nov 1868). German writer on music. The son of a mining engineer, he moved after several semesters at the universities of Leipzig and Berlin to the mining academy of Freiberg. Apart from some rudimentary early

instruction at Freiberg from A.F. Anacker, Brendel had little formal musical training although he was for a time a piano pupil of Friedrich Wieck in Leipzig. At Leipzig he was introduced to the fundamentals of Hegel's philosophical thought through C.H. Weisse, and further through H.G. Hotho and F.A. Gabler in Berlin. He completed his studies in Freiberg with the publication of a thesis (1840) in 'medicinal philosophy'. After that, his interests in the history and aesthetics of music took the upper hand and between 1841 and 1844 he lectured in Freiberg and Dresden on the history of music. These lectures, along with the *Grundzüge der Geschichte der Musik* (1848), formed the basis of his *Geschichte der Musik in Italien, Deutschland und Frankreich* (1852, with three revised editions in Brendel's lifetime). Brendel lectured as a professor at the University of Leipzig, throughout the 1850s and 60s. At the beginning of 1845 he took over from Schumann the editorship of the *Neue Zeitschrift für Musik*. While his editorial and critical styles were very different from Schumann's, he was able to maintain the pre-eminence of the *Neue Zeitschrift* among German musical journals throughout his tenure, which lasted up to his death. Between 1856 and 1861 he also edited the *Anregungen für Kunst, Leben und Wissenschaft*, with Richard Pohl, another critic sympathetic to the progressive tendencies of Berlioz, List and Wagner. In addition to his idealistic philosophical and aesthetic views, Brendel was concerned with practical social issues pertaining to musical life; he was founder of the Allgemeiner Deutscher Musikverein, a kind of early musicians' union, in 1861 and its first president. Its annual meetings, the Tonkünstler-Versammlungen, which began in 1859, were the occasion for important concerts of new music as well as public discussions and editorials by Brendel on the state of music and musicians in Germany and Austria. Brendel's involvement with the Musikverein also produced a series of articles on the role of city and state government in the administration of musical schools, concert organizations, theatres and other institutions (collected as *Die Organisation des Musikwesens durch die Staat*, 1865). Although Brendel neither performed nor composed, his wife (Elisabeth Tautmann) was a concert pianist who had studied with Ludwig Berger and John Field.

Brendel's most significant independent monograph is his *Geschichte der Musik*, as testified by its numerous editions up to 1906. It differs from most histories written up to that time in the emphasis given to the recent past and even the present; this reflects the author's principal vocation as journalist and critic rather than historian. Nor was he an antiquarian and collector, as most other writers on music history had been. In addition to a basic, often fairly sketchy compilation of names, dates and works, he views music as a product of historical, cultural and social developments and as a manifestation of the unfolding Hegelian 'world-spirit'. Brendel's committment to current notions of historical progress in material as well as social and spiritual domains is evident throughout, and while his methodology is far from sophisticated, the work remains an interesting early document of modernist consciousness in musical historiography and criticism.

The same can be said of Brendel's journalism. While he seldom says much about individual works, he was instrumental in framing the critical debates in the 1850s and 60s over programme music, the Lisztian symphonic poem and the Wagnerian music drama. His coining of the term 'Neudeutsche Schute' (as an alternative to the pejorative 'Musik der Zukunft') in his address to the first Tonkünstler-Versammlung in 1859 represents a signal moment. The 1854 monograph *Die Musik der Gegenwart und die Gesammtkunstwerk der Zukunft* and the 1859 pamphlet *Franz Liszt als Symphoniker* (both largely deriving from material published in the *Neue Zeitschrift*) elevate Wagner and Liszt, respectively, as figures whose music and ideas define the cultural moment in far-reaching ways. The short-lived *Anregungen* coincides with the period of Brendel's most intensive critical activity and influence in the years around 1860. The journal's broad scope is characteristic of Brendel's underlying project of integrating music into the concerns of contemporary society, politics and culture at large. In addition to promoting the cause of musical progress and the New German School, Brendel's contributions to the *Anregungen* addressed a variety of literary and social topics such as classical and contemporary drams, painting and sculpture, ballet, musical institutions, school and university curricula 'Art and Morality' (1856), 'Progress in the Area of Religion' (1856), 'The Servant Class' (1857), 'The Present and Future of the Female Sex' (1857) and of course the role of the critic. He also helped to perpetuate Schumann's posthumous reputation. The revolutionary events of 1848–9, when Brendel had just come to prominence as an editor and critic, were decisive for his sense of political engagement (in March 1848 he drafted a petition to Frankfurt Volksparlament advocating that music be emancipated from its status as a 'luxury of the educated classes').

Despite the interest of his critical and historical writings as an index of contemporary intellectual preoccupations and their bearing on musical life, they suffer from a lack of concrete musical detail or any extended engagement with specific works. Beyond that, he often demonstrates an exasperating facility for abstract speculation and a penchant for empty phrase-spinning (as his contemporaries noted), formulaic 'even-handedness' and constant deferral of substantial discussion or analysis to 'some other occasion'. For these reasons, among others, he did not always receive the full approbation of those whom he sought to champion, such as Liszt and Wagner (who in particular had harsh words for him). All the same, he did more than perhaps any other single figure to set the tone of critical debate on musical-cultural issues across the centre of the 19th century, and his conviction in the increased role of critical reflection in the production and reception of music since Beethoven makes him a characteristic ideological spokesman for the early stages of European modernism.

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THOMAS S. GREY

Brendler, (Frans Fredric) Eduard (*b* Dresden, 4 Nov 1800; *d* Stockholm, 16 Aug 1831). Swedish composer. He was taught by his father, Johann Franz Brendler, a flautist in the Swedish Royal Opera in Stockholm. His first dated composition is the Serenade for 12 wind instruments (1827), though it is likely that he had already composed romances and other small piano pieces for the Harmoniska Sällskap, a society of musicians and singers associated with Crown Prince Oscar. His first printed compositions, three songs to texts by Stangelius, appeared in 1828; these were followed by a set of piano pieces, *Flores* (1830) and his best-known song, *Amanda* (1831). Brendler achieved prominence with his melodramas *Spastaras död* (1830) and *Edmund och Clara* (1831), and as a result of these successes was commissioned to write an opera, *Ryno* (to a libretto by Bernhard von Beskow), for the inauguration of the restored Royal Opera. The three acts comprise 14 numbers: Brendler composed eight and orchestrated six before his sudden death; his friend Prince Oscar completed the remaining six numbers, and J.F. Berwald the rest of the orchestration (which is preserved in *S-Skma*). It was performed at the Royal Opera, Stockholm, to great acclaim in May 1834 and was revived 20 times in the following four years. Brendler's work is unique in Swedish musical history as he was the only exponent there of central European early Romanticism. He exploited the connection between lyric intensity and dramatic characterization, most notably in the opera. In form and harmony the influence of Weber, Marschner and particularly Spohr is apparent, even in as early a work as his Serenade. He used colourful orchestration within free musical forms. His advanced musical language did not, however, leave any lasting traces in Swedish music of the 19th century.

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ANDERS WIKLUND

Brendner [Brendtner], **Johann Joseph Ignaz.** *See* BRENTNER, JOHANN JOSEPH IGNAZ.

Brenes (Candanedo), Gonzalo (*b* Panama, 1906). Panamanian composer, researcher and teacher. He studied at the Leipzig Conservatory with Sigfrid Karg-Elert. On his return from Germany, Narciso Garay's *Tradiciones y cantares de Panamá* may have stimulated his interest in Panamanian folk music. He undertook research in the province of Los Santos y Herrera, where he collected *tonadas* and information on instrumental music and popular rhythms. He taught music at various schools in Panama (1933–40) and Costa Rica (1943–8) and at the request of the writer and social activist Carl Luis Saenz founded and directed a choir of Costa Rican workers and peasants. He was elected an MP and served as secretary of culture for Panama. He continued to compose and to teach at the National University of Panama into his nineties.

His research into folk music resulted in some important works, for example *La cucarachita mandinga* (with a libretto by Rogelio Sinan) and *Tondas del trópico niño* (Panama City, 1955), a collection of more than 70 songs based on texts by Latin American poets and designed for use in schools and colleges. The composer himself introduced these songs, which clearly reflect the influence of Panamanian folk music, into the repertory of the Panamanian and Costa Rican schools in which he worked, thereby transforming the way music was taught. Some of the songs have also been sung by professional singers. In 1994 Brenes attended the 6th Caribbean Composers' Forum held in San José, when his *Soliloquio* for oboe solo, *Elegía al pájaro dela* for oboe and piano, and *Romanza* for violin and piano were performed. He is the author of *Desarrollo musical de Panamá a partir de la República* (Panama City).

JORGE LUIS ACEVEDO VARGAS

Brenet, Michel [Bobillier, (Antoinette Christine) Marie] (*b* Luneville, 12 April 1858; *d* Paris, 4 Nov 1918). French music critic and writer. An only child, she lived in many places (including Strasbourg and Metz) because of her father's military career; she finally settled in Paris in 1871, where an attack of scarlet fever made her an invalid, thus influencing her early decision to devote her life to research.

Her first publication, *Histoire de la symphonie à orchestre* (1882), won a prize in a Brussels competition. From then on she achieved an increasingly high reputation among French musicologists and abroad. She gathered an immense amount of information from the most reliable sources; her working methods were extremely precise and her interests wide. Certain official connections made it possible for her to gain access to primary sources.

Brenet's publications included writings on Ockeghem, Goudimel, Palestrina, Sébastien de Brossard, Handel, Haydn, Grétry and Berlioz. The last book issued during her lifetime was *La musique militaire* (1917), but a *Dictionnaire pratique et historique de la musique*, completed by Amédée Gastoué, was published in 1926. Her *Notes sur l'histoire du luth en France* opened the way to investigators in that field. Her main works, *Les musiciens de la Sainte-Chapelle du Palais*, *Les concerts en France sous l'ancien régime* and *La librairie musicale en France de 1653 à 1790*, give evidence of her great erudition and competence as a music historian. She wrote numerous articles, historical and critical, for *Revue musicale*, *Revue de musicologie*, *Rivista musicale italiana*, *Musical Quarterly*, *Année musicale* (of which she was a founder) and many other journals. Although her interests were broad, she particularly emphasized French music and attempted to show French composers in a better perspective. Her unflagging energy was entirely devoted to musical research until her sudden death. Her remaining papers and documents were donated to the Bibliothèque Nationale (Département des manuscrits).

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MARIE LOUISE PEREYRA/JEFFREY COOPER

Brenet, Thérèse (*b* Paris, 22 Oct 1935). French composer. She studied at the Paris Conservatoire, where she obtained first prizes in harmony, counterpoint, fugue and composition; among her teachers there were Rivier, Dutilleux, Duruflé and Milhaud. She won the Prix de Rome in 1965 and has since received several other international awards; she became a professor at the Conservatoire in 1970.

Her output is eclectic, relying on an atonal, non-serial musical language into which aleatory techniques are frequently incorporated. She is sensitive to instrumental timbres created by bold superimpositions, and her exploration of microtonal intervals, extended instrumental techniques (such as woodwind multiphonics), and non-standard instruments (notably the celtic harp) bears witness to a continuing desire to expand her music's range of sonority. She is particularly drawn to writing for voices: *Clamavit*, a work for narrator, chorus and orchestra commissioned by French Radio, was chosen to represent France at the UNESCO International Rostrum of Composers, and has since been widely performed abroad.

WORKS
(*selective list*)

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Chbr and solo inst: Inter silentia, tpt/cornet, pf, 1969; 6 pièces, tpt, pf/org, 1972; Pantomime, fl, 1974; Tétrapyle, sax qt pf, 1978; Caprice d'une chatte anglaise, after H. de Balzac, 2 gui, 1979; Ce que pensent les étoiles, 4 perc, 1980; Accordance, ob, celtic hp, 1981; Calligramme, a sax + s sax, 1981; Cristaux, mand, celtic hp, 1982; Suite fantasque, after P. Verlaine: *Clair de lune*, celtic hp, 1982; Boustrophédon, fl, cl, vn, vc, pf, 1986; Océanides, pf LH, 1986; Phoinix, a sax, 1986; Plus souple que l'eau, after frag. by Sappho, ondes martenot, perc, 1986; Madrépore, celtic hp, 1987; Née du rire de l'éclair, after frag. of *Rig-Veda*, gui, 1987; Vision flamboyante, vn, pf, 1987; Tout l'azur pour émail, after J.-M. de Heredia: *Blason céleste*, mand, gui, 1988; Le fascinateur (J.-P. Luminet), spkr, celtic hp, perc, 1989; Le tambour des dunes, after G. de Maupassant: *La peur*, celtic hp, mand, gui, 1989; Petite suite pour M. Ré Dièse et Mlle Mi Bémol, after J. Verne, 12 sax, 1989; Aréthuse, a fl, celtic hp/hp, 1994

DANIEL KAWKA

Breni, Tomaso (*b* Lucca, 1603; *d c*1650). Italian composer. He became a priest and spent the later part of his life at his birthplace, taking an organist's post and teaching at the seminary of S Martino. His only surviving publication is his *Mottetti* for two, three and six voices, violin and organ continuo (Lucca, 1645). It shows that he was a talented melodist, integrating ornaments into a forceful melodic line, and capable of writing attractive triple-time sections. There is a clear distinction between the latter and his declamatory writing in 4/4 time, which is harnessed in the duet *Vide, Domine* to contrasts of mood: the opening 4/4 breathes a spirit of abasement, the ensuing 3/2 one of renewed hope. Some duets open with solo sections for one of the voices, and two are written for the rare scoring of one voice, one violin and continuo, mainly in a dialogue style. In the six-part motets Breni follows the fashion of contrasting a chordal tutti section with little movements for smaller forces – here for one, two or four voices. He was also active as an opera composer: his *La Psiche* (librettist F. di Poggi) was produced at Lucca in 1645. (*NericiS*)

JEROME ROCHE

Brenneberger, Reinmar der [Brennenberg, Reinmar von]. *See* REINMAR VON BRENNENBERG.

Brenner, Georg. *See* PRENNER, GEORG.

Brenntner, Johann Joseph Ignaz. *See* BRENTNER, JOHANN JOSEPH IGNAZ.

Brent, Charlotte [Mrs Pinto] (*b* London, 17 Dec 1734; *d* London, 10 April 1802). English soprano. The daughter of the fencing-master Charles Brent (1692/3–1770), she was taught by Thomas Arne and made her stage début as Liberty in his *Eliza* in Dublin on 29 November 1755, appearing frequently at the Smock Alley Theatre until the following May. Arne then returned with her to London, abandoning Mrs Arne in Dublin. He tried to get his pupil taken on at Drury Lane, but Garrick refused because of her unprepossessing appearance; she joined Covent Garden where, with John Beard as Macheath, she triumphed as Polly in *The Beggar's Opera* in October 1759. Charles Dibdin remembered her at this time: 'Her power was resistless, her neatness was truly interesting and her variety was incessant'. At Covent Garden she created the roles of Sally in Arne's *Thomas and Sally*, Rosetta in his pasticcio *Love in a Village* and Mandane in his *Artaxerxes*(1762), a bravura role including 'The soldier tir'd', which became an exhibition aria for English sopranos. In 1765 she was the first Patty in *The Maid of the Mill*, with music arranged by Arnold. She sang in summer seasons at Vauxhall Gardens from 1760, appeared at Ranelagh, 1762–4, and was a soloist at the Three Choirs Meetings, 1765–7. By 1765 her popularity was such that her name was used for a collection of over 400 song lyrics, *The Brent; or, English Syren*.

In 1766, to Arne's scorn, she married the violinist Thomas Pinto, a gifted but lazy musician who took over the running of Marylebone Gardens in 1769 for one disastrous season. Four of their children, including twin boys, died between April 1769 and March 1770. To escape creditors they moved first to Edinburgh where Sylas Neville found her 'grown so ugly', and then to Dublin where 'the ruins of the once celebrated Miss Brent' (Thomas Snagg) sang Urganda in Michael Arne's *Cymon* (1773). Pinto died in December 1782 or January 1783, leaving her penniless, and she returned to London to live with her stepdaughter, whose musically gifted son, George Frederick Pinto, she taught. There were a few final stage appearances in 1785 and 1786, when she sang Polly, as well as 'The soldier tir'd' and 'Sweet echo' from Arne's *Comus*. The echo was played on the oboe by W.T. Parke, who remembered that she was loudly applauded: 'her voice possessed the remains of those qualities for which it had been so much celebrated – power, flexibility, and sweetness'.

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OLIVE BALDWIN, THELMA WILSON

Brenta, Gaston (*b* Schaerbeek, Brussels, 10 June 1902; *d* Schaerbeek, 30 May 1969). Belgian composer and critic. Brenta received his musical education from Gilson and together with other disciples he founded the Synthétistes group in 1925. Having worked for Belgian radio since 1931, he was director of French music broadcasts from 1953 to 1967. He was made a member of the Belgian Royal Academy in 1966. In 1968 his Second Piano Concerto was the set work for the Queen Elisabeth International Competition. Brenta was a Romantic composer, giving pride of place to amply developed and expressive melodic line. He usually employed conventional forms, and his tonal harmony included unexpected use of dissonance. From Gilson he received a taste for the exotic, notably in evidence in his opera *Le khadi dupé*, and he owed to him a consummate mastery of orchestration. Brenta's orchestral palette developed in the direction of a finesse which embraced some astonishingly novel sonorities, notably in the *Farandole burlesque*.

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Orch: Nocturne, chbr orch, 1934; Arioso e moto perpetuo, 1940; Sym., 1946; Farandole burlesque, 1951; Matinée d'été, 1967; 2 pf concs.; concertinos for tpt, a sax, perc; 3 works for brass band

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HENRI VANHULST

Brentano[-von Arnim], **Bettina** [Bettine, Elisabeth] (*b* Frankfurt, 4 April 1785; *d* Berlin, 20 Jan 1859). German writer, editor, publisher, composer, singer, visual artist and patron of young artists. Although known today primarily for her writing and her illustrious associates,

Bettine was also a talented musician. She composed songs in a simple folk style, choosing texts by poets she knew and loved, including Goethe, Achim von Armin, and her brother, CLEMENS BRENTANO. She helped gather songs for Armin and Brentano's influential collection *Des Knaben Wunderhorn* (1806–8) and decades later published a fourth volume based on their notes (ed. Ludwig Erk, 1854). From 1808 to 1809 she studied singing and composition with Peter von Winter and the piano with Sebastian Bopp in Munich. Her first two songs appeared under the pseudonym 'Beans Beor' ('blessing I am blessed') with Arnim's literary works. After her crucial meeting with Beethoven in Vienna (May, 1810), she mediated between him and Goethe.

Settling in Berlin after her marriage to Arnim in 1811, Bettina sang briefly in the Berliner Singakademie and composed settings of Hellenistic poems by Amalie von Helvig, however her musical activities were curtailed by the responsibilities of raising her seven children. Widowed in 1831, she reflected on her life and revised some early letters and compositions for publication. In three autobiographical books based on her youthful correspondence with Goethe (*Goethe's Briefwechsel mit einem Kinde*, 1835), Karoline von Günderrode (*Die Günderode* [sic], 1840) and her brother (*Clemens Brentano's Frühlingskranz*, 1844), she portrayed herself as a naturally talented musician without the need for theoretical knowledge. Her writings have been collected and published in a number of editions in the 19th and 20th centuries, including *Werke und Briefe*, ed. W. Schmitz and S. von Steinsdorff (Frankfurt, 1986–95). In 1842 she published a collection of seven songs as a public sign of support for the beleaguered Prussian Music Director, Gaspare Spontini (*Dedié à Spontini* . . .). An anonymous reviewer criticized 'a certain dilettante naivety' about the songs, which remain outside the mainstream (*AMZ*, xlv (1843), 103).

The recent evaluation of Bettina's music manuscripts reveals that she conceived many more songs than were published during her lifetime. She was one of the first composers to set poems by Hölderlin. She approached composition from a literary viewpoint, allowing the text spontaneously to inspire her settings. Unconventional features, such as a wide range, large melodic leaps and unusual harmonic progressions, rhythms and phrase lengths, can be traced to the songs' literary and improvisational origins.

Young virtuosos and composers such as Franz Liszt, Joseph Joachim, Peter Cornelius, Johanna Kinkel and Robert Schumann admired her as a friend of Goethe and Beethoven. Bettina's influence on young musicians of her generation, and on the Romantic view of Beethoven remain, beside her writings and compositions, of lasting importance.

WORKS

MSS in US-NYpm, D-WRgs; for a complete list of extant and lost compositions see Lemke 'Bettine's Song' (1998)

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Romanze (A. von Arnim), music suppl. to *Armut, Reichthum, Schuld und Busse der Gräfin Dolores* by A. von Arnim (Berlin, 1810), BB

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ANN WILLISON LEMKE

Brentano, Clemens (Wenzeslaus Maria) (*b* Ehrenbreitstein, 9 Sept 1778; *d* Aschaffenburg, 28 July 1842). German poet. One of the leading figures of the younger Romantic generation (which included the Grimm brothers, Fouqué, Arnim, Chamisso and Eichendorff), he was a versatile writer whose modern reputation rests on his lyric poetry, the story *Geschichte vom braven Kasperl und dem schönen Annerl* (1817), the fairy tale *Gockel, Hinkel und Gackeleia* (1811) and the collection of folk poetry which he edited with Achim von Arnim under the title *Des Knaben Wunderhorn* (i, 1805). His rich imagination was matched by great melodiousness of expression, which led Nietzsche to call him the most musical of German poets; but he could also demonstrate a purely verbal ingenuity and wit of a high order.

In 1803 Brentano wrote a Singspiel, *Die lustigen Musikanten*, which was set to music by E.T.A. Hoffmann and given its première in Warsaw in 1805, though without much success. A cantata text, *Kantate auf den Tod Ihrer Königlichen Majestät, Louise von Preussen* (1810), was set to music by Reichardt and performed in Berlin in 1811. Dissatisfied with Reichardt's setting, Brentano tried in vain to persuade Beethoven to undertake a fresh setting of the text. A second cantata, *Universitati litterariae: Kantate auf den 15ten Oktober 1810*, was likewise set to music by Reichardt. In 1814 Brentano attempted to write a libretto for Weber on the Tannhäuser theme (after Tieck); the work was never completed and remains unpublished. Then, in 1815–16, Brentano sketched a plan for a second opera *Phaon et Sappho*, the manuscript of which contains a detailed description of the overture. He is also said to have toyed with the idea of turning the story of Cinderella into an opera.

Many of Brentano's lyric poems were set to music by major composers. His primary importance to music, however, lies in his co-editorship of *Des Knaben Wunderhorn*. This anthology, which salvaged a legacy of folk poetry from old printed sources and oral tradition, exercised great influence on 19th-century lyric poets and inspired scholarly research into the *Volkslied*. Although the compilers modernized, 'improved' and sometimes even rewrote the originals (Arnim more often than Brentano), their contemporaries felt that the songs sounded authentic. Poems from the collection have frequently been set to music; Schumann, Mendelssohn, Brahms, Wolf, Strauss and even Webern and Ives wrote songs to these texts, and Mahler's orchestral settings are especially well known.

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CEDRIC WILLIAMS

Brentner [Brenntner, Brendner, Brendtner, Prentner], **Johann Joseph Ignaz** (*b* Dobřany, 3 Nov 1689; *d* Dobřany, 28 June 1742). Bohemian composer. His father was mayor of Dobřany. From about 1717 to 1720 Brentner lived in Prague, where he published several of his works. He seems to have been connected with the religious brotherhood of St Nicholas in the Malá Strana, Prague, for which he wrote his German mourning motets. His *Offertoria solenniora* op.2 was dedicated to his patron Raymund Wilfert, abbot of the Premonstratensian monastery at Teplá.

Brentner's music is in late Baroque concerto style, with occasional simple songlike motifs. Many of his arias are in da capo form, and those of *Hymnodia divina* are remarkable for their concertante treatment of accompanying solo instruments, especially the violin. Brentner's works continued to be performed at the monastery at Strahov, Prague, until the 1840s.

WORKS

printed works published in Prague

Harmonica duodecatometria ecclesiastica seu [12] Ariae, op.1 (1717)
[6] Offertoria solenniora, SATB, 2 vn, org, op.2 (1717)
Hymnodia divina [12 arias], S, 2 vn, va, org (before 1725) [?same as op.1]
Horae pomeridianae seu [6] Concertus cammerales, vn/ob/fl, va, vc, op.4 (1720)
Laudes matutinae (n.d.), lost, cited in Dlabacž
At least 16 Motetta pro defunctis, SATB, 2 vn, org, most lost; 4 autograph in *CZ-Pnm* [Himmels Sonne; Jesu, du mein treuer Hirt; O Jesu mein; Sag an, was ist diese Welt] all ed. in EDM, 2nd ser., *Sudetenland, Böhmen und Mähren*, iv (1943)
Offertories, motets, vespers, psalms, litanies, responsories in *A-GÖ*, *Wgm*, *CZ-Bm*, *ME*, *Pnm*, *Pak*, Prague Cathedral, Loreto Church, Prague, see Stefan and Pulkert; lost sacred works listed in inventories of Kosmonosy Piarist College, 1712–, Osek Monastery, 1720, and Rajhrad Monastery, 1725: see Culka and Straková

Doubtful works: Pastorella, G, 2 vn, va, org, 1730, *A-Wgm*, new score *CZ-Pnm*; Partita, F, 2 ob, tpt, va d'amore, db, *D-Dl*, new score *CZ-Pnm*; Partita, F, va d'amore, ob, hn, vn, b, lost, cited in Breitkopf catalogue; Partita, G, lute, ob, 2 vn, b, lost, cited in Breitkopf catalogue

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MILAN POŠTOLKA

Brero, Giulio Cesare (*b* Milan, 20 Dec 1908; *d* Milan, 18 Dec 1973). Italian composer and administrator. In Milan he studied with Anfossi (piano), Delachi and Paribeni (composition), continuing his studies with Dukas and Roussel in Paris. There he was in close contact with the circle of musicians associated with the *Revue musicale*. He graduated from the Conservatory in 1936 and also took a degree in law. In 1940 he settled in Argentina, where he organized concerts and taught at the Buenos Aires Conservatory (1944–7). After returning to Italy in 1957 he founded the Opera da Camera di Milano, which gave performances in Europe, the USA and Japan. His compositions clearly display neo-classical influences from his years in France.

WORKS

(selective list)

Stage: Porto felice (ballet, choreog. M. Wallmann), Buenos Aires, 1943; Béatitudes (ballet, choreog. A. Sakharoff), Buenos Aires, 1945; Novella (chbr op, after Boccaccio), Bergamo, 1953
Other works: Cant., spkr, chorus, 11 insts, 1954; Le roi des gourmets, chbr orch, 1954 [after Rossini], Er testamento de Meo del Cacchio (C.A. Trilussa), Bar, 15 insts, 1954; concs., other orch works, choral music, songs, chbr and pf pieces

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ALBERTO PIRONTI/ROBERTA COSTA

Brescia. City in Lombardy, Italy. From the 13th century the cathedral had a choir with a schola cantorum, whose first known cantor was Oldofredo da Leno (1287–?1315). During the 16th and 17th centuries there was a distinguished succession of *maestri di cappella* and organists. The former included Giovanni Contino (1551–61), who began his career there as a chorister, and Lelio Bertani (1574–91), who spent much of his life in his native Brescia. Claudio Merulo was organist in 1556–7, and was succeeded by his pupil Florentio Maschera (1557–84), the composer and organ builder Costanzo Antegnati (1584–1620) and Francesco Turini (1620–56), who ended his career in Brescia. Other less important musical establishments in the city's churches were supported during the 16th century by wealthy families.

The city was ruled by the Venetian Republic from 1428 to 1797 and never experienced the musical life afforded by the patronage of an independent court. The only record of such activity relates to a group of musicians in the train of Pandolfo Malatesta, who conquered Brescia in 1406. 15th-century manuscripts contain the names of Brescian musicians such as Matheus de Brixia and Prepositus Brixiensis; both of them were active elsewhere, as were later musicians born in the city. These included Luca Marenzio; Biagio Marini, who was briefly organist to the Brescian Accademia degli Erranti in 1620; the opera composer F.G. Bertoni (1725–1813); and the violinist and instrumental composer Antonio Bazzini (1818–97). As Chamberlain (*camerlengo*) of Brescia by appointment of the Venetian Republic, Benedetto Marcello spent the last year of his life in Brescia and died there while working on the unfinished *L'universale redenzione*.

Theatrical activity was initiated by the Jesuits, who built a theatre that was active between 1658 and 1681, occasionally including musical performances. The main theatre is the Teatro Grande, a sumptuous 18th-century building, which originated in a theatre built in 1664 as the Teatro dell'illustrissima Accademia degli Erranti. The first opera performed there was Cavalli's *Eritrea* (1665) and regular opera performances were subsequently given during Carnival and the summer fair seasons up to the end of the 18th century. The theatre was renamed Teatro Nuovo and later, during the Napoleonic regime, Teatro Nazionale. In 1810 it was enlarged to 108 boxes and was reopened in 1811 as the Teatro Grande with Mayr's *Il sacrifizio di Ifigenia*. During the 19th century seasons of opera and of spoken drama alternated regularly. Besides premières (Mayr's *Egeria*, 1816) and important revivals (Ponchielli's revised *Marion Delorme*, 1885, and the three-act version of Puccini's *Madama Butterfly*, 1904), one of the first performances in Italy of *Parsifal* was given there (1914). A second theatre, the Teatro Sociale, was built of wood in 1851; it was known as the Teatro Guillaume until 1905, when it was rebuilt and reopened with a performance of Giordano's *Siberia*. In the second half of the 20th century it has been used for operetta, variety shows and spoken drama. At the end of the 1990s the theatre was restored to its original form.

Concert life began at the end of the 18th century when the Società Filarmonica Apollo gave musical evenings in the Apollo Hall of the Martinengo Palace. Concerts have been given in the hall of the Bargnani Palace and the transept of S Luca, but now the Pietro da Cemmo Hall of the conservatory, the S Carlino room and the Ridotto Hall of the Teatro Grande are more often used. 20th-century instrumental ensembles have included the Trio Bresciano (1931–40) and the Complesso del Vittoriale (1931–8), founded on the initiative of Gabriele d'Annunzio; the C. Quaranta Mandolin Society (1916); the permanent orchestra of the Venturi Concerts, instituted in 1959 for educational purposes; the Gasparo da Salò Chamber Orchestra (1963) and I Cameristi Lombardi (1972). Important choral groups have included those named after Bazzini (1911–38) and Marenzio (1919–24), the Coro del Seminario (1939–65) and that of S Gregorio Magno (founded 1923). In the last decades of the 20th century various choral groups in the city and provinces became active, among them the Città di Brescia choir and La Rocchetta choir of the Palazzolo. Concerts are promoted by various organizations: the Società dei Concerti da Camera (1868); the Società i Concerti Sinfonici S Cecilia (1938); the Gruppo Musicale G. Frescobaldi, founded in 1952 to make use of the city's early organs; and the Giovani Interpreti Associati, active from 1969. The Festival Pianistico Internazionale di Brescia e Bergamo is held annually; it was initiated in 1964 by Agostino Orizio, with the collaboration of Arturo Benedetti Michelangeli, and since 1969 has been held in conjunction with a festival known as the Rassegna Internazionale di Musica Contemporanea, which specializes in contemporary piano music. The Settimana di Musica Barocca is held biennially in the churches and palaces of Brescia. Since 1974 the Associazione Amici della Pace has promoted organ and chamber recitals.

From the 15th century Brescia was a centre of instrument manufacture; some viols were made anonymously for Isabella d'Este in the last years of the 15th century, and the violin maker GASPARO DA SALÒ (1540–1609), worked there. Other instrument makers active in Brescia were G.P. Maggini (1580–?1630–1631), Giovita Rodiani (?1568–?1624) and Matteo Benti (*c*1580–after 1661); during the 17th century there was a link between this school and the instrument makers of Cremona. The lute maker Giuseppe Scarampella (1838–1902) was also a noted craftsman. The Antegnati family had their firm in Brescia and dominated Italian organ building from the mid-15th century to the mid-17th; many of their excellent instruments are still in use in the city and province.

Brescian printers of books on music theory were active as early as the end of the 15th century; the Britannico family was particularly noted for its publications throughout the 16th century, for instance Lanfranco's *Scintille di musica* (1533). The most important music printers were the Tini brothers. The Banda Civica, instituted in 1798, has followed the history of the city. Disbanded in the fascist period it resumed its activities at the beginning of the 1950s with the name Associazione I. Capitanio and, under G. Ligasacchi, in the 1960s began a period of important development. Since the 1980s, together with intense concert activity, the Associazione has been dedicated to educational activities: composition courses, performance studies and editorial work; the publication Brescia Musica, launched in 1985, is unique in its genre of culture and musical information.

In 1971 the Istituto Musicale Antonio Venturi, founded in 1866 on the initiative of individual patrons and eminent musicians, became the Conservatorio Statale di Brescia. It was later named after Marenzio. It was considerably extended in the early 1970s and since the 1990s has promoted chamber and orchestral concerts. In 1978 the Fondazione 'Romano Romanini' inaugurated a series of competitions for string players. Composers active in Brescia in the 20th century included Franco Margola and Camillo Togni.

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CARLO PERUCCHETTI

Brescianello [Bressonelli], **Giuseppe Antonio** (*b* Bologna, *c*1690; *d* Stuttgart, 4 Oct 1758). Italian violinist and composer. He first appears in documents when in 1715 the Elector of Bavaria brought him from Venice to Munich as a violinist. In October 1716, after the death of his predecessor Pez, he became *musique directeur, maître des concerts de la chambre* at the Württemberg court in Stuttgart, and in 1717 chief Kapellmeister. Between 1717 and 1718 he wrote the pastoral opera *La Tisbe*, which he dedicated to his employer Archduke Eberhard Ludwig. Hoping this opera would be produced at the Stuttgart Opera, Brescianello wrote in his *Präparationen* that he had suited its melodies to the theatre taste: but that did not gain him a performance. From 1719 to 1721 he had to face heated battles with his rival Reinhard Keiser, who sought unsuccessfully for Brescianello's position. In 1731 Brescianello became Rath und Oberkapellmeister. When the court's finances collapsed in 1737, the Stuttgart opera troupe was dissolved and Brescianello lost his post, which spurred him on to increased activity as a composer. In 1738 (according to *EitnerQ*) he wrote *12 concerti e sinphonie* op.1 and other works, and somewhat later '18 Piecen fürs Gallichone'.

When the regency of the generous artistic patron Duke Carl Eugen began in 1744, Brescianello was reinstated as Oberkapellmeister 'on account of his particular knowledge of music and excellent competence', and until his retirement he brought the opera and court music to renewed fame. He was pensioned off on 29 November 1751 according to Sittard, on St James's Day 1755 according to other sources. His successor was Ignaz Holzbauer, then Jommelli.

In his two decades as Kapellmeister, Brescianello helped to put his stamp on the musical life of Stuttgart and Ludwigsburg. His importance lies in his compositions, which mainly follow the conventions of his time (sequences and imitations, influences of the *galant* style, generally in loosened suite form). Apart from *Tisbe*, two cantatas and a mass (occasional and commissioned works), Brescianello wrote mainly chamber music using the violin, with which he was most acquainted through his training as a violinist: these works are thus among his most successful.

WORKS

VOCAL

La Tisbe (op pastorale), 1717–18, *D-Sl*
Missa solenne, 4vv, insts, *Bsb*
2 cants.: Sequir fera che fugge; Core amante di perche: both S, orch, *ROu*

INSTRUMENTAL

12 concerti et sinphonie, vn solo, 2 vn, va, vc/hpd, op.1 (Amsterdam, 1738)
I concerti a 3, 2 vn, bc, *I-Fc*, 6 ed. in HM, lxvi–lxviii (1950–51)
6 trios, 2 vn/rec, bc; 3 trios, 2 fl, bc; 5 ovs., 2 vn, va, vc, bc; Chaconne, 2 vn, 2 va, vc, bc; Chaconne, 2 vn/fl, b: all *D-ROu*
18 suites, colascione, *Dl*; transcr. gui by R. Chiesa (Milan, 1981)
Sinfonia a 4, 2 vn, va, hpd, *SWl*
Conc., vn, bn, insts; 4 concs.; Sinfonia, 2 vn, va, b; 4 concs.; 2 vn, insts: all formerly *DS*

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RUDOLF LÜCK

Bresgen, Cesar (*b* Florence, 16 Oct 1913; *d* Salzburg, 7 April 1988). Austrian composer of German origin. He studied composition, the organ, the piano and conducting at the Munich Akademie der Tonkunst (1930–36), where his teachers included Emmanuel Gatscher, Siegmund von Hausegger, Gottfried Rüdinger and Joseph Haas. In 1936 he was awarded the Felix Mottl Prize for composition and was subsequently employed in Bavarian Radio's music division for which he wrote several *Hörspiele*. In 1939 he moved to Salzburg where he founded a youth music school and was invited by Clemens Krauss to teach composition at the Mozarteum. He was awarded the City of Munich Music Prize in 1941 and the Salzburg Kulturpreis in 1942. After military service during the war he became a church organist and choir director at Mittersill. There he became acquainted with Webern whose death in 1945 moved him to compose his haunting *Requiem für Anton Webern* (revised into a more extended work in 1972). From 1947 Bresgen resumed his career as composition professor in Salzburg. During this period he undertook further studies with Hindemith (1947 and 1950) and also experimented with 12-note technique under the tutelage of Jelinek and Krenek. He received numerous awards during the latter part of his life including the Österreichischer Staatspreis (1954 and 1968), the Grosser Österreichischer Staatspreis (1979), the Carl Orff Medal (1981) and the Grosser Preis der Deutschen Akademie für Kinder- und Jugendtheaterschaffen.

Bresgen's compositional development was stimulated by three important influences. First, his work as a répétiteur with the Mary Wigman Dance School (1932–4) gave him an unrivalled experience in the art of theatrical improvisation, as well as a deep understanding of dance forms. Second, his folksong studies, coupled with an interest in pre-Classical German music, provided the basis for a flexible musical style. Finally, his intensive association with youth music movements, which initially included active participation in the Hitler Youth, resulted in a lifelong commitment to writing *Gebrauchsmusik*. This trend was already demonstrated in the 1930s with a sequence of politically conceived choral and orchestral works, many of which were commissioned for public occasions organized by the Nazis. During this period Bresgen also composed orchestral works which were championed by some of Germany's most distinguished conductors including Abendroth, Konwitschny and Elmendorff. His Singspiel *Dornröschen*, first performed under Rosbaud in Strasbourg, enjoyed stagings at several other German theatres, although more ambitious operatic projects such as an adaptation of the old Bavarian legend *Goggolore* remained incomplete, and the full-length *Paracelsus*, composed for the Dresden Staatsoper, was

never produced after an air raid destroyed all performance materials.

After the war Bresgen remained extremely productive in all genres of music, composing such fine works as the *Totentanz* for two pianos, inspired by the woodcuts of Holbein, and the *Requiem für Anton Webern*. It was his stage music, however, which attracted the greatest attention beyond Austria. Of particular note are the children's operas *Der Igel als Bräutigam* (1948, revised 1951) and *Der Mann im Mond* (1959). Both were written in collaboration with the publisher Ludwig Andersen and both received numerous performances in Germany. They exemplify Bresgen's ability to juxtapose various levels of scenic representation – including descriptive music, spoken text, dance and pantomime – in one composition. This polymorphous approach is also perceived in other works such as his scenic cantatas and oratorios, which were designed for performance in either concert hall or opera house (a trend influenced by Carl Orff). The major work in this genre is the *Visiones amantis (Der Wolkensteiner)*, based on the texts and melodies of the 15th-century Tyrolean Minnesinger Oswald von Wolkenstein. With its skilful exploitation of Hebrew chant, the late opera *Der Engel von Prag* (1974–7), based on Leo Perutz's story of the 16th-century Austrian Emperor Rudolf II, who neglected the government of his country in pursuit of his love for Esther, the wife of Prague's richest Jew, is also a notable manifestation of Bresgen's gifts as a musical dramatist.

Although for a time Bresgen pursued 12-note technique (Piano Concerto, 1951), the most significant musical influences on his style remained Stravinsky, Hindemith, Bartók and Orff. His pedagogical activities, which included editing several collections of folk music and writing theoretical books and articles, were much admired in the German-speaking world.

WORKS

(selective list)

STAGE

Der Goggolore (Bayerisches Spl, 5, O. Reuther), 1937–9, inc.
Die Freier (incid music, J. Eichendorff); Heidelberg, 1938
Das Kindlfest (scenic cant.), 1940
Dornröschen (Spl, 4, Reuther), 1940–41, Strasbourg, Stadt, 15 April 1942
Drischleg (scenic cant.), 1941
Das Urteil des Paris (musikalische Komödie, 1, Reuther), 1941–2, Göttingen, Stadt, 31 Jan 1943
Paracelsus (op, 5, L. Strecker and Bresgen, after Paracelsus), 1942–3, unperf.
Die schlaue Müllerin (Tanzsingspiel, 1, S. Korty), Essen, 1943
Der Igel als Bräutigam (Kinderoper, 5 scenes, Bresgen and L. Andersen), 1948, Esslingen, Stadt, 3 Nov 1948; rev. version, Nuremberg, Städtische Bühnen, Opernhaus, 13 Nov 1951
Sternenkind (incid music, O. Wilde), Brunswick, Staatstheater, 1949
Visionen des Münch von Salzburg (scenic orat), 1950
Dyll, der Narr (Tanzspiel, G. Pichl), Brunswick, June 1950
Der Struwelpeter (scenic cant.), 1950
Visiones amantis (Der Wolkensteiner) (ludus tragicus, 6 scenes, E. Gärtner, after O. von Wolkenstein), 1951, Salzburg, 1952
Brüderlein Hund (Kinderoper, 3 scenes, Andersen), 1953, Nuremberg, 12 Nov 1953
Nino fliegt mit Nina (Insektkomödie, 5 scenes, Bresgen), 1953, Munich, Jugendbühne, 14 May 1953
Der ewige Arzt (Mysterienspiel, 6 scenes, P. Kamer, after Grimm), Schwyz, 10 Feb 1956
Die alte Lokomotive (scenic cant., 1, Bresgen and Gärtner), 1955, Munich, Theater der Jugend, 7 Oct 1960
Ercole (op breve, H.H. Vogl), Hamburg Radio, 1956
Christkindl-Kumedi (geistlisches Komödiespiel, Gärtner, after old Bavarian texts), Salzburg, 1960
Der Mann im Mond (musikalisches Märchenspiel, 6 scenes, Andersen and Bresgen), 1959, Nuremberg, 22 May 1960
Armer, kleiner Tanzbär (scenic cant.), 1959
Das verlorene Gewissen (ballet, Pichl, after A. Saltykow), 1961, Brunswick, May 1962
Die Schattendiebe (Ali und der Bilderliebe) (Spl, 5 scenes, K. Kraska), 1961, Vienna, Theater der Jugend, 13 April 1962
Bastian der Faulpelz (musikalische Pantomime, after H. Hoffmann), Hamburg, 1966
Die Hüte (pantomime, G. Hess), 1967, London, 1969
Zal und Roudabé (altpersisches Tanzdrama), 1967, Tehran, 1967
Apollon und Masyras (ballet, A. Maletić), 1969, rev. 1975
Urständ Christi (Osterspiel), 1969
Trubloff (Spl, 3, E. Dittrich, after J. Burningham), 1970
Der Engel von Prag (op, Bresgen, after L. Perutz), 1974–7, Salzburg, Kleines Festspielhaus, 25 Dec 1978; rev. 1985
Pilatus (incid music, G. Fussenegger), 1978, Ossiach, 2 Aug 1980
Das Spiel vom Menschen (scenic orat), 1982
Krabat (Spl, O. Preussler), Hamburg, *c*1982
Die Stadthüpfer, 1985
Der verlorene Sohn, 1986
Albolina, oder Der Kampf der Geister um die Morgenrote (Musikmärchen, after F. Wolff), Villach, 12 July 1987

VOCAL

CHORAL

with instruments

Wir singen den Maien ein, chorus, insts, 1936; So treiben wir den Winter aus, chorus, small orch, 1936; Die Bauernhochzeit (cant., A. Teuber), solo vv, chorus, chbr orch, 1937; Auf auf zum fröhlichen Jagen, chorus, orch, 1937; Wir zogen in das Feld, male chorus, orch, 1937; Laterne, Laterne, children's chorus, recs, 4 vn, 1937; Das Lumpengesindel, vv, children's chorus, recs, str qt, 1937; Trariro, der Sommertag is do, children's chorus, recs, str trio, 1937; Es ist ein Ros entsprungen, Weihnachtskantate, chorus, recs, str qt, 1937; Maihymnus (cant., old hymn texts), S, chorus, orch, org, 1939; Schneidri, Schneidra, Schneidrum – zum Lob des Handwerks, spkr, children's chorus, recs, str trio, 1939
Lichtwende – Winterkantate, chorus, orch, 1939; Havele Hahne, children's chorus, orch, 1939; Sommer und Winter, children's chorus, insts, 1940; Der Strom (orat, H. Baumann), 4 solo vv, chorus, orch, 1941; Das Riesenspiel, children's chorus, recs, vns, perc, 1941; Wir tragen den Sommerbaum, children's chorus, rec, str trio/pf, 1941; Trilogie (H. Carossa), 2 solo vv, chorus, orch, org, 1946; Die Bettlerhochzeit, children's chorus, recs, perc, 1947–62; Musik zu Ludwig Thomas 'Heilige Nacht', Bar, female chorus, rec, ob, str trio, hpd, 1950; Von der Unruhe des Menschen (cant., G. Trakl, Bible: *Job*, Bresgen), S, T, chorus, chbr orch, 1953; Sonne, Sonne scheine, children's and youth chorus, Orff insts, 1953; Uns ist kommen ein liebe Zeit (cant., N. von Reuental), children's chorus, insts, 1954
Das Schlaraffenland (old Ger. verses), youth chorus, recs, perc, 1955; Chorbuch des Münch I/II, chorus/(chorus, insts), 1957; Das dreifache Gloria, Weihnachtsgesänge, mixed vv, vn, org, 1957; Der Goldvogel, alte und neue Kinderlieder zum Singen und Spielen, vv, Orff insts, 1957; Singt und spielt zur Weihnacht, chorus, insts, 1958; Niemand tauget ohne Freude (cant., T. Reuther), solo v, chorus, orch, 1961; Ruf und Mahnung, Glockenlieder-Kantate, chorus, str, fl, pf, 1962; Salzburger Passion (Loferer Handschrift), spkr, 5 solo vv, mixed chorus, youth chorus, orch, dancers, 1963–4, rev. 1982; Eberhardus Princeps, chorus, wind ens, 1965; Ja, wir sind Widerhall (cant., W. Shakespeare, Carossa), S, Bar, youth chorus, str qt, org, 1968; L'Europe curieuse (cant.), spkr, children's chorus, insts, 1968
Kleine deutsche Orgelmesse, chorus, org, 1969; Missa secunda, chorus, org, 1970; Fronleichnamsequenz des Münch von Salzburg, 4- to 6-pt chorus, org, 1970; Surrexit Dominus, Auferstehungskantate, spkrs, 3 solo vv, 2 choruses, 6 wind, perc, org, 1970 [concert version of Urständ Christi]; Grossgmainer Kindermesse, children's chorus, org, 1971; Totenmesse (H. Oosterhuis), chorus, org, 1971–2; De tempore (orat, St Augustine, Paracelsus, Michelangelo), 3 solo vv, chorus, orch, 1973, rev. 1982; Die zwölf Monate (cant. profana), S, T, chorus, children's chorus, orch, perf. 1974; Der Herr ist mein Licht (cant.), S, Bar, chorus, orch, 1977; Tiertanzburlesken (E. Rechlin), children's chorus, pf, 1979; Kantate von Bauern (G. Bauer), youth chorus, insts, 1981; Deutsche Marienmesse, chorus, org, 1982; Salzburger

Dommesse, chorus, org, 1982; Lumen (orat, J. Lusseyran), spkr, S, T, chorus, org, chbr orch, 1984–5; Erler Totentanz (P. Kamer), spkr, solo vv, chorus, wind orch, perc, org, dance ens, 1988

unaccompanied
mixed chorus unless otherwise stated

Lobet die Tage, 1940; Der Blinde (orat, Bresgen), 1945; Kleines Requiem, 1945, rev. and enlarged as Requiem für Anton Webern, solo vv, chorus, str orch, org, 1972; Chorbuch, 5 vols., 1946–7; Maria durch ein Domwald ging, 11 Marienlieder und Rufe, 3-pt female chorus, 1948; Alpenländisches Chorbüchlein, 1949–53; Der Münch, orat, 1950; Vita Mariae (orat, Lat. and Ger. texts), S, Bar, chorus, 1950–53; Nulla vita sine musica, motet, 6-pt chorus, 1954, rev. chorus, str qt, 1973; Es blühen die Maien, 1957

Alle gute Gabe, male chorus, 1957; Wenn sich junge Herzen heben (H. Grahl), male/mixed chorus, 1959; Das improvisierte Chorlied, 1960; An der Grenze, male chorus, 1962; Abschied, male chorus, 1962; 6 Eichendorff-Lieder (F. Biebl), 1965; 9 tschechoslowakische Volkslieder, 1967; 2 Eichendorff-Lieder, 1968; 7 ungarische Chöre, 1969; 5 Chorsätze nach ungarischen Weisen, female chorus, 1978; Der Sünder hat es leicht (D. Larese), male chorus, 1980; Die Äxte stehn im Schuppen (H.C. Artmann), 1981; 3 Balkan Lieder, 1984; Alpenländisches Weihnachts-Chorbuch, bks 1–3

OTHER VOCAL

Kleiner Weltspiegel, song cycle after G.P. Telemann, Bar, wind qnt, lute, 1935; Eichendorfflieder, T/chorus, pf, other inst, 1938; Lieder vom Högel I/II (Bresgen), high v, pf, 1940–41; Liederbuch 'Trariro', 44 alte und neue Kinderlieder, 1941; Hochzeitslieder, 3-pt vv, 1944; Georg Trakl-Mappe, 12 songs, 1v, pf, 1945, rev. 1982; Blumenlieder (J. Weinheber), Bar/A, pf, 1946, rev. 1972; 3 Segens-Sprüche, T, vc, org, 1955, rev. 1978; Rumänische Liebeslieder, T, ob, vc, pf, 1956–7; Wanderschaft (H. Hesse), 3vv, 1959

4 Gesänge nach afro-amerikanischer Negerlyrik, Bar, cl, db, perc, pf, 1965; Träume der Blinden (cant., Shakespeare, F. Hölderlin, R.M. Rilke), S, Bar, chbr orch, 1966; Birkenlieder, 1967; Rumänische und Tschechoslowakische-Suite, low v, gui, 1967; Katechismus (Bresgen), Bar, pf 6 hands, perc, 1968; Zyklus II, A, pf, 1972; 3 Gesänge (H. Moldenhauer), Bar, str qt, 1972; Les consolations, S, vc, org, 1977; 3 Liebeslieder (L.S. Senghor), S, fl, hp, 1977; Von Wäldern und Zigeunern (Artmann), song cycle, Sprechstimme, gui, 1980; Musik zur Erler Passion, vv, insts, 1980; 2 Lieder (Trakl), 1v, gui, 1987

ORCHESTRAL

Heitere Suite, 1934; Kammerkonzert, fl, cl, hn, str, pf, perc, 1934; Choralsinfonie, 1935; Conc. grosso, 1935; Dorfmusikanten, chbr orch, 1935; Conc., 2 fl, str qnt, timp, 1935; Sinfonische Suite, 1936; Sinfonischer Konzert, pf, orch, 1936–7; Totenfeier, 1937; Mayenkonzert, pf, chbr orch, 1937; Feiermusik I, 1937; Festliche Rufe, brass, 1938; Venezianisches Konzert, d, vc, orch, 1938; Jagdkonzert, vn, 10 wind, db, 1939; Pfeifersuite nach altdeutschen Spielmannsweisen, chbr orch, 1940; Hollersbacher Suite, chbr orch, 1940, arr. pf, 1941; Conc., trbn, str orch, 1940; Intrada, str orch, 1944; Sym., c♯, 1944; Pf Conc., 1951; Frescobaldi-Sinfonie, 1953; Zorzikos, ballet suite after Baskisch Rhythms, 1954, rev. 1974; Rumänische und griechische Suite, 1955–6; Tänze vom Schwarzen Meer, 1956; Totentanz nach Holbein, pf, orch, 1958; Hn Conc., 1962

Kammerkonzert, gui, chbr orch, 1962; Intrada, 1964; Konzert für Orchester, 1965; Der Benzenauer, toccata, org, brass, timp, perc, 1971; Visionen, fl, hp, str orch, 1972; Concertino, vn, vc, chbr orch, 1972; Concertino, fl, bn, str orch, 1973; Concerto piccolo, fl, ob, cl, str orch, 1975; Tres retratos, 1976; Elegie und Capriccio, fl, str orch, 1977; Samiotissa, griechische Tänze, 1978; Elenka, double conc., balalaika, hp, orch, 1979; Cl Conc., 1979; Double Conc., 2 vc, chbr orch, 1979; Concert Spirituel – Marginalien zu Mozartbriefen und Skizzen, 1980; Media in vita, 3 Hymnen, 1980; Ballade, vn, 13 str, hpd, 1981; Conc., a trbn, orch, 1982; Bilder einer Landschaft, sinfonietta, 1982; Impressioni nella notte, 1982; Metamorphosis I, str orch, 1983; Magnalia Dei, Sym. Metamorphosis on 'Paracelsus', spkr, orch, 1986; Metamorphosen nach Webern, str orch, 1987

CHAMBER

2 sonatas, vc, pf, 1934, 1946; 3 sonatas, va, pf, 1934, 1937, 1946; 2 trios, fl, vc, pf, 1944–5, 1960; 3 str qts, 1948, 1970, 1971

Other works: Divertimento, cl, vc, pf, 1933, rev. 1965; Pf Trio, g, 1933; Wind Qnt, 1933; Tanzsuite, E, vn, pf, 1934; 3 Sonatas, vn, pf, 1934; Intraden, 6 brass, 1935; 2 Sonatinas, rec, pf, 1935–6; O du stille Zeit, str qt, 1938; Tanz mir nicht mit meiner Jungfer Käthen, fl, cl, bn, 1939; Sonatine über altdeutsche Liebeslieder, 2 rec, pf, 1939; Tagesmusik, rec qt, 1939; Sonata, 2 vn, pf, 1940; Blockflöten-Büchlein, 2 rec, 1940; Sonata, fl, pf, 1944; Toccata und Trauermusik, vn, org, 1946; Totentanz nach Holbein, 2 pf, 1946–7; Pf Trio II, 1948; 4 Pantomimen, vn, pf, 1949; Serenade, fl, hn, hp, 1949; Sonatine, s rec, pf, 1951

Kuckucksduette, 2 rec, 1952; Conc., f♯, 2 pf, 1954; Rumänische Suite, vn, pf, 1956; Divertimento, vn, ob, cl, trbn, pf, 1957; Tanzsuite nach indischen Weisen, perc, pf, 1959; Morgenmusik, rec ens, perc, 1963; Albanische Suite, fl, cl, vn, vc, perc, 1963; Die kleinen Tag- und Nachtstücke, vn, pf, 1964; Salzburger Divertimento, wind qnt, 1965; Umrem, umrem (nach einem mährischen Totentanz), pf qt, 1966; Bilder des Todes, Suite nach Holbein, 2 pf, timp, perc, 1966; Prager Sonatine I/II, s rec, pf, 1967; Studies II/III, cl, pf, 1968; Studies IV, fl, pf, 1968; Studies V, vc, pf, 1968

Capriccios, fl, hp, 1970; Trio, vn, vc, pf, 1972; Trio II, fl, va, pf/hp, 1974; Musica matutina, rec qt, 1974; Geigenheft für Klausi, vn, pf, 1975; Elegia appassionata, 12 vc, 1977; Lacrimae sunt rerum, Trauermusik, org, fl, brass, timp, perc, 1978; Sonata a cinque, fl, cl, vn, vc, pf, 1980; 4 pezzi, 2 vn, pf, 1981; Ossiacher Fantasie, vc, hpd, *c*1984; Elegie, fl, org, 1985; Triosonate, fl, tpt, org, 1985; Fantasia, 2 gui, 1985; Dreistimmige weihnachtliche Bläsersätze, 3 tpt, 3 hn, 3 trbn, 3 t hn; Vierstimmige weihnachtliche Bläsersätze, 3 tpt, 2 hn, 2 tuba, 2 t hn; Fünfstimmige weihnachtliche Bläsersätze, 3 tpt, 2 hn, 2 trbn, 2 t hn; 24 weihnachtliche Bläsersätze, wind, brass

SOLO INSTRUMENTAL

Scarlatti-Variationen, pf, 1933; Kleine Suite, pf, 1933; Volkslied-Sonatinen, pf, 1934; Variationen und Rondo 'Auf der Alm is koa Bleibn', pf, 1943; Sonata, pf, 1944; Holbein-Suite, pf, 1946; 10 Pf Pieces, 1953; Sonata, e, pf, 1961; Toccata Paschalis, org, 1968; Malinconia, gui, 1968; Studies I, pf, 1968; Studies VII – Romanesca, pf, 1968–71; Hosanna Filio David, Choralfantasie, org, 1969; 2 Epitaphe, org, 1970–73; Nachruf für eine Amsel, rec, 1976; Suite classique, balalaika, 1977; Alpha es et O, org, 1979; Orgelbuch in drei Teilen, 1979–80; Diabelli 81 – 3 Veränderung, pf, 1981; Sacris solemnniis, fantasy, org, 1982; Fantasia, vn, 1984

Many folksongs arrs.

Principal publishers: Bärenreiter, Breitkopf & Härtel, Doblinger, Gerig, Gravis, Kallmeyer, Kistner, Leuckart, Littolf, Merseburger, Moeck, Möseler, Otto Müller, Peters, Schott, Süddeutscher Verlag, Tonger, Vieweg, Voggenreiter, Zimmermann

WRITINGS

'Mein Erlebnis der Hitler-Jugend', *ZfM*, Jg.105 (1938), 1106–7

ed.: *Eberhard Preussner: Schriften, Reden, Gedanken* (Salzburg, 1969)

Der Komponist und die Volksmusik (Vienna, 1970)

Die Improvisation (Wilhelmshaven, 1975)

Musik-Erziehung? Ein kritisches Protokoll (Wilhelmshaven, 1975)

Passionslied in Salzburg (Salzburg, 1975)

In Anfang war der Rhythmus (Wilhelmshaven, 1977)

ed.: *Europäische Liebeslieder aus acht Jahrhundert in Originalsprache und Übertragungen mit den dazugehörigen Melodien* (Munich, 1978)

Der Künstler, stellvertretend für die Gesellschaft: die soziologische Funktion der zeitgenössischen Musik (Vienna, 1978)

'Cesar Bresgen aus eigener Sicht', *MZ*, xxxiv/7–8 (1979), 362–4

Die Improvisation in der Musik (Wilhelmshaven,1983)

Mittersill 1945 – ein Weg zu Anton von Webern (Vienna, 1983)

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E. Valentin: 'Cesar Bresgen', *ZfM*, Jg.105 (1938), 841–7

D. Larese: *Cesar Bresgen* (Amriswil, 1968)

R. Lück: *Cesar Bresgen* (Vienna, 1974)

H.K. Smith: *Selected Chamber Operas of Cesar Bresgen Adapted for Use in American Schools* (diss., U. of Arizona, Tucson, 1974)

G. Brosche, ed.: *Musikalische Dokumentation Cesar Bresgen* (Vienna, 1982)

J. Sulz: 'Interview mit Cesar Bresgen', *Zeitschrift für Musikpädagogik*, no.24 (1983), 59–74

F. Zaunschirm: 'Cesar Bresgen – Requiem für Anton Webern: Cesar Bresgen zum 70. Geburtstag', *Musica*, xxxvii (1983), 525–8

J. Sulz: 'In memoriam Cesar Bresgen (1913–1988)', *Musikerziehung*, xlii/5 (1988), 235–7
E. Würzl: 'Zwischen Anpassung und Widerstand: Österreichs Musiker während der NS-Okkupation', *Österreichische Musiker im Exil: Vienna 1988*, 54–65
I. Schmid-Reiter: *Das musikdramatische Werk Cesar Bresgens* (Vienna, 1989)

ERIK LEVI

Breslau (Ger.). *See* WROCŁAW.

Bresnick, Martin (*b* New York City, 13 Nov 1946). American composer. He studied at the University of Hartford, the Vienna Music Academy (1969–70) and Stanford University (DMA 1972). His principal teachers included Einem, Cerha, Ligeti and Chowning. After serving on the faculties of the San Francisco Conservatory (1971–2) and Stanford (1972–5), he began a long and fruitful appointment as professor of composition at Yale University (1976). His many honours and awards include the Prix de Rome (1975), three NEA awards (1975, 1979, 1980), a MacDowell Colony Fellowship (1977), the Premio Ancona (1980), Lincoln Center's Stoeger Prize for Chamber Music (1996) and the Charles Ives Living Award from the American Academy of Arts and Letters (1998). His commissions include works for the Koussevitsky and Fromm foundations.

Bresnick's early compositions are characterized by refined textures that develop through linear interplay. Dense webs of repeated and subtly varied interlocking melodic cells are manifest in such works as *Wir weben, wir weben* (1978) and the String Quartet no.2 'Bucephalus' (1984). With the Piano Trio (1988) he instilled in his increasingly lean contrapuntal writing a new harmonic discipline based on symmetrical sequences of melodic intervals. Throughout his oeuvre unmistakable intellect undergirds dark expressivity; complex inspirations lie behind frequently abstract programmatic titles. In the early 1990s, Bresnick invented the rubric *Opera della musica povera* to unite a series of pieces including *Follow Your Leader*, *Pigs and Fishes*, *The Bucket Rider* and *BE JUST!* These works, which impose severe limitations on musical material, embody longstanding trends in the composer's musical style, while hinting, from a detached perspective, at the progressive politics which have long played a role in his work.

WORKS
(*selective list*)

Dramatic: Stoneground, 1974; Ants (theatre piece, M. Bresnick, R. Myslewski), S, Mez, T, B-Bar, ww qnt, str qt, db, perc, 1976; Arthur and Lillie (film score, J. Else), 1976; The Day after Trinity (film score, Else), 1980; Der Signal, 1982; Cadillac Desert (film score, Else), S, Mez, ens, spkr, 1996

Orch: Ocean of Storms, 1970; Wir weben, wir weben, 1978, arr. str sextet, 1980; One, 1986; Pontoosuc, 1989; Angelus novus, 1992

Chbr and solo inst: Trio, 2 tpt, perc, 1965; B.'s Garlands, 8 vc, 1973; Conspiracies, 5 fl/(fl, tape), 1979; Bag O'Tells, mand, 1984; Bread and Salt, 2 ob, 2 cl, 2 bn, 2 sax, 2 hn, vc, db, 1984; Str Qt no.2 'Bucephalus', 1984; Just Time, ww qnt, 1985; Pf Trio, 1988; Str Qt no.3, 1992; The Bucket Rider, cl, vc, db, elec gui, perc, pf, 1995; BE JUST!, cl, vc, db, elec gui, perc, pf, 1995; ***, cl, va, pf, 1997

Vocal: Alyosha (F. Dostoyevsky), Bar, pf, 1964; Where is the Way (Bible: *Job*), SATB, 1970; 3 Choral Songs, SATB, 1986 (Y. Amichai); Falling (D. Bottoms and K. Stripling Bayer), Mez, orch, 1994

El-ac: PCOMP, tape, 1968; Lady Neil's Dumpe, synth, cptr, 1988

Principal publishers: Bote & Bock, CommonMuse

EDWARD HARSH

Bressan, P(eter) (*b* Bourg en Bresse, 27 May 1663; *d* Tournai, 21 April 1731). French wind instrument maker. He was baptized Pierre Jaillard. His father (a waggoner) and his paternal grandfather (tenant farmer and bourgeois of Châtillon-les-Dombes) died when he was four, and in 1678 he was apprenticed to a woodturner in Bourg for two years; he then left Bourg, but it is not known where he learnt instrument making, although this was most probably in Paris. His treble recorders are similar to those of his contemporary JEAN-JACQUES RIPPERT; indeed they may both have served under a common master. He came to England in 1688, and is first mentioned as Brazong or Bresong in English archives in 1691 as one of the 'hautboys' who accompanied William III to Holland. He had abandoned the name Jaillard, but even Bressan proved difficult for some English scribes. The James Talbot Manuscript (*GB-Och* Music 1187, *c*1695; see Baines) shows that he was already a leading London maker of flutes, recorders and oboes.

In 1703 he married Mary Margaret Mignon, daughter of Claude Mignon, formerly an apothecary to Queen Henrietta Maria in Paris and London. Bressan lived in the Mignon house from at least the time of his marriage. The Bressans had three children, who were baptized in the Savoy Church; for two of them the surname is given as Zillard and Jaillard, alias Bressan. Claude Mignon died in 1714 and Bressan became the ratepayer of the house, in Somerset House Yard on the east end of the palace. In the 16th and 17th centuries it had been the town house of the Chancellor of the Duchy of Lancaster, although by Bressan's day it had been divided up; this explains the use of the red rose of Lancaster in his mark (P ˇ I/Bressan/ cinquefoil rose).

By 1721 J.J. SCHUCHART was very probably working for Bressan; his mark was a direct imitation of Bressan's. Bressan was a friend of James Paisible, who in 1721 appointed him an executor of his estate in England (the other was Peter La Tour, later Bressan's principal creditor). Bressan was a Catholic and appears in papist returns of 1715 and 1716. In 1721 Bressan took his wife and her financial adviser to court; they had accumulated debts from the collapse of the South Sea Bubble. Bressan was granted letters of denization in 1723.

Bressan published violin sonatas by Castrucci (1718) and violin or flute sonatas by Barsanti (1724). He subscribed to J.C. Gillier's *Receuil d'airs françois* (1723) and to J.E. Galliard's *Hymn of Adam and Eve* (1728). His house contained a room large enough for exhibitions; in 1728 'The Grand Theatre of the Muses, just finished by Mr. Pinchbeck, musical clock maker was to be seen at Mrs. Bressan's Great Room'. In 1725 John Byrom, author of the epigram on Handel and Bononcini, bought a flute from Bressan, which cost five guineas. In 1730, aged 67, Bressan left his wife and went to live in Tournai. The London newspapers of about 6 May 1731 report his death, describing him as 'that celebrated artist in making flutes'. An inventory of his house shows that he made all the contemporary wind instruments, and indicates his interest in the fine arts, itemizing some 76 pictures, prints, portraits and busts.

As to Bressan's instruments, some three flutes and 48 recorders survive (see RECORDER, fig.5); these should be compared with Thomas Stanesby senior's surviving output (eight recorders, five oboes and most of a bassoon). STANESBY was only about five years younger than Bressan,

and the difference in the number of surviving recorders may be significant, implying that Bressan was the more successful in catering for gentleman amateurs. The evidence of his recorders, when not tampered with, disproves Hawkins's disparaging remarks about the tuning of their upper octave. Two of the flutes have the earlier-style single centre joint, and one is handsomely decorated with silver picqué (possibly the work of Peter Simon, Bressan's brother-in-law, a silversmith). The recorders consist of one 4th flute (B♭), 20 trebles (F), ten voice flutes (D), 11 tenors (C) and six basses (F). Except for the basses most are scaled in total external length in the ratios B♭: $\frac{3}{4}$; F: 1; D: $\frac{6}{5}$; and C: $\frac{4}{3}$.

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MAURICE BYRNE

Bressand, Friedrich Christian (*b* Durlach, *c*1670; *d* 4 April 1699). German poet and librettist. He was the son of a cook in the household of the Margrave of Baden-Durlach. Following the early death of his parents he was sent to the court of Brunswick-Wolfenbüttel, where his literary talents were encouraged and he became a secretary to Duke Anton Ulrich. He was a prominent literary figure at the court and an important influence in the history of German opera, which was extensively developed there from 1690. From that year until his death he was overall director of festive entertainments as well as stage director. Bressand's published descriptions of several of these festivities (see Smart) document invaluable details regarding the lavish and politically orientated nature of these royal entertainments.

During his brief career Bressand wrote most of the librettos for operas performed at court, supplying texts for such distinguished composers as Kusser, Keiser, J.P. Krieger, Schürmann, Mattheson, Erlebach and Georg Bronner. Many of these operas were repeated at Hamburg; he also wrote a few librettos specifically for Hamburg. His literary taste was determined to some degree by the French dramatists, and he was among the first to introduce to Germany through his own translations the masterpieces of Corneille and Racine. His librettos show a preference for the French alexandrine, which many Hamburg librettists had already discarded as unsuitable for opera, and also for exceedingly long recitatives. Nevertheless they are fine works, with dramatic, affect-laden arias and splendid ballet scenes. Like his more famous contemporary Postel, Bressand was an imaginative craftsman of considerable sensitivity who worked within the conventions of German Baroque poetry. He contributed manifestly to the remarkable growth of Baroque opera in north Germany during its richest period, around 1700.

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GEORGE J. BUELOW

Bressonelli, Giuseppe Antonio. *See* BRESCIANELLO, GIUSEPPE ANTONIO.

Bretan, Nicolae (*b* Năsăud, 25 March 1887; *d* Cluj, 1 Dec 1968). Romanian composer, singer, director and conductor. He began formal studies in Năsăud and continued in 1906 at the conservatory in Cluj (then Kolozsvár). In 1908 he entered the Vienna Music Academy, where he studied singing with Gustav Geiringer and Julius Meixner. After a temporary disruption he enrolled at the National Hungarian Royal Academy of Music in Budapest, studying this time with József Sík. He graduated in 1912, having also earned his licentiate in law from the University of Cluj in 1910.

Bretan's professional career began at the Bratislava Opera in 1913, followed by a position at the Oradea Opera. In 1917 he settled permanently in Cluj, fulfilling responsibilities as singer, stage director and even briefly director-general (Romanian Opera, 1944–5) for the various resident Hungarian and Romanian opera companies there, until political circumstances forced his retirement in 1948. His compositional focus was almost exclusively vocal. His musical idiom – tuneful melodies and lush harmonies – is marked occasionally by modal incursions and folk-like characterization.

WORKS
(*selective list*)

Luceafărul [The Evening Star] (op, 1, Bretan, after M. Eminescu), 1921, Cluj, Romanian Opera, 2 Feb 1921
Colem Lásadása [The Revolt of the Golem] (music drama, 1, Bretan, after I. Kaczér), 1924, Cluj, Hungarian, 23 Dec 1924
Eroii de la Rovine [The Heroes of Rovine] (op, 1, Bretan, after Eminescu: *Scrisoarea III* [The Third Letter]), 1934, Cluj, Romanian Opera, 24 Jan 1935
Horia (op, 3, Bretan, after G. Popp), 1937, Cluj, Romanian Opera, 24 Jan 1937
Arald (op, 1, Bretan, after Eminescu: *Strigoii* [The Ghosts]), 1939, Iaşi, State Opera House, 1982
Stranie seară de Sedar [An Extraordinary Seder Evening] (mystery play, 1, Haggadah), 1952, perf. 1974
*c*230 songs, 9 sacred vocal works, *c*12 inst pieces

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DAVID GRIFFIOEN

Bretel, Jehan (*b* *c*1210; *d* Arras, 1272). French trouvère. His grandfather, Jacques, was 'sergent héréditaire' of the abbey of St Vaast in Arras at the turn of the 13th century, one of eight officials supervising the water rights to the river Scarpe within the abbey's domain; his father (also named Jehan) held this position at least from 1241 until

his death in 1244. The poet is cited among the 'sergens iretavles de la riviere Saint-Vaast' in a document of 1256. He and his brother were apparently well-to-do property owners.

Seven of an original series of eight *chansons courtoises* by Bretel survive in the Vatican (*I-Rvat* Reg.lat.1490), but jeux-partis form his main contribution. He was apparently a participant in 89 such works, nearly half of the surviving total. Often these are without rubrics, and the names of the participants are revealed in the poems. (The attribution to Bretel of a few poems addressed merely to 'Sire' or 'Sire Jehan', while probably correct, is not certain.) Some 40 poets active around Arras in the mid-13th century appear either as participants or judges in these jeux-partis; among the more prominent are Adam de la Halle, Jehan de Grieviler, Jehan le Cuvelier d'Arras, Lambert Ferri, Perrin d'Angicourt, Gaidifer d'Avion, Adam de Givenchi, Jehan de Renti, Robert de la Piere and Robert de Castel. The jeux-partis between Bretel and Adam de la Halle are normally grouped among Adam's works in the manuscripts even though most are initiated by Bretel, whereas some jeux-partis between Bretel and lesser trouvères are placed within sections devoted to Bretel even though in these he is only the respondent. A chanson by Bretel (*Li miens chanters*) is dedicated to Countess Beatrice of Brabant, sister of Henri III. Seven works by Jehan le Grieviler, Jehan Erart, Jaques le Vinier, Colart le Boutellier and Mahieu de Gant are dedicated to Bretel. At some time during the height of his fame he was designated 'Prince' of the Arras *puy*.

Most of the poems written solely or partly by Bretel have heterometric strophes. Five are built on three line lengths, including *Grieviler, deus dames sai*, the only known example of a *pedes*-plus-cauda construction beginning with an 11-syllable line. Most heterometric poems combine lines of seven and ten syllables; a few intermingle heptasyllabic lines with lines of one other length. With only two exceptions, isometric strophes are either heptasyllabic or decasyllabic. Normally the poems begin with two *pedes*, each rhyming *ab*, but 19 begin with an *abba* pattern. Bretel had a strong penchant for continuing with one or more sets of paired rhymes, and this characterizes four of the five unusual rhyme schemes used.

A delineation of Bretel's musical style is hampered by the fact that not only the chansons but more than half of the jeux-partis survive with music only in one source each. When multiple musical readings are available there are normally two or more unrelated melodies. Which, if any, may have been by Bretel is difficult to decide unless there is corroboration between two sources. One might speculate that each of the participants in the jeux-partis contributed his own melody, but this would not explain why six poems survive with three settings each. The origins of melodic *unica* are thus doubtful. Most melodies are in bar form, although a few are non-repetitive. Repetitions of entire phrases are generally avoided in the concluding sections, and the varied return of phrases six and seven as phrases nine and ten in *Onques nul jour* is exceptional. All the chansons and more than three-quarters of the jeux-partis with rubrics to Bretel are cast in authentic modes; in most of the exceptions there are only one, two or three notes below the sub-final. There is normally a strong sense of tonal centre in these melodies. The jeux-partis not attributed by rubrics present a more varied picture: a greater number of plagal melodies, melodies of extended ranges and melodies with either unusual or unexpected finals. None of the melodies survives in mensural notation and there are few clear hints of modal rhythms.

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(nm) – *no music*

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CHANSONS COURTOISES

Jamais nul jour de ma vie, R.1225
Je ne chant pas de grant jolivelé, R.463a
Li grans desirs de deservir amie, R.1100
Li miens chanters ne puet plaire, R.168
Mout liement me fait Amours chanter, R.781
Onques nul jour ne chantai, R.64
Poissans Amours a mon cuer espiié, R.1091

JEUX-PARTIS

Adan, amis, je vous dis une fois, R.1833 (with Adam de la Halle), W 37
Adan, amis, mout savés bien vo roi, R.1675 (dialogue with Adam de la Halle), W 38
Adan, a moi respondés, R.950 (with Adam de la Halle), W 33
Adan, d'amours vous demant, R.331 (with Adam de la Halle), W 31
Adan, li qués doit mieus trouver merchi, R.1066 (with Adam de la Halle), W 42
Adan, mout fu Aristotes sachans, R.277 (with Adam de la Halle), W 36
Adan, qui aroit amee, R.494 (with Adam de la Halle), W 34
Adan, se vous amiés bien loiaument, R.703 (with Adam de la Halle), W 33
Adan, s'il estoit ensi, R.1026 (with Adam de la Halle), W 30
Adan, si soit que ma feme amés tant, R.359 (with Adam de la Halle), W 41
Adan, vauriés vous manoir, R.1798 (with Adam de la Halle), W 30
Adan, vous devés savoir, R.1817 (with Adam de la Halle), W 35
Avoir cuidai engané le marchié, R.1094 (with Adam de la Halle), W 43
Biaus sire tresorier d'Aire, R.155 (proposed jointly by Bretel and Lambert Ferri to the Tresorier d'Aire and Cuvelier d'Arras)
Compains Jehan, un gieus vous vueil partir, R.1443 (with Adam de le Halle), W 40
Conseilliez moi, Jehan de Grieviler, R.862
Cuvelier, dites moi voir, R.1824 (with Cuvelier d'Arras) (nm)
Cuvelier, vous amerés, R.909 (with Cuvelier d'Arras)
Ferri, il sont dui fin loial amant, R.298 (with Lambert Ferri) (nm)
Ferri, se ja Dieus vous voie, R.1774 (with Lambert Ferri)
Ferri, se vous bien amiés, R.1340 (with Lambert Ferri)
Gaidifer, d'un jeu parti, R.1071 (with Gaidifer d'Avion)
Gaidifer, par courtoisie, R.1121 (with Gaidifer d'Avion)
Grieviler, deus dames sai d'une beauté, R.403 (with Jehan de Grieviler)
Grieviler, deus dames sont, R.1925 (with Jehan de Grieviler)
Grieviler, dites moi voir, R.1824 (with Jehan de Grieviler) (nm)
Grieviler, feme avés prise, R.1637 (with Jehan de Grieviler)
Grieviler, ja en ma vie, R.1230 (with Jehan de Grieviler) (nm)
Grieviler, par quel raison, R.1890 (with Jehan de Grieviler) (nm)
Grieviler, par vo bapteme, R.618 (with Jehan de Grieviler)
Grieviler, s'il avenoit, R.1838 (with Jehan de Grieviler) (nm)
Grieviler, un jugement, R.693 (with Jehan de Grieviler)
Grieviler, vostre ensient, R.668 = 667 (2 melodies) (with Jehan de Grieviler)
Grieviler, vostre pensee, R.546 (with Jehan de Grieviler)
J'aim par amours et on moi ensement, R.664 (proposed by Audefroi)
Jehan Bretel, respondés, R.942 (proposed by Perrot de Neele)
Jehan Bretel, un chevalier, R.1263 (proposed by Jehan de Renti) (nm)
Jehan Bretel, vostre avis, R.1523 (proposed by Jehan de Grieviler)
Jehan de Grieviler, deus dames sai, R.101 (nm)
Jehan de Grieviler, sage, R.39
Jehan de Grieviler, une, R.2083
Jehan de Grieviler, un jugement, R.694 (nm)
Jehan Simon, li quieus s'aquita mieus, R.1354 (2 melodies)
Je vous demant, Cuvelier, espondés, R.928 (with Cuvelier d'Arras) (nm)

Lambert Ferri, li quieus doit mieus avoir, R.1794
Pierrot de Neele, amis, R.1518 (with Perrot de Neele) (nm)
Prince del Pui, mout bien savés trouver, R.899 (proposed by Jehan de Grieviler)
Respondés a ma demande, R.258 (2 melodies) (with Jehan de Grieviler)
Robert du Chastel, biaus sire, R.1505 (with Robert de Castel)
Sire Audefroi, qui par traïson droite, R.1850
Sire Bretel, je vous vueill demander, R.841 (proposed by Jehan de Grieviler) (nm)
Sire Bretel, vous qui d'amours savez, R.951 (proposed by Jehan de Grieviler) (nm)
Sire Jehan, ainc ne fustes partis, R.1584 (proposed by Adam de la Halle), W 32
Sire Jehan Bretel, conseill vous prie, R.1200 (proposed by Robin de Compiegne) (nm)
Sire Jehan Bretel, vous demant gié, R.1092 (proposed by Lambert Ferri) (nm)
Sire Jehan, vous amerez, R.1042 (proposed by Gerart de Boulogne) (nm)

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Adan, du quel cuidiés vous, R.2049 (with Adam de la Halle), W 45 (nm)
Amis Lambert Ferri, vous trouverés, R.952 (with Lambert Ferri)
Amis Pierot de Neele, R.596 (with Perrot de Neele)
A vous, Mahieu li Taillere, R.1335
Cuvelier et vous, Ferri, R.1042 (with Cuvelier d'Arras, Lambert Ferri and Jehan de Grieviler)
Cuvelier, or i parra, R.8 (with Cuvelier d'Arras)
Cuvelier, s'il est ainsi, R.1025 (2 melodies) (with Cuvelier d'Arras)
Entendés, Lambert Ferri, R.1041 (with Lambert Ferri)
Ferri, a vostre ensïent, R.666 (with Lambert Ferri)
Ferri, il sont doi amant, R.295 (with Lambert Ferri)
Grieviler, a ma requeste, R.955*b* (with Jehan de Grieviler) (nm)
Grieviler, del quel doit estre, R.958 (with Jehan de Grieviler)
Grieviler, par maintes fies, R.1351 (with Jehan de Grieviler)
Grieviler, se vous aviés, R.1341 (with Jehan de Grieviler)
Grieviler, se vous quidiés, R.1346 (with Jehan de Grieviler)
Jehan Bretel, par raison, R.1888 (2 melodies) (proposed by Lambert Ferri)
Jehan Bretel, une jolie dame, R.203 (proposed by Jehan de Grieviler)
Jehan de Grieviler, s'aveuc celi, R.1034 (nm)
Jehan de Vergelai, vostre ensïent, R.669
Lambert Ferri, drois est ke m'entremete, R.978 (nm)
Lambert Ferri, je vous part, R.375
Lambert Ferri, s'une dame orgeilleuse, R.1021
Lambert, il sont doi amant, R.296 (with Lambert Ferri)
Lambert, se vous amiés bien loiaument, R.704 (with Lambert Ferri)
Lambert, une amie avés, R.915
Maistre Jehan de Marli, respondés, R.947 = 916
Perrin d'Angicourt, respondés, R.940
Pierot, li ques vaut pis a fin amant, R.297 (with Perrot de Neele)
Prince del Pui, selonc vostre pensee, R.547 (proposed by Lambert Ferri)
Prince del Pui, vous avés, R.918 (proposed by Perrin d'Angicourt)
Robert de la Piere, repondés moi, R.1672 (with Robert de la Piere)
Sire, assés sage vous voi, R.1679 (proposed by Adam de la Halle), W 44 (nm)
Sire Bretel, entendés, R.927 (proposed by Lambert Ferri)
Sire Prieus de Boulogne, R.1776 (nm)

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THEODORE KARP

Brethren of Purity. *See* IKHWĀN AL-ṢAFĀ'.

Bretón (y Hernández), Tomás (*b* Salamanca, 29 Dec 1850, *d* Madrid, 2 Dec 1923). Spanish composer and conductor. At the age of 12 he was earning his living as a violinist in his native city. He then moved to Madrid, where he studied the violin at the conservatory and took part in zarzuela and circus orchestras. While appearing as a conductor and instrumentalist in Madrid and elsewhere in Spain, he pursued composition studies under Arrieta at the Madrid Conservatory, where he took the first prize for composition in 1872. He also studied in Rome, Milan, Vienna and Paris. Back in Spain he founded and conducted the Unión Artístico-Musical, which performed a large number of new Spanish and foreign works. In 1891 his friend Albéniz took him to London and there he conducted two successful concerts of Spanish music. Later he was a teacher and director at the Madrid Conservatory and conductor of the Sociedad de Conciertos and of the Madrid SO in its early years. He was a member of the Royal Academy of S Fernando and a recipient of the crosses of Carlos III and Alfonso XII.

Bretón struggled tirelessly for the establishment of a sophisticated Spanish lyric drama, but his own operas met with little favour. *Los amantes de Teruel* was an ephemeral *succès de scandale*; it was taken as an act of youthful rebellion against Spanish music, and Bretón's music continued to be attacked for a lack of Spanish character. Nonetheless, the cheerful tunes of Aragon enrich *La Dolores*, which was the most successful of his operas and was staged in Madrid, Barcelona, Milan, Vienna and Prague. He found still greater popularity with the lively farce *La verbena de la paloma*, where the street atmosphere of Madrid is painted in vivid colours.

WORKS

STAGE

zarzuelas unless otherwise stated, in order of first performance; for more detailed list see GroveO

El alma en un hilo, 1874; Los dos caminos, 1874; El viaje de Europa, 1874, collab. Valverde *padre*; El inválido, 1875; El 93, 1875; Guzmán el bueno (ópera), 1876; Un chaparrón de maridos, 1876; Maria, 1876; Vista y sentencia, 1876 or 1886; Cuidado con los estudiantes, 1877; Los dos leones, 1877
El campanero de Begoña, 1878; El bautizo de Pepín, 1878, collab. F. Chueca and Valverde; Bonito pais, 1878; Corona contra corona, 1879; El barberillo de Orán, 1879; Los amores de un príncipe, 1881; Las señoritas de Conil, 1881; El grito en el cielo, 1886; Los amantes de Teruel (ópera), 1889; Garín, l'eremita di Montserrat (ópera), 1892
La verbena de la paloma, ó El boticario y las chulapas (sainete lírico), 1894; El domingo de Ramos, 1895; La Dolores (ópera), 1895; Al fin se casa la Nieves, 1895; El guardia del corps, 1897; El reloj de curo, 1898; El puente del diablo, 1898; El clavel rojo, 1899
Ya se van los quintos madre, 1899; La cariñosa, 1899; Raquel (ópera), 1900; Covadonga, 1901; Farinelli (ópera), spr. 1901 or June 1902; El caballo de señorita, 1901; Botín de guerra, 1902; La bien planta, 1902
El certamen de Cremona (ópera), 1906; La generosa, 1909; Piel de oso, 1909; Al alcance de la mano, 1911; Las percheleras, 1911; Tabaré (ópera), 1913; Don Gil (ópera), 1914; Los húsares del czar, 1914; Salamanca (ópera), 1916; Las cortes de amor, 1916; La guitarra del amor, 1916, collab. J. Giménez

OTHER WORKS

Orat: El apocalipsis, Madrid, 1882
Orch: 6 syms; En la Alhambra; Elegia y añoranzas; Escenas andaluzas; Los galeotes; Salamanca; Vn Conc.
Chamber: 3 str qts; Str Trio; Pf Qnt; Sextet, pf, wind qnt
Many songs and choral pieces

Principal publisher: Dotesio

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CARLOS GÓMEZ AMAT, ANDREW LAMB

Brett, Charles (Michael) (*b* Maidenhead, 27 Oct 1941). English countertenor. He began his career as a choral scholar at King's College, Cambridge, and made his London concert début in 1965 in Bach's *Magnificat*. He subsequently became one of Britain's leading countertenors, admired for his clear, mellifluous tone and unmannered style. Brett's career centred on the Baroque choral repertory; his limited operatic appearances included Gluck's *La clemenza di Tito* and Britten's Oberon, which he first sang in Aachen in 1987. In 1983 he co-founded the Amaryllis Consort, of which he was director. Among his recordings are Purcell's *Fairy Queen* (under Britten) and birthday odes, Bach's B minor Mass and several Handel oratorios.

DAVID CUMMINGS/R

Brett, Philip (*b* Edwinstowe, Notts., 17 Oct 1937). English musicologist, active in the USA. He was at King's College, Cambridge, from 1955 to 1962, taking the BA in 1958 and the MusB in 1961. He then spent a year at the University of California, Berkeley, before becoming a Fellow of King's College and university assistant lecturer in 1963. He took the doctorate (Cambridge, 1965) with a dissertation on Byrd's songs. In 1966 he returned to Berkeley as assistant professor, becoming associate professor in 1971 and professor in 1978. Brett, who became a naturalized American citizen, was appointed professor of music at the University of California, Riverside, in 1991.

At Cambridge he studied with Philip Radcliffe and Thurston Dart, and collaborated with Dart in revising Fellowes's series the English Madrigalists. He also revised one volume in the Collected Works of William Byrd, and subsequently undertook new editions of a number of volumes. His thorough examination of the sources has shown many of the pieces accepted by Fellowes to be of doubtful authenticity; his presentation of the texts and scores is useful to both performer and scholar. In 1973 he became general editor of a new edition of Byrd's music. He has also specialized in the performance of Handel's music, as conductor and as harpsichordist; as conductor of the University Chorus and Chamber Chorus at the University of California at Berkeley, he took part in several recordings of Baroque and contemporary music. Brett was co-founder of the Gay and Lesbian Study Group (1989–90) of the AMS, and many of his more recent writings have discussed gender issues in music and musicology.

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DAVID SCOTT/PAULA MORGAN

Breuer, János (*b* Budapest, 8 June 1932). Hungarian musicologist. He studied conducting and later musicology at the Liszt Academy of Music in Budapest (1950–58). He worked on the journal *Magyar zene* from 1961, and was its managing editor (1970–96). From 1962 he was also a music critic for the daily newspaper *Népszabadság*. He was an academic member of the Hungarian Musicians' Union (1958–9), a member and later secretary of the board of directors of the European Regional Group of the International Music Council (1983–9) and a member of the Hungarian Music Council (1990–97). He has specialized in 20th-century Hungarian music history and the pattern of international connections in Hungarian music throughout the century.

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AGNES GÁDOR

Breunich [Breunig, Brauenig, Bräunich, Breuenich], **Johann Michael** (*b* early 18th century; *d* Dresden, after 1756). German composer. By 1727 Breunich was a Jesuit priest and Kapellmeister at Mainz Cathedral. By 1735 he had moved to Bohemia, probably to the Jesuit church in Prague, where an oratorio by him was performed that year. In 1745 he succeeded Zelenka as church composer to the court at Dresden, perhaps as a result of a commission he had executed for some members of the Saxon royal family who had visited Bohemia in 1737. In Dresden Breunich composed mainly church music; he wrote some secular pieces which were performed when the court visited its secondary residence at Warsaw, but could not get them performed in Dresden, where J.A. Hasse had a virtual monopoly in opera and other secular vocal music.

Breunich's published masses are more elaborate in style than most of the church music being published by German composers at the time – not unnaturally, as his musical horizons were wider than those of most of his contemporaries in this field. In his preface he expressed a wish to emulate the Italian style, which he did by writing more, and more elaborate, vocal solos, and more independent and idiomatic violin parts, than was usual in published church music of the 1720s; the technical difficulties, however, are not great. A distinctive feature of this publication is the clarino writing: the clarinos play almost continuously in many of the choral movements, and in the fugal movements their parts are often thematically integrated in a way attempted by few other church composers.

WORKS

VI Masses, 4vv, 2vn, org, op.1 (Mainz, 1727)
1 mass, 4vv, 1728, *D-WD*; 3 masses, 6 psalms, 1 Mag, 1 litany, 11 offertories, 13 Marian antiphons, 4 vesper settings, *A-KR*; 1 litany, *D-Dl*
Oratorio, Poenitentia secunda … qua S. David in inquieto reae conscientiae multum jactatus, Prague, St Salvator in the Clementinum, 8 April 1735, lib *CZ-Pu*
2 ops: Astrea placata (componimento drammatico), ?1742, *D-Dl*; Davide penitente, 1742, *Dl*
Aria, O Roma infelice, *Dl*
Conc., fl, 2 vn, bc, *KA*; Concertino, 2 fl, bc, *F-Pc*; Trio, 2 vn, bc, *B-Bc*; Sonata no.7, 2 fl, bc, *D-WD*; 2 kbd sonatas, *Dl*

ELIZABETH ROCHE

Breuning, Stephan von (*b* Bonn, 17 Aug 1774; *d* Vienna, 4 June 1827). German poet. Born into a prominent Bonn family, he had some musical training as a young man and went on to study law at Bonn and Göttingen. His acquaintance with Beethoven dates from about 1784, and despite several rifts the two remained lifelong friends. Settling in Vienna around 1800, he was appointed to the war council and in 1818 became a court councillor. When in 1805–6 Beethoven needed help in revising *Fidelio* he turned to von Breuning, who 'remodelled the whole book for him, quickening and enlivening the action' by reducing the opera to two acts and reordering events in Act 1. Although some of his ministrations were crude, he did much to remedy one of the major failings in the libretto: its slow, uneventful first act. Von Breuning was also the dedicatee of Beethoven's Violin Concerto op.61; Beethoven's later piano arrangement of this work was dedicated to von Breuning's first wife, Julie Vering (*d* 1809). Von Breuning was appointed an executor of Beethoven's will and guardian of his nephew; von Breuning died only a few months after Beethoven himself. His son, Gerhard (1813–92), Beethoven's constant companion during his final illness, published a memoir, *Aus dem Schwarzspanierhause* (Vienna, 1874; Eng. trans., 1992, as *Memories of Beethoven: from the House of the Black-Robed Spaniards*), which remains the best account of the composer's last months.

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K.M. KNITTEL

Bréval, Jean-Baptiste Sébastien (*b* Paris, 6 Nov 1753; *d* Colligis, Aisne, 18 March 1823). French composer and cellist. He studied with Jean-Baptiste Cupis, and may also have received lessons from Berteau, one of whose sonatas is included in Bréval's tutor. By 1774 he was an active cello teacher and the following year he published his op.1, *Six quatuors concertants*. In 1776 he became a member of the Société Académique des Enfants d'Apollon. He made his début at the Concert Spirituel in 1778, playing one of his own sonatas; thereafter, solo appearances and performances of his works at this concert were frequent, and from 1781 to 1791 he was a member of its orchestra. His music was also performed by various Paris concert societies. On the temporary cessation of the Concert Spirituel, he joined the Théâtre Feydeau orchestra from 1791 to 1800. Afterwards he assumed the administration of the Concerts de la rue de Cléry and became a member of the Paris Opéra orchestra, a position from which he retired in 1814. The *Allgemeine musikalische Zeitung* (1801) and Fétis state that he taught at the Conservatoire. Although such tenure is not verified by the Conservatoire documents, examination reports indicate that Bréval's compositions were used for instruction.

Bréval's compositions, written between 1775 and 1805, consist mostly of instrumental music and reflect contemporary Parisian musical taste: graceful melodies are propelled by energetic rhythms and supported by an unobtrusive harmonic structure. The works written up to 1783 (all for strings, mainly for chamber groups) are usually either two- or three-movement compositions employing sonata and rondo form, or one-movement works using variation techniques. Works within the same opus usually follow the same procedure. Short, elegant and technically undemanding, they rely on lyrical melodic gestures and their subsequent elaboration. He was ranked among the best composers for amateur musicians by his contemporaries.

Bréval's later works, such as the superb *Symphonie concertante* for clarinet, horn and bassoon op.38 (*c*1795), are characterized by diversity and experimentation. In this middle period he wrote for many instrumental combinations and employed larger forms, such as the concerto, symphonie concertante and opera, which, through their melodic, harmonic and structural expansion, show his maturation as a composer. The chamber works of this period reveal a more complex sonata form, demand greater technical virtuosity and often have three movements. His concertos, written for his own performance, were structurally influenced by Giovanni Battista Viotti: precise thematic organization interspersed with bravura passage-work.

As a performer, Bréval was overshadowed by Jean-Louis Duport and J.-B. Janson, and later by Bernhard Heinrich Romberg. This was partly due to the fact that his technique did not progress much beyond his early training. Subsequently perceived as old-fashioned, he did not publish any works after the introduction of his *Traité du violoncelle* op.42 (1804), which was not well received (see *Correspondance des amateurs musiciens*). It overlooked technological advances to the instrument and the corresponding changes to performance technique, and was soon eclipsed by the more cohesive treatises of the Conservatoire (1805) and Duport (1806), although it still provides interesting insights into the French Classical style for modern players.

Bréval's brother, Stanislas-Laurent Bréval (*b* Paris, 1760), was a violinist in the service of the Count of Ogny and played in the orchestras of the Paris Opéra and the Concert Spirituel.

WORKS

printed works published in Paris, unless otherwise stated

ORCHESTRAL

Symphonies concertantes (only solo insts listed): 2 as op.4 (1777), no.1, 2 vn, va obbl, vc in Andante, no.2, 2 vn, vc obbl; 2 as op.11 (1783), no.1, 2 vn, no.2, 2 vn, vc; 1 as op.30, ob, hn (*c*1789), lost; 1 as op.31, fl, bn (*c*1790), ?arr. by Devienne of op.30; 1 as op.33, vn, va (*c*1792), lost; 1 as op.38, cl, hn, bn (*c*1795); 1 for vn, vc, perf. Paris, Concert Spirituel, 1787; 1 for 2 vc, perf. Paris Conservatoire, 1800

Vc concs.: no.1, A, op.14 (1784); no.2, G, op.17 (1784); no.3, F, op.20 (1785); no.4, C, op.22 (1786); no.5, op.24 (1786); no.6, C, op.26 (1786); no.7, A, op.35 (*c*1794)

CHAMBER

Qts: 6 quatuors concertants, 2 vn, va, b, op.1 (1775); 6 quatuors concertants et dialogués, vn/fl, vn, va, b, op.5 (1778); 6 quatuors concertants et dialogués, 2 vn, va, b, op.7 (1781); 6 quatuors concertants et dialogués, 2 vn, va, b, op.18 (1785); Quatuors in dis, bn, va, vc, db, *CZ-Pnm*

Trios: 6 trios concertants et dialogués, vn, va, vc, op.3 (1777); 6 for (fl, vn, vc)/(2 vn, b), op.8 (1782); 6 trio . . . concertants et dialogués, vn, va, vc, op.27 (*c*1786), ? 3 as op.32 (London, n.d.); 3 for vn, vc obbl, db, op.39 (*c*1795)

Duos, 2 vn: 6 as op.6 (1780), arr. 2 vn/vn, vc (London, n.d.); 6 as op.10 (1783), arr. 2 vn/vn, vc (London, n.d.); 6 for 2 vn/vn, vc, op.19 (1785); 6 for 2 vn/vn, vc, op.23 (1786), lost, arr. 2 vn/vn, vc (London, n.d.); 6 as op.29 (*c*1783), lost; 6 as op.32 (*c*1791); 6 as op.34 (*c*1794), ?lost, arr. 2 vn/(vn, vc)/2 vc as op.35 (London, n.d.); 6 as op.37 (*c*1795), lost; 6 duos concertantes, 2 vn/vn, vc, op.41 (*c*1798), nos.3, 5, 6 as duetts (London, n.d.)

Other duos: 6 for 2 vc, op.2 (1783); 6 for vn, va, op.15 (1784); 6 for 2 fl, op.16 (1784); 6 duos faciles, vn, vc/bn, op.21 (1785), ? also as 6 duos, vn, vc, op.1 (Berlin, n.d.); 6 duos . . . pour faciliter l'étude des différentes clefs, 2 vc, op.25 (1786)

Sonatas, vc, b: 6 for vc/vn, b, op.12 (1783), also as op.2 (Berlin and Amsterdam, n.d.), ? also as 6 solos, op.10 (London, n.d.); 6 as op.28 (1787); 6 as op.40 (*c*1795)

OTHER WORKS

Inès et Léonore, ou La soeur jalouse (oc, 3, Gautier, after Calderon), Versailles, 14 Nov 1788 (1789); ov. arr. pf, J.B. Cramer (1790)

A ma marraine, air populaire avec paroles nouvelles, 1v unacc., *F-Pn*

Airs variés: Les nocturnes, ou 6 airs variés, vn, vc, op.9 (1782), as 6 Favorite Airs with Variations (London, n.d.); Air de Marlborough (vc, db)/(vn, vc) op.13 (1783); Petits airs variés, hpd, op.36 (*c*1795), lost; 12 petits airs, vc (1799), ?arr. of op.36

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BARRY S. BROOK, RICHARD VIANO/VALERIE WALDEN

Bréval, Lucienne [née Schilling, Berthe] (*b* Mannendorf, nr Zürich, 4 Nov 1869; *d* Neuilly-sur-Seine, 15 Aug 1935). Swiss soprano. She studied the piano at Lausanne, then singing at the Conservatoire in Paris, where she made her début as Sélika in *L'Africaine* in 1892. She remained as principal soprano at the Opéra until 1919, during which time she sang in many world premières including those of Massenet's *Grisélidis*, Dukas' *Ariane et Barbe-bleu* and Février's *Monna Vanna*. She was also Kundry in the first French performance of *Parsifal*. In 1901 she made her début at the Metropolitan in *Le Cid*, singing also in *Die Walküre* and the American première of Reyer's *Salammbô*. Her only appearances at Covent Garden were as Gluck's Armide in 1906. In 1910 she sang Lady Macbeth in the première of Bloch's *Macbeth*, which he dedicated to her, at the Opéra-Comique in Paris. At Monte Carlo in 1913 she created the title role in Fauré's *Pénélope*; her other title roles there had been in Isidore De Lara's *Amy Robsart* and in *Carmen*.

Despite her great reputation in France she had limited success elsewhere: the New York critics found her acting 'semaphoric' and her singing lacking in polish. Her only recordings are the primitive cylinders made during a performance of *L'Africaine* with Jean de Reszke, where the high notes are impressive.

J.B. STEANE

Breve (Lat. *brevis*: 'short'; Fr. *carrée*, *double-ronde*; Ger. *Doppelganze-Note*). In Western notation a note half the value of a long and twice that of a semibreve. In American usage it is called a double whole note. It was the shorter of the two notes of early mensural music and theory, hence its name. It had its origins in the *punctum*, one of the two single-note neumes of pre-mensural notation, and is first found in early 13th-century sources. Before about 1600 its value was a half or a third of a long, and it was usually shown as in ex.1*a*; its rest was shown as in ex.1*b*.

Ex.1

(a) ■ or □ (b)  (c) ◘ or |◘| or ◘

The breve has survived in occasional use in the forms shown in ex.1*c*.

See also Notation, §III, 2–3 and Note values.

JOHN MOREHEN/RICHARD RASTALL

Brevi, Giovanni Battista (*b* Bergamo, *c*1650; *d* Milan, after 1725). Italian composer and organist. He was organist of S Maria Maggiore, Bergamo, by 1679 and choirmaster and organist at the cathedral there from 1680 to 1693. From 1695 he was choirmaster at S Maria del Carmine and S Francesco, Milan, and he also held a similar post at the Jesuit church of S Fedele there. In his publication of 1725 he was still described as choirmaster of many notable churches in Milan. In Novara in 1711 he took part as an organist in the ceremonies held in connection with the transfer of the relics of St Gaudentius. His music shows the influence of several of his important contemporaries, among them G.B. Vitali, Legrenzi and Bassani. His vocal works are distinguished by the noble, austere expressiveness of their ariosos and recitatives.

WORKS

ORATORIOS

Il trionfo della gloria nelle mestitie del Brenno, Bergamo, 1685
Il trionfo di S Antonio da Padoa contro il vizio, la morte e il demonio, Bergamo, 1685
L'innocenza patrocinata dal miracoloso santo di Padoa, Milan, 1696
I funerali del Redentore, Milan, 1706
L'innocenza difesa dal gran santo di Padoa, Milan, 1708
Concerto di dolori tra il figliuolo e la madre, la passione di Gesù ed il pianto di Maria, Milan, 1709
Davide a Tibirinto, Milan, 1709
Il martire di desiderio, Milan, S Francesco, 1717, full score (Milan, 1717)

OTHER WORKS

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Metri sacri: motetti, libro I, 1v, bc, op.2 (Venice, 1692); 3 cants. ed. R. Ewerhart, Cantio sacra, xxv, xxxiv (Cologne, 1957–61)
Bizzarie armoniche, overo Sonate da camera, libro I, a 3, bc, op.3 (Bologna, 1693)
I delirii d'amor divino: cantate morali, libro I, 1v, bc, op.5 (Modena, 1695; enlarged 2/1706)
La catena d'oro: [24] ariette da camera, libro II, 1v, bc, op.6 (Modena, 1696)
Cantate, ed' ariette da camera, libro IV, 1v, bc, op.7 (Modena, 1696)
L'Etna festiva: introduttione di ballo (Milan, 1696)
La devotione canora: motetti, libro II, 1v, bc, op.8 (Modena, 1699)
[6] Tantum ergo, libro I, 1v, bc, op.9 (Venice, 1725)
3 Lat. sacred works, ed. R. Ewerhart, Cantio sacra, xi, xxv, xxxiv (Cologne, 1957–61)

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SERGIO MARTINOTTI

Breviary (from Lat. *breviarium*: 'abridgment'). Liturgical book of the Western Church for the services of the Divine Office. Particularly when it includes notation, the breviary is virtually an Antiphoner augmented by the additional elements necessary for the complete recitation of the Divine Office (i.e. psalms, lessons and prayers).

1. Definition. 2. Early development of the breviary. 3. The development of the official Roman breviary. 4. Early local printed breviaries. 5. Format. 6. Notated chants.

1. Definition. The term 'breviarium' was applied in the sense of 'abridgment' before the 12th century to volumes as different as the summary of laws ascribed to Alaric (*Breviarium Alarici*) and the 11th-century summary (*Breviarium de musica*) of the *Epistola de harmonica*

institutione by REGINO OF PRÜM (*d* 915). The first liturgical breviaries appeared in the early 11th century and were books grouping together all the elements necessary for the complete recitation of the Office (whether in choir or in private), but with considerably shortened lessons. In certain breviaries for use in choir the lessons remained fairly long, but in many others, particularly breviaries for travelling clergy, the lessons were reduced to a few lines and were sometimes shorter than the responsories that followed them. The breviary was the only single book from which the Divine Office could be recited complete (even if in a shortened form), and this recitation was an obligation of travelling monks according to the Rule of St Benedict (chap.50); it was more complete than the diurnal (a book containing only the day Offices).

2. EARLY DEVELOPMENT OF THE BREVIARY. It might appear, therefore, that the breviary was designed for the needs of travelling monks. Nevertheless, nine of the 12 surviving 11th-century breviaries in French libraries, and 33 of the 39 surviving 12th-century breviaries, originated in monasteries; according to Ehrensberger's catalogue, the proportion is the same for the breviaries now in the Vatican. It seems likely, indeed, that the breviary (originally always noted with neumes) was designed for the sake of convenience in the recitation of the Office in choir. Many different liturgical books had previously been required: chant books (antiphoner, psalter, hymnary), books of lessons (homiliaries, lectionaries, passionaries, etc.), books of chapters (capitularies, collectaria) and books for the ordering of the services (ordinals). Now a single book contained the whole liturgical library for the Office.

In some early breviaries, as in some early missals, the liturgical books were juxtaposed rather than amalgamated; this occurred in certain Swiss breviaries (see Gy, 1963), and in some breviaries in Beneventan script, for example the Breviary of Oderise, Abbot of Monte Cassino (*F-Pm* 364; see M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971, pp.118–19). This arrangement must have been very inconvenient, and it disappeared during the 12th and 13th centuries, except in a few cases (e.g. the late 13th-century breviary of Apt, *GB-Ob* lat.lit.d.7 (33086)), in favour of the arrangement usual ever since. In this, the liturgical material, whether chanted, read or recited, is presented in the order in which it occurs in the liturgy.

Some 11th- and 12th-century manuscripts include both the breviary (with material for the Office) and the missal (with material for the Mass). These manuscripts were compiled for the sake of convenience, for use in small priories or modest parish churches. Sometimes chants from the Mass were included within the breviary proper, inserted between the Offices of Terce and Sext (see Salmon, 1967, pp.64ff).

3. THE DEVELOPMENT OF THE OFFICIAL ROMAN BREVIARY. At the papal court (i.e. the curia), the Divine Office was by the 13th century no longer sung publicly, and its private recitation had necessitated a shortening of the lessons. An abridgment or breviary known as the breviary of the curia, corresponding to the new requirements, was drawn up, apparently under the direction of Innocent III (1198–1216).

This breviary was adopted by the Franciscans after St Francis imposed it on his first followers, even for recitation in choir, in his third Rule of 1223. (Square notation – 'nota quadrata' – became compulsory after 1254 for Franciscan breviaries, although it is not always found in earlier Franciscan breviaries such as *I-Ac* 694, dating from 1224, which has central Italian neumes on staves; see illustration).

The curial breviary was revised in 1241, with the approval of Gregory IX (Cardinal Ugolino), and in 1260. In 1277 Nicholas III ordered it to be used in the Roman basilicas, although the Lateran adopted it only under Gregory XI (1370–78).

In the 13th, 14th and 15th centuries, especially while the popes were at Avignon, legends and apocryphal material were introduced into the lessons of the breviary, private devotions were magnified at the expense of the traditional service, and the Proper of the Saints became more important in it than the Proper of the Time. As early as the 15th century, in consequence, the question of the reform of the breviary was raised.

Reform was envisaged either as a radical recasting of the breviary or as a restoration in the spirit of antiquity. The former alternative was favoured for some time under humanist pressure, particularly during the papacies of Nicholas V (1447–55) and Leo X (1513–21), though not under Paul II (1464–71). Paul III (1534–49) favoured the breviary drawn up on humanist lines by Cardinal Quiñonez, titular of the Roman basilica of S Croce in Gerusalemme (which gave his breviary its alternative name of the Breviary of the Holy Cross). This breviary appeared in 1535, but its use was restricted to the private recitation of the Office. It was reprinted in 1536 at Cologne, Lyons and Paris (where there were three separate editions), and was published in 40 different places before 1544 even though Paul IV suspended it for a time. Despite the sensible redistribution of the Psalter contained in it, Quiñonez's breviary was considered too radical; it incurred the censure of the Sorbonne, and St Francis Xavier refused to read it. Nevertheless, it did not go nearly as far as Cranmer's first Book of Common Prayer of 1549 (modelled on it in numerous respects, such as the arrangement of the lessons, and the Preface) in simplifying and shortening the medieval Offices.

The second solution, a restoration of the breviary in the spirit of antiquity, was proposed by the Theatines, but it was finally achieved only under Pius V (1566–72), to whom the Council of Trent had entrusted the revision of the breviary. His breviary (the 'Pianum') was imposed in 1569.

The hymnary within the breviary continued to be revised; one such revision, by Zacharia Ferreri, Bishop of Naples, was authorized for private recitation under Clement VII (1523–34). In another, under Clement VIII (1592–1605), the text of the hymnary was 'corrected' along classical lines by four Jesuits. But the Vatican basilica at Rome, and the religious orders, retained the old hymnary.

The Roman breviary was adapted to monastic use by a commission (including the Jesuit Robert Bellarmine) under Paul V (1605–21). This Romano-Benedictine breviary, in which the hymnary remained unrevised, was approved in 1609 and imposed in 1616.

New projects of reform came to fruition under Benedict XIV (1740–58); in France, during the preceding 50 years,

First three antiphons and first responsory from the first nocturn of Matins of Christmas Day, from a Franciscan breviary notated in central Italian neumes, 1224 (I-Ac 694, f.26v)

a succession of neo-Gallican breviaries entirely recast on new lines had appeared. The last and best known of these, Vintimille's Paris breviary, appeared in 1736.

The breviary was once again thoroughly reformed by Pius X (1903–14), particularly in the distribution of the recitation of the Psalter over the week. Since the Second Vatican Council, a vernacular breviary has been granted to the clergy, with very short services and no traces of the forms of choral origin that had rendered private recitation unnecessarily cumbersome. With it, the traditional links with the past were definitely severed.

4. EARLY LOCAL PRINTED BREVIARIES. Printing of the breviary began about 1490. More than 520 different editions are known to have been printed before 1500; nearly 90 of these are of the Roman breviary, and 14 are of the Sarum breviary. The latter was very frequently printed on the Continent, at Rouen, Cologne, Paris and Venice. The first English edition was published in London in 1500, but it nevertheless continued to be printed in Paris until 1556.

Printed breviaries preserve many of the special liturgical characteristics of individual churches, such as their calendars, the special order in which they present optional pieces and so on. The canons of a chapter would have chosen one of their best manuscripts for the edition of their breviary, and would have collated and corrected it before sending it to the printer. The printed breviaries are thus excellent evidence of local practice. For some churches, the printed breviary may be the sole evidence for special chants, the ordering of antiphons and responsories, and rubrics.

After the Council of Trent (1545–63) local breviaries became progressively romanized, except in France from 1670, where neo-Gallican breviaries gradually displaced the breviaries of Paris and other French churches.

5. FORMAT. At the beginning of the 11th century the breviary, like the antiphoner, was small in format but much thicker than the antiphoner owing to the greater volume of material it contained. In consequence, it was often divided into two parts (winter and summer or, less frequently, the Proper of the Time and the Proper of the Saints). The breviary was placed in the centre of the choir for the readings: some manuscripts still bear traces of wax from the candles. The psalms, antiphons and responsories were chanted from memory: memorization ('recordatio') took place outside the choir with the assistance of the tonary, the antiphoner or the breviary.

In the 13th century and particularly in the 14th, however, all the chants began to be sung at sight from books that became increasingly large. Many 13th-and 14th-century breviaries are in folio format rather than the earlier quarto. Examples are the noted breviary from St Martial at Limoges (*F-Pn* lat.785), which is very large (40·5 cm × 29·5 cm), and two Parisian noted breviaries (*Pn* lat.10482 and 15181–2; the latter measures 49·5 cm × 34·5 cm). In folio books the staves are wider and the square notes larger than those in smaller books: often a breviary from this period has fewer musical staves on a page than a small 12th-century noted breviary.

Books of more traditional size did not disappear at this time, however: an example of a smaller book is the Sorbonne breviary (*F-Pn* lat.15613), which was chained in 1328 so that it could not be removed.

6. NOTATED CHANTS. Notated breviaries contain the antiphons and responsories for the whole liturgical repertory, and also notated lessons such as the excerpts from *Lamentations* for the end of Holy Week, the chant for the Sibylline prophecy at Christmas, and occasionally the chant for the genealogy of Christ sung at Christmas (in the version from *Matthew*) and Epiphany (in the version from *Luke*).

Another piece occasionally encountered is the *Visitatio sepulchri* or Easter play. A Parisian breviary from the mid-13th century (*F-Pn* lat.15613) contains an interesting *Representatio sepulchri* of this type which was performed at the end of the night Office for Easter. (For an edition of the text, see Leroquais, 1934, iii, pp.262–3; and of the melody, A. Gastoué: 'Les origines du chant liturgique dans l'église de Paris', *Revue du chant grégorien*, xi, 1902–3, pp.155–6.) Many further examples are to be found in the classic work by K. Young: *The Drama of the Medieval Church* (Oxford, 1933/*R*).

For further illustration, *see* ANTIPHONER, fig.2.

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MICHEL HUGLO

Bréville, Pierre (Eugène Onfroy) de (*b* Bar-le-Duc, 21 Feb 1861; *d* Paris, 24 Sept 1949). French composer. Having completed preparatory schooling for a diplomatic career (Ecole Bossuet, Collège Stanislas and Faculté de Droit), he decided in favour of music. After studying briefly at the Conservatoire in the harmony class of Dubois, he left to become a pupil of Franck. He studied counterpoint, fugue and composition with Franck for only two years, but remained an ardent member of 'la bande à Franck'.

Bréville attended the première of *Parsifal*, met Bruckner and Liszt at Wahnfried, and Fauré, Debussy and other French pilgrims at the 1888 Bayreuth Festival. He visited Grieg during his Scandinavian tour in 1889 and travelled to Constantinople probably in 1894, a journey which was reflected in his music. From 1898 until 1902 Bréville taught counterpoint at the Schola Cantorum and he directed the Conservatoire chamber music class (1917–19). He devoted much time to the Société Nationale de Musique as a member, then secretary and finally president of its governing board. His critical writings are numerous, well written and occasionally witty.

Bréville considered the opera *Eros vainqueur* to be among his most important works. Commissioned by the Opéra-Comique in 1900, it was not performed there until 1932; its 1910 première was at La Monnaie, with Claire Croiza in the title role. Van den Borren and others wrote that it was one of the most significant operas of the period.

Bréville's songs also received critical acclaim. 105 are known to have been written between 1879 and 1945, of which 23 were never published. The early songs were clearly influenced by Wagner and the later ones by Fauré and Debussy. They are all skilfully written, with rhythmic inventiveness, meticulous prosody and sensitivity to the poetry. Occasionally the harmonic control weakens; at other times the harmonic-contrapuntal organization is masterly. The songs, chamber music and orchestral works were presented principally by the Société Nationale in Paris and the Libre Esthétique in Brussels. Although most of Bréville's compositions were publicly performed during his lifetime, in recent years his music has been all but forgotten.

WORKS
(selective list)

STAGE

La princesse Maleine (M. Maeterlinck), ov., 1891; Sept princesses (M. Maeterlinck), ov. and incid music, 1895; L'anneau de Çakuntalâ (comédie-héroïque, Kâlidâsa, trans. A.F. Herold), incid music, 1896; Le pays des fées (J. Lorrain), acc. to the recitation of 5 sonnets, ?1900; Eros vainqueur (conte lyrique, 3, Lorrain), 1905; St François d'Assise (op, T. de Wyzewa), unfinished

SACRED VOCAL

Mass in 3 parts, S, T, B, chorus, str qt, hp, org, 1883–6; Ave verum, Mez/Bar, org, *c*1884; Introit for nuptial mass: Deus Israel, T, chorus, hp, org, *c*1885; Ste Rose de Lima (scène mystique, F. Naquet), S, female chorus, orch, 1886; Laudate dominum, Bar, chorus, hp, org, db, 1889

Inviolata, Mez, T, org, *c*1892; Cantique de 1re Communion (H. Gauthier-Villars), S, vn, org, 1898; Salut (O Salutaris, Sancta Maria, Tantum ergo, Jubilate), female chorus, org, *c*1898; Tantum ergo, Mez, female chorus, org, *c*1898

Messe brève, solo or unison vv, org, 1925; La Noël (P. Fort), SATB chorus, 1940; Les cèdres du Liban (Lamartine), TB chorus, wordless female chorus, 1941; Cantique en l'honneur de St Louis de Gonzague (R.P.H. Couvreur), chorus, org; Latin motets

SECULAR VOCAL

L'ondine et le pêcheur (T. Gautier), S, orch, 1884; Hymne à Venus (de l'Isle Adam), 2 female vv (duo/chorus), va, fl, ob, cl, bn, hp, 1889; Médeia (A.F. Herold), S, female chorus, orch, 1892; Aimons nous (T. de Banville), Mez, T, orch/pf, 1894; Chant des divinités de la forêt, S, T, female chorus, orch, 1896 [from incid music L'anneau de Çakuntalâ]

Quatre rondels de Charles d'Orléans, 3 female vv (trio/chorus), 1930; La marelle (M. Gevers), 2vv (duo/chorus), pf, 1935; Roi-pepin (E. Vitta), 2vv (duo/chorus), pf, 1936; numerous choruses, vocal qts, duos, etc.

SONGS
† also exists with orchestration by Bréville

Harmonie du soir (C. Baudelaire), 1879

Elégie (M. Bouchor), 1883; Chanson d'amour (Bouchor), 1883; Chanson triste (Bouchor), 1883; Extase (V. Hugo), 1883

La forêt charmée (J. Moréas), 1891; Le Rhin (Moréas), 1891; Après la mort (G. Trarieux), 1892; Dormir (F. Colonna), 1893; Bernardette† (E. Pouvillon), 1894; Les lauriers sont coupés (T. Klingsor), 1895; Il ne pleut plus bergère (Klingsor), 1895; La belle au bois (J. Lorrain), 1896; La mort des lys (Lorrain), 1896; Le furet du bois joli (J. Benedict), 1896; Les fées (H. Gauthier-Villars), 1896; Petits litanies de Jésus (Klingsor), 1896; La tour, prends

garde (E. Cottinet), 1897; Nuit de jardin (C. Morice), 1897; Baiser† (Cottinet), c1898; La petite Ilse (Lorrain), 1898; Variante sur l'air: Au clair† (C. Morice), 1898; Sur le pont (Cottinet), 1898; Prières d'enfant (Le signe de la croix, Notre Père, Je vous salue Marie, Souvenez-vous), 1899; Childe Harold (H. Heine), 1899; Epitaphe sur l'anagrame de … Damoiselle Marie Dupuis (anon.), 1899

Prière pour la France† (F. Coppée), 1900; Maneh, chanson de Caïckji sur le Bosphore (vocalise), 1907

Litanies pour ceux qui ne sont plus (anon.), 1910; Sur une tombe† (V. Hugo), 1911; Venise marine (H. de Régnier), 1911; Une jeune fille parle† (J. Moréas), 1911; Berceuse (Régnier), 1912; Sous les arches de roses (C. Van Lerberghe), 1912; Choses en allées (Moréas), 1912; Le secret (Régnier), 1912; Héros, je vous salue† (Régnier), 1915; France† (Régnier), 1916; L'Ondine† (R. Vivien), 1916

La terre (F.-R. Chateaubriand), 1920; Sainte (S. Mallarmé), 1922; Cantique pour le tricentenaire de Molière (Molière), T, org/pf, 1922; La cloche fêlée† (C. Baudelaire), 1924; La terre, les eaux va buvant (P. Ronsard), 1925; Bonjour, mon coeur (Ronsard), 1925; O mon ange gardien (F. Jammes), 1925; 4 sonatines vocales (J. Moréas), 1927–8: Printemps, Fleurs, Automne, Océan; Adieu vous dy (F. Villon), 1928; Le souvenir de vous me tue (?Villon), 1928

Douze rondels de Charles d'Orléans (Je ne prise point telz baisiers; Mon seul amy; Jeunes amoureux nouveaulx; Le trouveray-je jamais; Gardez le trait de la fenestre; Chantez ce que vous pensés; Petit mercier, petit pannier; Yver, vous n'estes qu'un villain; Quant n'ont assez fait dodo; Les fourriers d'Esté sont venus; Riens ne valent ses mirlifiques; En yver, du feu, du feu), 1928–9

J'allais dans la campagne (J. Moréas), 1931; L'heure mystique (P. Fort), 1932; Les deux enfants de Roi (E. Verhaeren), 1932; Coeur ardent (Verhaeren), 1932; Tu me donnas ton coeur (J. Lahor), 1933; over 20 unpubd songs

INSTRUMENTAL

Orch: La nuit de décembre, sym. poem, 1887; Stamboul, rythmes et chansons d'Orient, 1895; Sans pardon, sym. poem, 1929 [transcr. from Poème dramatique]

Sonatas, vn, pf: no.1, c♯, 1918–19; no.2, 1927; no.3, 1942; no.4, 1943; no.5, 1947

Other chbr and solo inst works: Fantaisie (Introduction, fugue, finale), pf, 1888; Portraits de maîtres [Fauré, d'Indy, Chausson, Franck], pf, 1891–2; Méditation, pf, str, hp, org, c1893; Suite brève, org/hmn, c1896; Procession, pf 4 hands, 1905; Impromptu et chorale, pf, 1912; Une flûte dans les vergers, fl, pf, 1920; Suite brève no.2, org, 1922; Prelude and fugue, pf/org, 1922; Pf Sonata, D♭, 1923; Poème dramatique, vc, pf, 1924 [orchd version as Sans pardon, 1929]; Sonatine, ob/fl/vn, pf, 1924; Esquisses, pf, 1925; Sonata, vc, pf, 1930; Sérénade, 10 str, c1933; Fantaisie appassionata, vc, pf, 1933; Un songe, pf, 1939; Préambule, nocturne, intermède, final, pf, 1940; Sonatine, ob, cl, bn, 1943; Sonata, va, pf, 1944; 3 pièces, fl, vn, va, vc, hp, 1945; Concert à 3, vn, vc, pf, c1945; Prélude, interludes et postlude, 4 sax, c1946

Principal publishers: Rouart–Lerolle, Heugel, also Durand, Hamelle, Art Catholique, Bornemann, Eschig, Schola Cantorum

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'Henri Fouques-Duparc', *La musique française*, ii (1933), 83–96

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M.O. Maus: *Trente années de lutte pour l'art 1884–1914* (Brussels, 1926)

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MIMI S. DAITZ

Brewaeys, Luc (*b* Mortsel, 25 Aug 1959). Belgian composer. He studied composition with André Laporte and conducting with Ronald Zollman at the Flemish-speaking section of the Brussels Conservatory, and continued his studies with Donatoni in Siena and Ferneyhough in Darmstadt. Between 1980 and 1984 he maintained regular contact with Xenakis. After completing his studies he became Tonmeister with BRTN, the Belgian Flemish-speaking radio and television station, while continuing to be active as a pianist and conductor. Brewaeys began writing for orchestra while still very young, and won many international prizes. He was awarded third prize in the European Young Composers' Competition in 1986 for '*. . . e poi c'era . . .*', while '*Komm, hebe dich*' won him first prize in the same competition in 1989. The former work also won first prize in the Young Composers category of the UNESCO International Rostrum of Composers in 1986. His Third Symphony was awarded first prize in the Concorso Internazionale di Composizione Sinfonica di Trieste in 1991. A prolific composer, he has also explored chamber music, including the string quartet. Steeped in spectral music (in particular the music of Murail and Grisey), Brewaeys adds to it an innate sense of musical drama and expressivity. His research into sonority has led him to integrate non-musical items and sound from electronic sources into the orchestra.

WORKS
(*selective list*)

Chbr op: Antigone, 1991

Vocal-orch: Réquialm, S, orch, 1989; Non lasciate ogni speranza, S, sax, orch, 1990

Orch: Sym no.1 '. . . e poi c'era . . .', 1985; Sym. no.2 'Komm, hebe dich', 1987; Sym. no.3 'Hommage', 1991; Kientzyphonie, sax, sym. band, 1992; Sym. no.5 'Laphroaig', 1993

Other inst: Trajet, pf, 11 insts, elec, 1982; Aouellaouellaouelle!, vn, pf, 1989; Str Qt, 1989; Knockando, perc, pf, 1991; Jocaste's (Grand-) Daughter, 2 perc, tape, 1992; Talisker, cl chorus, 8 perc, 1993; Le chant de la sirène, bn, 1994; Str Qt no.2 'Bowmore', 1995; Oban, ens, 1995

Principal publishers: CeBeDeM

Recordings: Oeuvres Symphoniques, Cyprès-Crédit, Communal

ERIC DE VISSCHER

Brewer, Sir (Alfred) Herbert (*b* Gloucester, 21 June 1865; *d* Gloucester, 1 March 1928). English organist, conductor and composer. He was a chorister at Gloucester Cathedral (1877–80), and studied with C.H. Lloyd, organist of the cathedral. After holding organ appointments in succession at two Gloucester churches he succeeded Parratt as organist of St Giles's, Oxford, in September 1882. The following April he gained the first open organ scholarship at the RCM in London, where he studied with Parratt. In December 1883 he obtained the organ scholarship of Exeter College, Oxford, which he held concurrently with the post at St Giles's. He took the MusBac at Dublin in 1897, and in 1905 the Lambeth MusDoc was conferred on him.

Brewer was elected organist of Bristol Cathedral in December 1885 but held this post for only a few weeks. He returned to Oxford until, in September 1886, he became organist of St Michael's, Coventry. In September 1892 he was appointed organist and music master at Tonbridge School; this post he held until December 1896, when he succeeded C. Lee Williams as organist and choirmaster of Gloucester Cathedral.

Brewer's most important public work was his direction of eight of the Three Choirs Festivals at Gloucester from 1898 onwards, where he introduced many new works and showed great enterprise in the drawing up of programmes. He founded the Gloucester Orchestral Society in 1905 and gave much-appreciated organ recitals for schoolchildren.

Brewer was an assiduous composer; his long list of works ranges from festival cantatas to secular songs. Among the former *Emmaus* (Gloucester, 1901) and *The Holy Innocents* (Gloucester, 1904) represent his serious aspirations, but such lighter works as *Three Elizabethan Pastorals* for voice and orchestra (Hereford, 1906), *Summer Sports*, a suite for chorus and orchestra (Gloucester, 1910), and the song cycle *Jillian of Berry* (Hereford, 1921) represent him more favourably. As a composer, indeed, he seemed happier in the concerts of the Shire Hall than in the cathedral. He was made an FRCO (1897) and an honorary RAM (1906), and was knighted in 1926.

WRITINGS

Church Music: a Lecture (London, 1918)
Memories of Choirs and Cloisters (London, 1931)

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'Gloucester Cathedral' *MT*, xlii (1901), 668–72 [portrait]
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H.W. Shaw: *The Three Choirs Festival: the Official History of the Meetings of the Three Choirs of Gloucester, Hereford and Worcester, c1713–1953* (Worcester and London 1954)
B. Still, ed.: *Two Hundred and Fifty Years of the Three Choirs Festival* (Gloucester, 1977)
L. Foreman: *From Parry to Britten: British Music in Letters 1900–1945* (London, 1987)
A. Boden: *Three Choirs: a History of the Festival* (London, 1992)
J. Dibble: *C. Hubert H. Parry: his Life and Music* (Oxford, 1992)

F.G. EDWARDS/H.C. COLLES/DUNCAN J. BARKER

Brewer, Thomas (*b* London, 1611; *d* ?*c*1660). English viol player and composer. He was the son of Thomas Brewer, a poulterer, and educated at Christ's Hospital. Admitted to the school at the age of three, he remained there until 1626, when he was apprenticed to one Thomas Warner. From 1638 he was 'song-schoolmaster' at Christ's Hospital, but was dismissed in 1641 for marrying (contrary to the terms of his employment) and for various misdemeanours. It was probably later that he became a musician in the household of Sir Nicholas Lestrange, who quoted the following anecdote in his *Merry passages and Jests* (*GB-Lbl* Harl.6395):

> Thom: Brewer, my Mus: servant, through his Pronenesse to good-Fellowshippe, having attaind to a very Rich and Rubicund Nose; being reproved by a Friend for his too frequent use of strong Drinkes and Sacke; as very Pernicious to that Distemper and Inflammation in his Nose – Nay, faith, says he, if it will not endure sacke, it's no Nose for me.

There is no evidence that Brewer survived beyond the Restoration. He composed two psalms of thanksgiving 'to be sung by the Children of Christ's Hospital on Monday [and Tuesday] in the Easter Holy-dayes', the melodies of which were published singly in 1641. His best-known song is probably the glee *Turn, Amaryllis, to thy swain*, but another song, *O that mine eyes* (printed, along with *Mistake me not, I am as cold as hot*, in MB, xxxiii, 1971), is extremely interesting because of the declamatory style employed and the ornamental treatment it receives in several sources. Playford chose it as an example of an English song to which his 'Directions for Singing after the Italian Manner', translated from Caccini's preface to *Le nuove musiche* (1601/2) and included in his *Introduction to the Skill of Musick* (1664), could be applied.

WORKS

28 airs a 4, *GB-Lbl* (inc.), *Ob*
6 fantasias a 4, *IRL-Dm*, *GB-Lbl* (inc.), *Ob*
7 catches, 1652[10], 1663[6], 1667[6], 1673[4]
6 songs, 1653[7], 1659[5], *Gu*, *Lbl*, *US-NYp*
2 psalms: Great God direct our tongues, Our hearts we raise (pubd singly, London, 1641) [melody only]

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SpinkES
S. Jeans: 'The Easter Psalms of Christ's Hospital', *PRMA*, lxxxviii (1961–2), 45–60

IAN SPINK

Brewster [Brusser, Bruster, Brusters] (*fl* mid-16th century). English composer. Brewster wrote two In Nomines (ed. in MB, xliv–xlv, 1979–88). Both seem to have been conceived in a somewhat spare four-part texture, but all sources for the first work include a filler fifth part. In the only source of the second, staves for the fifth part are blank. A pavan for lute also survives (ed. in D. Lumsden, *An Anthology of English Lute Music (16th Century)*, London, 1954).

ANDREW ASHBEE

Brewster, W(illiam) Herbert (*b* Somerville, TN, 2 July 1897/1899; *d* Memphis, 14 Oct 1987). American composer of gospel songs. He attended Roger Williams College in Nashville (BA 1922), then moved to Memphis to become dean of a proposed black seminary which, however, did not materialize, and in 1928 he accepted the pastorate of the East Trigg Baptist Church in Memphis. He also served on the Education Board of the National Baptist Convention and as dean of Shelby County General Baptist Association, and founded and directed the Brewster Theological Clinic at Memphis. Brewster is best known as a composer who made use of sophisticated biblical texts. His first song, *I'm leaning and depending on the Lord*, was written in 1939; subsequently he contributed over 200 works to the repertory. Of these, *Move on up a little higher* (1946) and *Surely, God is able* (1949), were the first black gospel recordings to sell over a million copies. Mahalia Jackson, Clara Ward, Queen C. Anderson and his own group, the Brewster Ensemble, popularized most of his songs. Brewster also composed more than 15 biblical music dramas, one of which, *Sowing in Tears, Reaping in Joy*, was presented at the Smithsonian Institution (1982).

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H.C. Boyer: 'William Herbert Brewster: The Eloquent Poet', *We'll Understand it Better By and By: Pioneering African American Gospel Composers*, ed. B.J. Reagon (Washington DC, 1992), 211–31 [incl. list of works]
A. Heilbut: '"If I Fail, You Tell the World I Tried": William Herbert Brewster on Record', ibid., 233–44

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H.C. Boyer: *How Sweet the Sound: the Golden Age of Gospel* (Washington DC, 1995)

HORACE CLARENCE BOYER

Brewster Jones, Hooper (*b* Orroroo, S. Australia, 29 June 1887; *d* Adelaide, 8 July 1949). Australian pianist and composer. A member of a notable pioneer musical family, he was taught the organ by his father and gave his first public recital at the Adelaide Town Hall at the age of seven. In 1899 he was accepted as a student by Bryceson Treharne at the Adelaide Conservatorium of Music, where he won an Elder overseas scholarship to the RCM. There he studied the piano with Franklin Taylor and composition (1905–8) with Bridge, Clutsam and Stanford. He gave piano recitals in Paris, Germany and London, specializing in the 20th-century French repertory. On his return to Adelaide, he became a private teacher, wrote music criticism (1935–40), and formed a symphony orchestra in 1918 to introduce contemporary music into the standard Adelaide concert repertory. He continued to give solo recitals through the Australian Broadcasting Commission network on its inception in 1930, occasionally performing his own works such as the *Australian Concerto* no.2 for piano and orchestra with Sir Bernard Heinze (1945). He was also a music examiner and adjudicator throughout Australia, and polemicized with his colleagues Marshall-Hall, Grainger and Tate in support of a national musical identity.

Brewster Jones was a prolific composer with almost 600 works to his credit. Keyboard music accounts for over half of this total; prominent here are five piano concertos and 73 solo piano pieces entitled *Australian Bird Call Impressions*, most of which are based on transcriptions he made of bird calls from the bushland. Principal compositions in other genres include three symphonies (1921–6), the symphonic poem *Australian Felix*, six (mainly unfinished) operas and ballets (1915–25), 170 songs, 32 pieces for various instruments and piano, and 15 chamber works. In general, Brewster Jones's music reflects some of the more forward-looking aspects of European music before World War I. Sonata form is prevalent in the outer movements of his larger instrumental compositions, with thematic material distinctive in melodic shape and well contrasted. The music is always tonal, although on occasion he dispenses with key signatures (as in the opening movements of the string quartet of 1919). Despite the evident quality of Brewster Jones's best work and his importance in the development of music in South Australia, little is heard of his music today. His manuscripts and sketches are held in the Elder Music Library, University of Adelaide.

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ELIZABETH WOOD/ADRIAN A. THOMAS

Breyttengraserus, Guilielmus. *See* BREITENGRASER, WILHELM.

Brian, Albertus. *See* BRYNE, ALBERTUS.

Brian, [William] Havergal (*b* Dresden, Staffs., 29 Jan 1876; *d* Shoreham, Sussex, 28 Nov 1972). English composer. Despite his working-class origins and his lack of formal academic training, he dedicated his long life to music with the utmost tenacity of a sardonic, idiosyncratic and original mind. In his early years his larger works were balanced by many songs and partsongs; after the age of 50 he concentrated on the genres of music drama and symphony.

1. LIFE. The son of pottery workers, he was a chorister and assistant organist at St James's School, Longton, and showed early talent on the violin, cello and piano. His formal schooling, however, ceased at the age of 12; thereafter he tried a variety of trades (carpentry, office clerk, timber buyer) while essaying to become a professional musician. Christened William, he assumed the name Havergal in his teens, presumably in reference to the hymn composer W.H. Havergal. He studied theory with Theophilus Hemming and gained local celebrity as a church organist, holding positions at Holy Trinity, Meir and All Saints, Odd Rode, on the Cheshire border. He also played the piano and cello in a dance band. The 1896 Staffordshire Triennial Festival, which included performances of Beethoven's Ninth Symphony and the première of Elgar's *King Olaf*, diverted Brian's ambitions from organ playing to composition. Fortified by encouragement from Elgar and George Halford, he produced his first acknowledged works. He became an Elgar supporter and, drawing on his numerous contacts among the Potteries' choirs and instrumentalists, helped to bring about critically successful English performances of *The Dream Of Gerontius* by the North Staffordshire District Choral Society in Hanley and Westminster Cathedral (1903).

In 1907 Henry Wood gave the first performances of Brian's *English Suite* and *For Valour* overture during the Queen's Hall Prom Season, a turning-point in the young composer's career. Resident in Stoke-on-Trent, Brian was increasingly recognized as a promising figure among younger British composers. Patronage from the pottery magnate Herbert Minton Robinson relieved him of the need to teach or continue as an organist and he befriended and gained the support of Frederick Delius, Thomas Beecham, Henry Wood, Ernest Newman and Granville Bantock, who became a lifelong friend. Brian's short choral compositions soon became staple test pieces at regional competitions and his early cantatas and orchestral works were published by Breitkopf & Härtel. Also active as a critic, he wrote for *The Musical World* (1905–8), Staffordshire papers and the *Musical Times*.

In 1913, after the break-up of his first marriage, Brian moved to London. Over the next 14 years he struggled to support his growing second family, taking a succession of clerking and writing jobs and producing a stream of small compositions, especially songs and partsongs, for quick sale to publishers. On the outbreak of war he joined the Honourable Artillery Company as a private, but, after sustaining injury, was consigned to civilian desk jobs from 1915. After the war he worked as a music copyist for various publishers; apart from a single term at the RCM, he did little teaching. In 1927, he became assistant editor of *Musical Opinion*, a post he held until 1940.

Constant writing, reviewing and interviewing kept him in close contact with a wide range of music, and he expressed sometimes pioneering enthusiasm for Handel operas and the music of Bruckner, Mahler, Schoenberg and others. Although the burlesque opera *The Tigers* and the symphony *The Gothic*, the last of his major compositions published during his lifetime, appeared in the early 1930s, they remained unperformed for several decades. He continued to compose large-scale works, but was virtually forgotten as a composer.

During World War II Brian worked as a clerk for the Ministry of Supply, remaining in the Civil Service until his retirement in 1948. From that year, possibly partly in response to the publication of Reginald Nettel's *Ordeal by Music: the Strange Experience of Havergal Brian* (1945), an extraordinary period of creativity ensued. He produced, among other works, four operas and 27 symphonies. Largely due to the efforts of composer and producer Robert Simpson, Brian's works began to receive occasional broadcasts by the BBC, beginning with the première of Symphony no.8 in 1954. This revival of interest in his music was accelerated by the first professional performance of *The Gothic* at the Royal Albert Hall in 1966 in celebration of his 90th birthday. At the age of 91 he was awarded an honorary DMus from Manchester University and in 1972 he was recognized as Composer of the Year by the Composers' Guild of Great Britain. A Havergal Brian Society was founded shortly after his death.

2. WORKS. Brian's mature music is simultaneously monumental and subversive, written in a style influenced both by late-Romanticism and an Elgarian love of pageantry. His output, like Elgar's, relates directly to the Austro-German choral and symphonic tradition, but often responds to traditional large-scale genres in unconventional ways. The early orchestral and choral compositions fall into two categories: one deeply serious and grandiose (to which the choral works and *In Memoriam* belong) and the other inhabiting a world of human comedy and satire, ranging from the naturalistic depiction of carnival events and characters in *English Suite no.1* to the conceptual comedy of *Doctor Merryheart*, an overture that parodies Strauss' symphonic poems. These two streams fuse in *The Tigers*, which opens with a quasi-naturalistic depiction of a bank holiday carnival at the beginning of World War I and proceeds to chronicle the misadventures of an enlisted regiment training on the home front. Elements of parody, farce and music-hall entertainment are juxtaposed with far more serious orchestral inventions (extracted as the *Symphonic Dances*).

The most profound music in *The Tigers*, a dream sequence danced by angels and gargoyles atop a cathedral tower, contains the germ of *The Gothic*, a symphony known for its length and enormous forces. Inspired by Goethe's *Faust* and Gothic cathedral architecture, this two-part work follows three instrumental movements with a Latin setting of the *Te Deum*. This second section, itself an hour in duration, is increasingly free in form and spans a stylistic gamut from neo-Renaissance polyphony to 1920s Expressionism. Although a conscious extension of the choral symphony tradition, *The Gothic* becomes a wild critique of the form and ends in a spirit of personal anguish.

The large-scale symphonies of the 1930s and the spacious Violin Concerto continue this process of creative critique with varying success. Symphony no.4 '*Das Siegeslied*', contemporary with the rise of Nazism in Germany, is a violent setting of a Lutheran psalm text. *Prometheus Unbound*, a setting of the first two acts of Shelley's poetic drama, is on an even larger scale than *The Gothic* and requires similarly enormous forces. The loss of the full score has rendered the work unperformable; the extant vocal score, however, shows a harshly dramatic first act answered by a second act of striking lyricism.

From quite early in his career, Brian counterbalanced the harmonic opulence of his Romantic and chromatic vocabulary with a muscular polyphony inspired by Bach and Handel. By 1948 his discourse had become relentlessly contrapuntal, although still within an expanded tonal context. Many symphonies mimic traditional three- or four-movement designs, but there is often a sense that musical ideas are not contained within these boundaries and single-movement forms are common. Though sonata, rondo and ternary forms appear, his preference was for continuous development; several subjects are often pursued simultaneously by means of intercutting episodes with little or no repetition of material.

Contrast on all levels is the life-force of Brian's music. Sometimes exteriorized in instrumental drama (such as the off-stage trumpet in Symphony no.10), more commonly it exists in the music itself, activity giving way without warning to stasis, heavy tuttis suddenly reduced to small instrumental ensembles, martial percussion music interspersed with lyric string solos. Brian's polyphonic lines, fragmented by his personal species of *Klangfarbenmelodie*, engage in the continuous development of motivic cells, while unexpected interruptions in the musical flow create dramatic juxtapositions of ideas. Symphony no.8, for example, proceeds through a series of motivic, textural, tonal and rhythmic oppositions. Generally the later symphonies show an increasing concentration. Paradoxically, while they appear to remain within a broadly traditional tonal framework, their forms and thought have an obliquity and density more readily associated with serial or post-serial music. Whatever their apparent discontinuities, they are above all inventive to a remarkable degree. This quality of striking orchestral invention is shared by the late operas, whose appeal is complicated by the relentlessly unlyrical quality of their word-setting – perhaps another Brianesque critique of a chosen genre.

WORKS

OPERAS

The Maiden and the Flower-Garden (children's operetta, G. Cumberland), vv, pf, 1914, lost

The Tigers (burlesque op, prol., 3, Brian), 1917–19, orchd 1928–9, prol. reorchd 1969, unfinished; BBC, 3–8 Jan 1983

Deirdre of the Sorrows (after J.M. Synge), ?1947, projected, ?sketched

Turandot, Prinzessin von China (tragikomisches Märchen, 3, C. Gozzi, trans. F. von Schiller), 1949–51; unperf.

The Cenci (8 scenes, after P.B. Shelley), 1951–2; concert perf., London, Queen Elizabeth, 12 Dec 1997

Faust (prol., 4, after J.W. von Goethe), 1955–6; BBC, 9 March 1979 [prol. only]

Agamemnon (1, Aeschylus, trans. J.S. Blackie, addns by Brian), 1957; London, St John's, Smith Square, 28 Jan 1971

Oedipus Coloneus (Sophocles, trans. G. Young), 1967, sketches only, lost

ORCHESTRAL

Syms. (nos.1–6 reflect Brian's 1967 renumbering): A Fantastic Sym., E, 1907–8, rev. 1908–9 as Humorous Legend on Three Blind Mice

[movt 1 pubd as Fantastic Variations on an Old Rhyme, movt 3 pubd as Festal Dance]; no.2, e, 1930–31; no.3, c♯, 1931–2; no.6 'Sinfonia tragica', 1947–8; no.7, C, 1948; no.8, b♭, 1949; no.9, a, 1951; no.10, c, 1953–4; no.11, 1954; no.12, 1957; no.13, C, 1959; no.14, f, 1960; no.15, A, 1960; no.16, 1960; no.17, 1960–61; no.18, 1961; no.19, e, 1961; no.20, c♯, 1962; no.21, E♭, 1963; no.22 'Symphonia brevis', 1964–5; no.23, 1965; no.24, D, 1965; no.25, a, 1965–6; no.26, 1966; no.27, C, 1966; no.28, c, 1967; no.29, E♭, 1967; no.30, b♭, 1967; no.31, 1968; no.32, A♭, 1968; see also VOCAL ORCH [no.1 'The Gothic', no.4 'Das Siegeslied', no.5 'Wine of Summer']

Concs.: Vn Conc. no.1, 1933–4, lost [recomposed as Vn Conc., C, 1934–5]; Conc. for Orch, 1964; Vc Conc., 1964

Other orch: Tragic Prelude, c1900–02, lost; English Suite no.1, op.12, ?1902–4; Pantalon and Columbine, romance, op.2, small orch, ?1902–3, lost [rev. as movts 2 and 3 of English Suite no.1]; Burlesque Variations and Ov. on an Original Theme, op.2, 1903; Legende, op.4, ?1903–4, lost; For Valour, ov., op.7, 1904, rev. 1906; Hero and Leander, sym. poem, op.8, 1904–6, lost; In memoriam, tone poem, 1910; Dr Merryheart, comedy ov., 1911–12; 3 Dances, small orch, 1914, lost [from The Maiden and the Flower-Garden]; Red May, march, 1914, lost; English Suite no.2 'Night Portraits', 1915, lost; Legend, 1915, lost; [Title unknown], 1915, lost

3 Comedy Dances, 1916, lost [arr. of 3 Illuminations, pf]; Razamoff, sym. drama, 1916, unfinished, lost; English Suite no.3, 1919–21; Tales of Olden Times, 3 preludes, small orch, 1919, destroyed; Ov., early 1920s, unfinished, lost [inspired by B. Keaton]; Fanfare from 'The Grotesques', brass, perc, 1921; 5 Sym. Dances, 1921–2 [from The Tigers]; Sym. Variations on 'Has Anybody here seen Kelly?', 1921–2 [from The Tigers]; English Suite no.4 'Kindergarten', 1924; The Battle Song, sym. poem, brass band, 1930–31; The Tinker's Wedding, comedy ov., 1948; Prelude tragico, 1952 [ov. to The Cenci]; English Suite no.5 'Rustic Scenes', 1953; Elegy, sym. poem, 1954; The Jolly Miller, comedy ov., 1962; 3 Pieces, 1962 [from Turandot]; Sym. Movt, 1964, unfinished, destroyed; Festival, Fanfare, brass, perc, 1967

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Requiem, Bar, chorus, orch, c1899, lost

Psalm xxiii, op.9, T, chorus, orch, c1904; full score reconstructed 1944–5

By the Waters of Babylon, op.11, Bar, chorus, orch, 1905, rev. 1908–9; vocal score pubd, full score lost

Carmilhan (H.W. Longfellow), ballad, op.14, solo vv, chorus. orch, ?1906, lost

Let God Arise (Psalm lxviii), op.15, solo vv, chorus, orch, ?1906; ?unfinished, lost

The Vision of Cleopatra (G. Cumberland), tragic poem, op.15, solo vv, chorus, orch, 1907–8; vocal score pubd, full score lost

The Soldier's Dream (T. Campbell), vv, orch, 1908–9, lost

[Title unknown] (W. Scott), chorus, orch, 1908–9, lost

Go, Happy Rose (R. Herrick), SSAA, orch/pf, 1911, lost

Requiem for the Rose (Herrick), SSAA, orch/pf, 1911

The Hag (Herrick), SSAA, orch/pf, 1911

Pilgrimage to Kevlaar (H. Heine, trans. Todhunter), ballad, chorus, orch, ?1912–13; lost

2 Scenas (C.R. Barber), Bar, orch/pf, 1918, lost

Sym. no.1 'The Gothic' (Te Deum), d, S, A, T, B, quadruple chorus, children's chorus, brass bands, orch, 1919–27

Sym. no.4 'Das Siegeslied' (Ps lxvii, Ger. trans.), S, SSAATTBB, orch, 1932–3

Sym. no.5 'Wine of Summer' (A. Douglas), Bar, orch, 1937

Prometheus Unbound (P.B. Shelley), lyric drama, solo vv, double chorus, semichorus, orch, 1937–44; full score lost

CHORAL

With pf: A Child's Prayer (M. Betham-Edwards), SA, pf, 1914; And will he not come again? (W. Shakespeare), SSAA, pf, 1914; A Song of Willow (Shakespeare), SSA, pf, 1914; The Dream (W. Blake), SSA, pf, 1914; The Fly (Blake), unison vv, pf, 1914; Goodbye to Summer (W. Allingham), SA, pf, 1914; Grace for a Child (R. Herrick), SA, pf, 1914; If I had but two little wings (S.T. Coleridge), SA, pf, 1914; Infant Joy (Blake), SSA, pf, 1914; The Lamb (Blake), SSS/SSA, pf, 1914; Laughing Song (Blake), SSA, pf, 1914; The little boy lost, the little boy found (Blake), SA, pf, 1914

Little White Lily (G. Macdonald), SSA, pf, 1914; The Moon (G. Cumberland), SA, pf, 1914; The Mountain and the Squirrel (R.W. Emerson), SA, pf, 1914; The River (Cumberland), SA, pf, 1914; Robin Redbreast, unison vv, pf, 1914, lost; Spring – Sound the Flute (Blake), SSA, pf, 1914; Summer has Come (Cumberland), SA, pf, 1914; Violets (Herrick), SSA, pf, 1914; What does little birdie say? (A. Tennyson), unison vv, pf, 1914; The Fairy Palace (M. Drayton), SSA, pf, 1915; Ah! County Guy! (W. Scott), serenade, 2 equal vv, pf, 1919, lost; A Wish, 2vv, pf, 1919–21, lost

Fair pledges of a fruitful tree (Herrick), SA, pf, 1919; It was a lover and his lass (Shakespeare), 3/4vv, pf, 1919; Mine be a cot beside the hill (S. Rogers), SA, pf, 1919, lost; Pack, clouds away (J. Heywood), SSA, pf, 1919; Spring, the sweet spring (T. Nashe), SA, pf, 1919; To Daffodils (Herrick), SA, pf, 1919; Under the greenwood tree (Shakespeare), SSA, pf, 1919; Full Fathom Five (Shakespeare), SSAA, pf, 1921; Come away, come away, Death (Shakespeare), TBarB, pf, 1925

Unacc.: Anthem, ?1896, lost; Shall I compare thee to a summer's day? (W. Shakespeare), SATB, 1903; Stars of the Summer Night (H.W. Longfellow), op.1, SSAATTBB, ?1905; Come o'er the Sea (T. Moore), SATB, 1906; Lullaby of an Infant Chief (G. Byron), op.10, SATB, 1906; Rondel: In a Fairy Boat (B. Weller), SSAA, 1906; Soul Star (H. Bantock), SATB, 1906; Tell me, thou Soul of her I love (J. Thompson), op.13d/1, SATB, 1906; Twilight, op.13d/2, SATB, ?1906, lost; Fairies' Song (G. Cumberland), SSAA, 1908; Daybreak (Longfellow), SATB, 1910; A Gipsy Song (B. Jonson), SSAA, 1914, lost

He was a rat, SATB, 1914; Hie upon Hielands (trad.), male vv, 1914, lost; Legend of Altenahr, male vv, 1914, lost; Meg Merrilies (J. Keats), male vv, 1914, lost; O Mistress Mine (Shakespeare), ?1915, lost; The Owl, female vv, 1914, lost; Pastoral 'The Shepherd' (W. Blake), SSA, 1914; The Sands of Dee (trad.), SATB, 1914, lost; Ye spotted snakes with double tongue (Shakespeare), SSAA, 1914; The Phantom Wooer (T.L. Beddoes), SATB, 1918; Absence, SSAA, 1919; Fear no more the heat of the sun (Shakespeare), SATB, 1919; Blow, blow, thou winter wind (Shakespeare), SATB, 1925

Introit–Amen, canon, SATB, 1925; O happiness, celestial fair (H. More), canon, SSAA, ?1925; Shall I then be spared? (More), canon, SATB, 1925; Sweet Solitude, thou placid queen (More), canon, SSAA, 1925; Tell me where is fancy bred (Shakespeare), SSAA, 1925; Vital spark of heavenly flame (A. Pope), canon, SSAA, 1925; other missing titles, presumed to be partsongs, incl. Clown's Song (Shakespeare); The Curate and the Mulberry Tree; The Knight's Leap; Marching Along; The Sweetest Dream; Sympathy; Love's Remorse; Will You Buy Any Rope?

SONGS

Canadian Boat Song (anon.), c1892, lost; I shot an Arrow (H.W. Longfellow), c1899, lost; [Title unknown] (G. Hadath), c1899; Today and Tomorrow (Hadath), c1899, lost; Wanderer's Night Song (J.W. von Goethe, trans. H. Morley), c1899, lost; 3 Songs (S. Daniel, J. Donne, R. Heber), op.6, A/Bar, pf, 1904–5; A Faery Song, op.13c (W.B. Yeats), 1906; Soliloquy upon a Dead Child (G. Cumberland), op.13a, 1906 [rev. as Little Sleeper (Hāfiz, trans. R. Le Gallienne), 1972]; 4 Songs (Cumberland), 1906, 1 lost; A Night Piece (R. Herrick), 1910; The Mad Maid's Song (Herrick), 1910; Why dost thou wound, and break my heart? (Herrick), 1910; The Blossom (W. Blake), 1914

The Chimney Sweeper (Blake), 1914; The Echoing Green (Blake), 1914; The Lost Doll (C. Kingsley), 1914; Piping down the valleys wild (Blake), 1914; 2 Scenas (C.R. Barber), 1918, lost; 5 Songs (T. Keble), 1918–19; The Soul of Steel (C.M. Masterman), 1918; The Defiled Sanctuary (Blake), 1918–19; The Birds (Blake), 1919; Call for the Robin Redbreast (Webster), 1919, lost; Care-Charmer Sleep (S. Daniel), 1919; Hymn to Diana (B. Jonson), 1919, lost; The Land of Dreams (Blake), 1919; Music when soft voices die (P.B. Shelley), 1919, lost; On a Poet's Lips I Slept (Shelley), 1919, lost; The Poet's Dream, 1919, lost; Sonnet 'My Lute' (W. Drummond), 1919, lost

When icicles hang by the wall (Shakespeare), 1919; A proposal, c1922–3, lost; Far from thee (F. Taylor) c1922–3, lost; Go happy rose (Herrick), c1922–3, lost; I know, and you! (F. Bowles), c1922–3, lost; Since love is dead (Bowles), c1922–3; Stars of Destiny, c1922–3, lost; The Twilight House (Bowles), c1922–3, lost; Where shadows flee, c1922–3, lost; Take, oh take those lips away (Shakespeare), 1925; 3 Songs (Hadath), ?1926, lost

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of English Suite no.3]; Prelude and Fugue, d-D, pf, 1924; Prelude and Fugue, c, pf, 1924; Double Fugue, E♭, pf, 1924; Prelude 'John Dowland's Fancy', pf, 1934; Legend, vc/b cl, pf, ?1944, lost; Adagio e dolente, vc, pf, ?1947, frag.; Flourish, 4 tpt, 1952 [from The Cenci]

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MALCOLM MACDONALD

Briant, Denis (*fl* 1535). French composer. His sole surviving piece is the four-voice motet *Dilexi quoniam exaudiet Dominus* (1535[1]; arr. for lute, 1558[20], anon.; ed. in A. Smijers and A.T. Merritt: *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ix, Monaco, 1962). The motet is rather undistinguished, but Attaingnant thought it worthy to open his collection. Eitner was almost certainly incorrect in assigning to Briant the works of DENIS BRUMEN.

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JEFFREY DEAN

Briard, Etienne (*b* Bar-le-Duc; *fl* Avignon, 1530–35). French type designer. He designed the first music type with round note heads, used in publications by JEAN DE CHANNEY of works by CARPENTRAS. Briard's elegant notes are beautifully proportioned and teardrop-shaped, and he did not use ligatures (*see* PRINTING AND PUBLISHING OF MUSIC, fig.7).



Briccialdi, Giulio (*b* Terni, 2 March 1818; *d* Florence, 17 Dec 1881). Italian flautist and composer. Although his father, the flautist and composer Giovanbattista Briccialdi, gave him some flute lessons he was essentially self-taught. After his father's death in 1830 his family wanted him to enter the church, but Briccialdi fled to Rome, where he became a flautist in a theatre orchestra. He also took composition lessons with a singer from the Vatican chapel named Ravagli. On 1 March 1833 he was made a member of the Accademia di S Cecilia. Moving to Naples in 1836, he was chosen as flute teacher in 1837 by the king's brother, the Count of Syracuse. He gave concerts throughout Europe and in America. In the 1840s he lived in London, where he advised the firm of Rudall & Rose in constructing for him a flute with a B♭ key; this key, invented by Boehm, became known as the 'Briccialdi B♭' after its most active proponent. The invention was the target of some criticism (cf the controversy in *Gazzetta Musicale di Milano*, xxix (1874), 273–4, 290–92, 306–9, 315 and 332–3). An important figure in the development of the flute, Briccialdi had technical improvements incorporated in instruments made for him by Emilio Piana in Florence, where he was flute professor at the Istituto Musicale from 1870 and founded a workshop for the construction of flutes to his own patent. Briccialdi composed one opera, the unsuccessful *Leonora de' Medici* (Milan, Carcano, 11 August 1855, text by F. Giudi), one symphony and a large amount of flute music, including several concertos and many operatic fantasies. Several of his pedagogical works are still in print. Many autograph manuscripts and first editions are in the Istituto Musicale G. Briccialdi in Terni.

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FABIO BISOGNI/MARCO BEGHELLI

Brice, Fanny [Fannie; Borach, Fannie] (*b* New York, 29 Oct 1891; Hollywood, CA, 29 May 1951). American actress and singer. She began singing in her parents' saloon, then worked on the burlesque circuit playing comic roles, where she came to the attention of Ziegfeld. He gave her a part in his *Follies of 1910*, in which her performance of Berlin's 'Good-bye Becky Cohen' and Joe Jordan's 'Lovie Joe' stopped the show. She appeared in eight more editions of the *Follies* as well as numerous other Broadway musicals. She was known particularly for her performance of comic songs with a Yiddish accent, for example 'I'm an Indian' from the *Follies of 1920*, and 'Old Wicked Willage of Wenice' in *Fioretta* (1929; libretto by Earl Carroll, music by George Bagby and G. Romilli). She was also a superb torch-singer, and became associated with such ballads as James F. Hanley's *Rose of Washington Square* and Maurice Yvain's *My Man*. Brice was less

successful in film roles, but won her widest recognition playing the brattish Baby Snooks on radio; she first presented the character on Broadway in the Ziegfeld *Follies of 1934*, performed it on the radio in the CBS programme 'Ziegfeld Follies of the Air' in 1936 and continued to play it on various programmes until her death. She was married to the producer and songwriter Billy Rose. *Funny Girl*, a highly successful musical based on her life, was first staged in 1964, with music by Styne. It was filmed in 1968, with its own film sequel, *Funny Lady*, appearing in 1975.

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GERALD BORDMAN

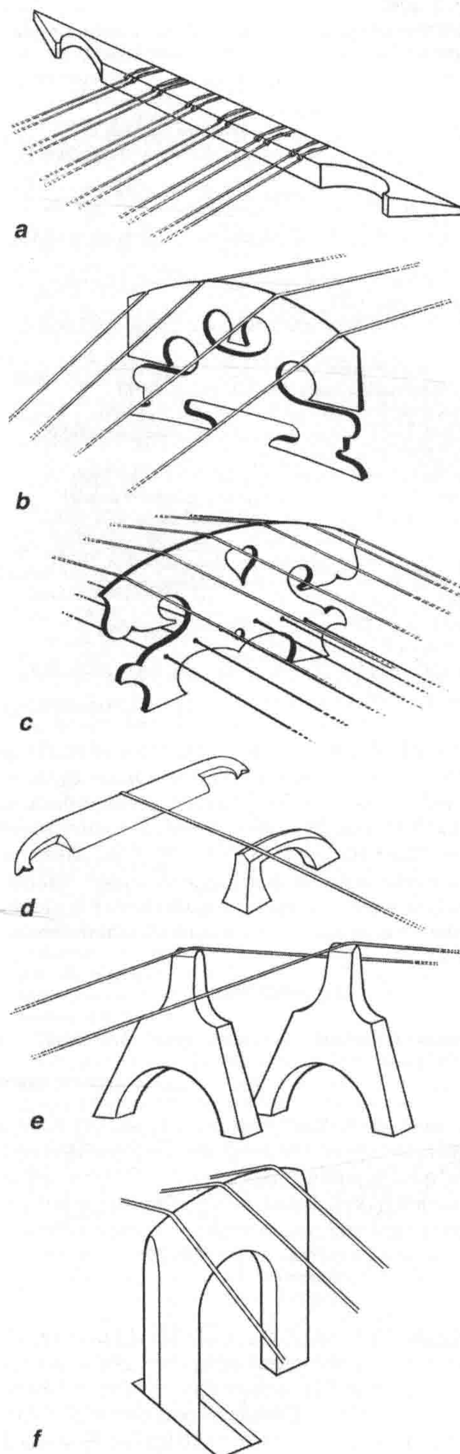
Briçeño [Brizeño], **Luis de** (*fl* early 17th century). Spanish composer and guitarist. Regional word forms in his *Metodo mui facilissimo* suggest that he was of Galician origin. He was in Paris by 1614, when he contributed an introductory sonnet to Moulère's *Vida y muerte de los cortesanos* in praise of rustic life. His two sons, by his wife Anne Gaultier, were baptized in February 1627 at St Sulpice there. His *Metodo mui facilissimo para aprender a tañer la guitarra a lo español* (Paris, 1626/*R*1972) is dedicated to Madame de Chales, who was probably Denise Naturel, granddaughter of Louis XIII's counsellor, Jean Godon. The wording of the title suggests that it was intended to introduce into France the Spanish manner of playing the five-course guitar in the *rasgueado* style of strummed chords. It includes popular Spanish dances (*españoleta*, *villano*, chacona, zarabanda, *hachas*), some with Spanish verses, indicating that they were intended to be sung. There are also several romances. Vocal parts are not supplied for the texted works. The earliest known source of music using Castillian *rasgueado* notation, the chords are represented by the numbers 1 to 9, the sign + and the letter P. Briçeño added five more chords; three are transpositions of standard chords and one is an added 6th chord. Semibreves and minims are used to indicate the direction of the strummed chords but they probably have no rhythmic significance. Tuning instructions indicate the re-entrant tuning without bourdons on either the fourth or fifth courses.

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BARTON HUDSON/MONICA HALL

Bridge (i) (Fr. *chevalet*; Ger. *Steg*; It. *ponticello*). In string instruments, a species of wedge, bar or other shaped object inserted between the belly or soundboard and the strings. The material used varies widely, from hardwood (as is the case with the violin family) to bone, ivory, metal, plastic, vegetable pith or even hair (as is the case with some African fiddles). A bridge serves the purpose of raising strings to the required distance above the soundtable or fingerboard and transmitts vibrations to the body of the instrument. The bridge often serves also as one of two terminal points of the vibrating length of the string, the other being either another bridge or a raised ridge next to the pegbox (this ridge is generally called the 'nut' in the case of European bowed instruments). The bridge may be solid, as in the lute bridge (fig.1*a*), or it may be open in design with cut-out portions for reasons of



1. Examples of bridges: (a) lute or early guitar, (b) violin, (c) viola d'amore, (d) trumpet marine, (e) koto, (f) Polish mazanki

flexibility or resonance, or to fit a curved belly. The violin bridge, for instance, is cut away leaving 'feet' that are fitted to the arched belly (fig.1*b*). The strings are often kept in place, and a fixed distance apart from each other, by notches along the edge of the bridge.

Bridges differ in form, function and manner of fixing in place, and these factors depend on the character of the particular instrument. In lutes and guitars, for example, where the belly is flat, the strings are in the same plane and uniformly low above the belly, and the longitudinal tension on the strings is relatively slight. Consequently, the bridge is a low, solid bar of wood (or sometimes ivory), flat on top (fig.1*a*). This type of bridge may serve also to attach the strings at the lower end because the bridge can be glued to the body strongly enough (sometimes fixed with pins as well) to bear the relatively small longitudinal tension of the strings. This type of bridge is sometimes called a 'tension bridge'.

In viols and violins, on the other hand, a thin, wedge-type bridge is used, and it must be fairly high to meet the high point of the strings, as determined by the angle of the fingerboard, above the centre of the soundholes where the bridge is customarily placed. Moreover, the top of the bridge must be arched since the player bows each string in a different plane. This type of bridge, sometimes called a 'pressure bridge', is kept in position by the considerable tension from the strings which, unlike those of the lute and guitar, pass over the bridge and are fastened to the lower end of the instrument by a tailpiece or other device. In this arrangement, the bridge bears the considerable downward pressure of the strings, transmitting the pressure to the belly. The latter is vaulted for extra strength and, in the case of instruments of the viol and violin family, may be supported additionally by the soundpost and the bass-bar. Some Asian and African instruments with soundtables of skin may be given instead the extra support of platforms under the bridge to spread the downward pressure, or, as in the case of the *sāraṅgī*, a leather strap fitted around the belly.

There are obvious difficulties in tracing the development in violin bridge design before the 19th century. Very few old bridges survive, and it is often not possible to give a precise date for those that do. In 1786 G.A. Marchi observed somewhat ruefully that he could not comment on the old masters approach to bridges because he had not seen any (he nevertheless provided some quite interesting notes on his own priorities as a maker). The late 17th-century Talbot and early 18th-century Brossard manuscripts give a few (slightly puzzling) dimensions for bridges. There are a few bridges attributed to Stradivari, including a beautiful ink-decorated viola bridge (*see* VIOLIN, fig.5). Moreover, there are numerous drawings for bridge designs among the Stradivari relics which Count Cozio di Salabue acquired. Also, a number of paintings depicting apparently carefully-observed violins show the design of the bridge. On the basis of this kind of evidence, it can be said that 17th- and 18th-century bridges were decoratively cut (with a more sculpted waist and an arch between the feet) in a way which left less wood than was later to become standard. They were also fractionally lower than modern bridges (inevitable given the alignment of the neck on early violins). These features contribute to the characteristic (less penetrating) sound of 'Baroque' and 'Classical' violins. Bridges may also have been a little thinner than the modern standard. There has been some speculation that in the early history of the violin, bridges were less curved, but this seems improbable.

Differing aesthetic preferences throughout the world have lead to a variety of modifications to the basic functions of bridges. Certain Indian instruments (notably the *sitār*, *vīṇā* and classical *sāraṅgī*) are given bridges with a wide, flat upper surface, gently curved so that the strings leave the bridge at a fine angle and remain in grazing contact when they are activated, producing a shimmering, slightly buzzing timbre rich in high harmonics. In the case of instruments such as the Viola d'amore, hardanger fiddle and some oriental instruments including the *sāraṅgī* and the Afghan *rabāb*, which are fitted with sympathetic strings, a bridge may be pierced with small holes so as to lead them in a rank below the melody strings (fig.1*c*). Some instruments with drone strings which are unfingered may be given extra bridges on either side of the main bridge (e.g. the hurdy-gurdy). The bridge of the West African *kora* is notched on both sides so as to carry two ranks of strings in a plane perpendicular to the sound table thus dividing out the scale between the two hands (*see* KORA, esp. fig.4). The bridges of the Polish *mazanki* (fiddle) and some Bulgarian *gadulkas* have one foot extended to pass through a soundhole and rest on the inner back of the soundbox (fig.1f): this is an attempt to increase sound volume while making a soundpost unnecessary. In the trumpet marine the bridge is shaped like an inverted U, and its left foot, shorter than the right, remains free to vibrate against the soundboard, from which a drumming sound results (fig.1*d*).

Bridges of densely strung zithers (e.g. dulcimers) have to allow for other strings to be stretched past them in interlocking planes, so each string may often have its own narrow free-standing bridge. In some dulcimers the bridges may be long narrow bars, perforated to allow other strings to pass through without touching (*see*DULCIMER fig.4). An important advantage of using individual bridges for each string is that they can be moved for the purpose of fine tuning. The Japanese *koto* (fig.1*e*) exemplifies this.

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DAVID D. BOYDEN/PETER COOKE, PETER WALLS

Bridge (ii). In popular music and jazz a term applied to a passage in which a formal transition is made. In popular music it is used of the penultimate section in the refrain of a popular song, leading to the final repeat of the opening section (section *b* in the form *aaba*); the bridge provides a contrast, often tonal as well as harmonic and melodic, with the opening section. In ragtime and early jazz the bridge is a short section, normally of four or eight bars, that links the separate strains of multithematic compositions; it often incorporates a change of key. In the modal vamps of soul jazz and funk the bridge may simply be an alternative section, typically on the subdom-

inant or dominant, without necessarily having such formal connotations. Rock musicians may call any different section that appears once within an otherwise repeating form the bridge or middle eight.

□

Bridge, Frank (*b* Brighton, 26 Feb 1879; *d* Eastbourne, 10 Jan 1941). English composer, violist and conductor. He studied the violin and composition at the RCM, where a scholarship won in 1899 enabled him to work under Stanford for four years. He quickly made a professional reputation as an outstanding conductor and chamber music player. In 1906 he took the place of the indisposed violist Wirth in the Joachim Quartet, and later joined the English String Quartet, of which he was a member until 1915. During this period he also undertook many important conducting engagements, presiding over repertory rehearsals for the newly founded New SO, conducting opera at the Savoy Theatre (1910–11) and at Covent Garden (1913), and appearing with such major orchestras as the LSO. Bridge's musicianship made it possible for him to take on the most difficult programmes at short notice, and Henry Wood called on him for Promenade Concerts when he himself was incapacitated. In 1923 Bridge visited the USA to conduct his own music in Boston, Cleveland, Detroit and New York. He was also a remarkable teacher, though Britten was his only composition pupil.

During the first decade of the century Bridge composed a large quantity of chamber music and songs; he quickly developed a masterly technique, and a flair for tailoring his music both to the taste of his audience and the capabilities of his performers. If songs like the well-known 'E'en as a lovely flower' are no more than drawing-room ballads, Bridge's true abilities are evident in such pieces as the Phantasie Quartet in F minor and the First String Quartet. Although his strong individuality still had to develop, these works are expansive in form and warm in expression, the language being a personal extension of the Brahms-Stanford idiom, then common coin, but lightened by a Gallic clarity gleaned possibly from Fauré. The finest of his early chamber pieces is the Phantasie Piano Quartet (1910). Like the other phantasies, it was written for Cobbett who wished to revive in new dress the single-movement fancy of the 16th and 17th centuries. Each of the pieces in this form seeks to embrace the variety of mood and texture of a traditional four-movement structure. For example, the Piano Trio replaces the development of a sonata by a ternary slow movement, the centrepiece of which is a scherzo; in the simpler form of the Piano Quartet, main *andante* sections flank a central Allegro whose relaxed middle section refers to the work's opening. These arch-shaped forms were to remain a preoccupation throughout the composer's career.

Bridge's chamber music is the one genre which affords a complete view of his extraordinary development, but he also composed for larger forces: during this early period he wrote a number of orchestral works, including the *Dance Poem* (a large symphonic waltz) and the brilliant and energetic *Dance Rhapsody*. The peak of his first style was attained with the exquisitely poised Suite for strings (1908) and *The Sea* (1910–11), one of his few orchestral works to have entered the British repertory. *The Sea* is a spacious four-movement suite which is typical of Bridge in combining poetic evocation with fine clarity of line and texture. It has something in common with the Bax of *Tintagel* and *November Woods*, and might even have influenced the harmony of these pieces, but Bridge's music is polyphonically cleaner and freer, the harmony less dense. Bridge does not equal the intensity of Bax at this time, but a revolution of style was to avail him of a much greater power.

The orchestral work *Summer* shows his increased maturity, and if Bridge appears to have become committed here to an almost Delian Englishness, there is still a distinctive control of form and texture. Significantly, the most ecstatically Delian moments unfold in textbook polyphony, Bridge's mastery of traditional techniques being now firmly wedded to his poetic expression. *Summer*'s haunting quality also informs the delicately beautiful Two Poems of Richard Jefferies, miniatures of refined subtlety which were completed in the following year. At this time Bridge was also engaged on the powerful two-movement Cello Sonata and the Second String Quartet, the first major chamber work of his maturity. Several traits of later Bridge characterize these pieces, particularly in turns of melody and in the increased chromaticism, but their easy-going romanticism is still far from the searing intensity of his postwar style.

In the following years he concentrated on smaller forms in songs and piano pieces, although the opera *The Christmas Rose* was also sketched at this period. Bridge's next major work, the Piano Sonata, marked a crisis in his development. The achievement of this sonata distinguishes him from most of his British contemporaries. Previously his music had been comfortable, even conservative, as he explored with increasing depth and mastery a world not far removed from that of Bax and Ireland. The Piano Sonata suggests that he felt this world to be valid no longer, a view that may well have been precipitated by a deeply disturbing experience. Like many of his contem-



Frank Bridge

poraries, he must have been emotionally affected by World War I, particularly so because of his strong pacifist convictions. The radical change ushered in by the Piano Sonata was to some extent prefigured in earlier extensions of his language, but the new style may be related to a profound change in Bridge's personality. The realist, who had formerly recognized the need to write within a convention acceptable to his potential audience, now with equal clear-mindedness saw the necessity to go beyond previous conventions.

But the Piano Sonata, and the masterly works which followed it, did not break all links with Bridge's surroundings. It contains something of Ireland's grim heroic feeling, and some chordal aggregations are not unlike those of Ireland and Bax. The great difference lies in Bridge's recognition of the inherent bitonality of these aggregates, and his harmonic development is quite individual and far more radical. Whereas the harmony of Ireland and Bax frequently sounds like a dissonant decoration of fundamentally simple chords, Bridge's harmony grows from the interval structure of his chords, as shown in ex.1, from the Piano Sonata. At the same time Bridge saw the need for a new flexibility of rhythm and form to embody his splintered tonality: moods, textures and tempos fluctuate rapidly, trains of thought are initiated by a free association, and expansive sections give the impression of continuous evolution, reinforced by Bridge's tendency to avoid exact repetition.
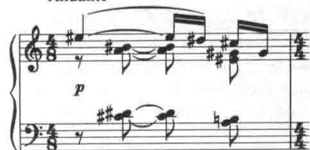
All of his major works after the Piano Sonata exhibit these qualities to a greater or lesser degree, and the majority are of exceptional quality. The more private field of chamber music gave most opportunity for pursuance of the new style, and in the Third and Fourth String Quartets Bridge approached the early works of the Second Viennese School. There is the same determination to keep all 12 chromatic notes in play, the same pervasiveness of motivic relationships. Yet Bridge's essential Englishness is always somehow in evidence, particularly in his sensuous use of harmony, and although his admiration for Berg is often evident, his own personality remains strongly individual. The magnificent Piano Trio no.2 and the last two quartets are among the pinnacles of 20th-century English chamber music, while the Violin Sonata is possibly the finest of his instrumental pieces, a superbly sustained single movement of characteristically ambivalent feeling.

The proportions of these works are grand, the range wide, and Bridge was concurrently writing outstanding orchestral music on a large scale. *Enter Spring* has a main Allegro of brilliant urgency and a hypnotically lovely pastoral episode; both contrast strongly with the sombre plangency of the short orchestral impression *There is a Willow Grows Aslant a Brook* (1928). Bridge's orchestral work is distinguished from his more extensive output of chamber music by the prominence of tone-painting. He clearly saw the chamber ensemble as a medium for purely abstract discourse, perceiving in the greater colouristic resources of the orchestra opportunities to use the evocative power and sensuous impact of texture. But for all its programmatic basis, the orchestral music is cogently argued, as always with Bridge. Single-movement forms predominate and the freely evolving structures move some way from the sonata matrices of the Third and Fourth Quartets. *There is a Willow* progresses through a chain of sections with very little repetition, finding a perfect close in the final threnody. *Enter Spring* displays mercurial changes of direction in a search for a definitive statement, and emphasis is thus thrown on the settled quality of the pastoral section. During the last decade of his life Bridge produced two outstanding concertante works: *Phantasm* for piano and the single-movement cello concerto *Oration*, a monumentally grand structure whose sustained contrapuntal energy and lyricism bring his preoccupation with the fantasy arch form to its culmination. His last complete work was the brilliant *Rebus Overture*, which combines the distinctive strains of energy, lyricism and emotional ambivalence within a harmonically simpler style.
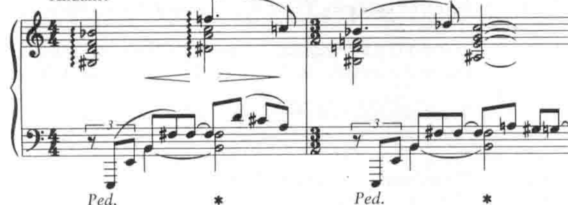
The isolation of English musical life from far-reaching developments abroad was an obstacle to the recognition of Bridge's later works. After his death his music fell into almost complete neglect, though interest was subsequently revived. The poetic insight and consummate technique of his work promise it a permanent place in the repertory.

Ex.1

First movement
Andante



Second movement
Andante



WORKS

STAGE

The Two Hunchbacks (E. Cammaerts), incidental music, 1908
The Pageant of London, wind orch, male chorus, 1911
In the Shop, ballet, 1921
Threads (F. Stayton), incidental music, 1921
The Christmas Rose (opera, after children's play, M. Kemp-Welch and Cotterel), 1919–29

ORCHESTRAL

Berceuse, 1901; Coronation March, 1901; Valse-Intermezzo, str, 1902; 3 Orchestral Pieces: Chant de tristesse, Chant d'espérance, Chant de gaité, 1902; Serenade, 1903; Symphonic Poem, 1903; Norse Legend, 1905, 1938; Dramatic Overture, *c*1906; Isabella, sym. poem, 1907; An Irish Melody, str, 1908, 1936; Dance Rhapsody, 1908; Suite, str, 1908; 5 Entr'actes (The Two Hunchbacks), 1910; The Sea, suite, 1910–11; The Pageant of London, suite, wind orch, 1911; [Coronation] March, 1911; Dance Poem, 1913: Summer, sym. poem, 1914; Lament, str, 1915 [also for pf]; 2 Poems of Richard Jefferies: The Open Air, The Story of my Heart, 1915; 2 Intermezzi (Threads), 1921, 1936; Sir Roger de Coverley, Christmas dance, str, 1922 [also for orch, str qt]; Enter Spring, rhapsody, 1927; There is a Willow Grows Aslant a Brook, small orch, 1928; Oration, Concerto elegiaco, vc, orch, 1930; Phantasm, pf, orch, 1931; 2 Entr'actes, 1936; Vignettes de danse, small orch, 1938 [arr. 3 pf works, 1925]; Rebus Overture, 1940; Symphony, str, 1940–41, inc.

CHAMBER

3 Dances, vn/vc, pf, 1900; Str Qt, B♭, 1900; Scherzo Phantastick, str qt, 1901; Str Qnt, e, 1901; Cradle Song, vn/vc, pf, 1902; Pf Qt, c,

1902; Scherzetto, vc, pf, *c*1902; Con moto, vn, pf, 1903; Serenade, vn/vc, pf (1903); Tempo di Mazurka, vc, pf, 1903; Elégie, vc, pf (1904); Novelletten, str qt, 1904; Romanze, vn, pf, 1904; Souvenir, vn/vc, pf, 1904; Vn Sonata, E♭, inc, 1904; Allegretto, va, pf, 1905; Amaryllis, vn, pf, 1905; Norse Legend, vn, pf, 1905; Pensiero, va, pf, 1905; Phantasie Quartet, f, str qt, 1905; Three Idylls, str qt, 1906; Str Qt 'Bologna', e, 1906; Valse Fernholt, str, pf, 1906; Miniatures, 3 sets, pf trio, 1906–7; Phantasie Piano Trio, c, 1907; Gondoliera, vn, pf, 1907; Allegro appassionato, va, pf (1908); An Irish Melody (Londonderry Air), str qt, 1908; Phantasie Piano Quartet, f♯, 1910; Cradle Song, vn, pf, 1910; Mélodie, vn/vc, pf, 1911; Pf Qnt, 1904–12; Str Sextet, 1906–12; 4 Short Pieces: Meditation, Spring Song, Lullaby, Country Dance, vn, pf [nos.1 and 2 also for vc, pf] (1912); Str Qt, g, 1915; Vc Sonata, 1913–17; Sally in our Alley, Cherry Ripe, str qt, 1916 [also for pf duet]; Morning Song, vc, pf (1919); Heartsease, vn, pf (1921) [arr. pf 1921]; Sir Roger de Coverley, str qt, 1922 [also for str orch, orch]; Str Qt no.3, 1926; Trio, rhapsody, 2 vn, va, 1928; Pf Trio no.2, 1929; Vn Sonata, 1932; Str Qt no.4, 1937; Divertimenti, fl, ob, cl, bn, 1934–8

SONGS

Berceuse (Wordsworth) [also with orch acc.], 1901; When most I wink (Shakespeare), 1901; 2 Songs: The Primrose (Herrick), If I could choose (T. Ashe) (1902); Blow, blow thou winter wind (Shakespeare), 1903; The Devon maid (Keats) 1903; Music when soft voices die (Shelley) [also with va obbl], 1903; Where e'er my bitter teardrops fall (Heine), 1903; 4 Lyrics [also with orch acc.]: E'en as a lovely flower (Kroeker, after Heine), 1903, Dawn and Evening (C.A., after Heine), 1903, The Violets Blue (J. Thomson, after Heine), 1906, All things that we clasp (E. Lazarus, after Heine), 1907; Go not, happy day (Tennyson) [also with orch acc.], 1903

3 Songs: A Dirge (Shelley), 1903, Night lies on the silent highways (Kroeker, after Heine), 1904, A Dead Violet (Shelley), 1904; Cradle Song: What does little birdie say? (Tennyson), 1904; Remembrance (Shelley), *c*1904; Adoration (Keats) [also with orch acc.], 1905; Fair Daffodils (Herrick), 1905; Lean close thy cheek against my cheek (Heine), 1905; So perverse (Bridges) 1905; Tears, idle tears (Tennyson), 1905; Come to me in my dreams (Arnold), 1906; Far, far from each other, va obbl, 1906; My pent up tears oppress my brain, 1906; 'Where is it that our soul doth go? (Kroeker, after Heine), va obbl, 1906

Love is a rose (L. Durand), 1907; Dear, when I look into thine eyes (Heine), 1908; Isobel (D. Goddard-Fenwick), 1912; O that it were so (Landor) (1913); Strew no more red roses (Arnold), 1913; Love went a-riding (M. Coleridge) [also with orch acc.], 1914; Where she lies asleep (M. Coleridge) [also with orch acc.], 1916; Go not happy day (Tennyson) (1916); Thy hand in mine (M. Coleridge), 1917

Mantle of blue (P. Colum) [also with orch acc.], 1918; Blow out you bugles (Brooke) [also with orch acc.], 1918; So early in the morning (J. Stephens), 1918; The last invocation (Whitman), 1918; When you are old (Keats), 1919; Into her keeping (D. Lowry), 1919; What shall I your true love tell? (F. Thompson), 1919; Tis but a week (G. Gould), 1919; 3 Songs (Tagore) [also with orch acc.]: Day after day, 1922, Speak to me my love, 1924, Dweller in my deathless dreams, 1925; Golden Hair (Joyce), 1925; Journey's End (H. Wolfe), 1925

OTHER VOCAL

The Hag (Herrick), Bar, orch, 1902; Autumn (Shelley), SATB (1903); Music when soft voices die (Shelley), SATB (1904); 2 Songs (Bridges: I praise the tender flower, Thou didst delight my eyes), Bar, orch, 1905–6; Hilly-ho, hilly-ho (Moore), SATB, 1909; O weary hearts (Longfellow), SATB, 1909; The Bee (Tennyson), SATB, 1913; A Prayer (à Kempis), chorus, orch, 1916–18; For God, and King and Right (V. Mason), chorus (1916); The Graceful Swaying Wattle (Mason), 2-part chorus (1916); Lullaby (Mason), 3-part chorus (1916); Peter Piper, 3 equal vv (1916)

A Litany (P. Fletcher), 3-part chorus, 1918; Sister awake, close not your eyes (T. Bateson), 2-part chorus, 1918; Lay a garland on my hearse (Beaumont and Fletcher), 2-part chorus, 1918; Lantido Dilly (anon. 17th century), 3-part chorus, pf, 1919; Variations sur Cadet Rousselle (trad.), 1920 [with Bax, Goossens and Ireland]; The Fairy Ring, 3-part chorus, pf ad lib, 1922; A Spring Song (M. Howitt), unison, str ad lib, 1922; Pan's Holiday (J. Shirley), 2-part chorus, str, pf, 1922; Evening Primrose, 2-part chorus (1923); Golden Slumbers (Dekker), 3-part chorus (1923); Hence Care (anon. 16th century), 3-part chorus (1923)

PIANO

Berceuse, 1901; Pensées Fugitives, I, 1902; Scherzettino, 1902; Moderato, 1903; Capriccio no.1, a, 1905; Etude rhapsodique, 1905; 2 Piano Solos: A Sea Idyll, Capriccio no.2, f♯, 1905; Dramatic Fantasia, 1906; 3 Sketches: April, Rosemary, Valse capricieuse, 1906; 3 Pieces: Minuet, Columbine, Romance, 1912; 3 Poems: Solitude Ecstasy, Sunset, 1913–14; Arabesque (1914); Lament, 1915 [also for str orch]; 4 Characteristic Pieces: Water Nymphs, Fragrance, Bittersweet, Fireflies, 1915; Sally in our Alley Cherry Ripe, duet, 1916 [also for str qt]; 3 Miniature Pastorals, 3 sets, 1917–21; A Fairy Tale Suite: The Princess, The Ogre, The Spell, The Prince, 1917; The Turtle's Retort (1919)

3 Improvisations for the Left Hand: At Dawn, A Vigil, A Revel, 1918; The Hour Glass: Dusk, Dew Fairy, Midnight Tide, 1919–20; Miniature Suite, 1921; In the Shop, suite, pf duet, 1921; Sonata, 1921–4; 3 Lyrics: Heartsease, 1921;, 1921, Dainty Rogue, 1921, The Hedgerow, 1924; In Autumn: Retrospect, Through the Eaves, 1924; 4 Pieces: Carmelita, Niccollette, Zoraida, En fête, 1925 [nos.2, 3 and 1 arr. orch as Vignettes de danse]; Winter Pastoral, 1925; Canzonetta, 1926; A Dedication, 1926; Graziella; Hidden Fires, (1927); Gargoyle, 1928

ORGAN

Adagio ma non troppo, 1901; 3 Pieces: Andante moderato, c, Adagio, E, Allegro con spirito, B♭ (1905); Organ Pieces, Book 1: Allegretto grazioso, Allegro commodo, Allegro marziale, 1905; Organ Pieces, Book 2: Andante con moto, Andantino, Allegro ben moderato, 1912; In memoriam C.H.H.P., 1918; Minuet, 1939; Prelude, 1939; Processional, 1939

ARRANGEMENTS

Easter Hymn, v, pf (1912) [also for chorus (1930)]
A. Corelli: Christmas Concerto, orch (*c*1920)
J.S. Bach: Komm süsser Tod, pf, 1931 [also for str orch, 1936]
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MSS in *GB-Lcm*

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J.A. Galant: *The Solo Piano Works of Frank Bridge* (diss., Peabody Institute, Johns Hopkins U., 1987)
K.R. Little: *Frank Bridge: a Bio-bibliography* (Westport, CT, 1991)

ANTHONY PAYNE (work-list with PAUL HINDMARSH, bibliography with LEWIS FOREMAN)

Bridge, Sir **(John) Frederick** (*b* Oldbury, 5 Dec 1844; *d* London, 18 March 1924). English organist, composer and writer. In 1850 the Bridge family moved from the Midlands to Rochester, the father to be a vicar-choral and the son, Frederick, a probationary chorister in the cathedral choir. At 14 the boy was articled to the cathedral organist, John Hopkins, and during the term of his articles he held successively the post of organist at two nearby churches. At the end of his apprenticeship he became organist at Holy Trinity Church, Windsor (1865–9), and also studied with John Goss, taking his FRCO and the Oxford BMus.

In 1869 Bridge was appointed organist of Manchester Cathedral. By 1872 he was teaching harmony at Owens College and in 1874 he took his Oxford DMus. An important event during his Manchester days was the installation of a four-manual organ by Thomas Hill in the cathedral. Bridge became deputy organist to James Turle at Westminster Abbey in 1875 and succeeded him as organist in 1882.

After using the Hill instrument in Manchester, it is not surprising that Bridge found the abbey organ an inconvenient and 'very old-fashioned affair', and as soon as possible he set about getting it restyled. He showed great aptitude for fund-raising and persuaded many friends to contribute new stops until in 1884 the organ was completely rebuilt by Hill & Son with 54 stops, tubular-pneumatic action and a gas-driven blower. In 1895 a fifth manual – a celestial organ – was installed in the triforium, making a total of 79 speaking stops. Apart from the ordinary abbey services, Bridge provided music for many important occasions including Queen Victoria's jubilees in 1887 and 1897 (when he received a knighthood) and the coronations of King Edward VII and King George V, when he received the MVO and CVO respectively. He also organized music festivals in honour of former Abbey organists Orlando Gibbons and Henry Purcell, whose festival raised about £1100 towards new organ cases by Pearson. Bridge retired from the abbey in 1918. He was a notoriously indifferent organist, but for 20 years he had the advantage of an outstandingly brilliant assistant, Walter G. Alcock.

Bridge taught at the National Training School of Music and then at the RCM from the inceptions of each institution, but accounts of his teaching are not complimentary. He was elected Gresham Professor of Music (1890), King Edward Professor of Music in the University of London (1903) and chairman of Trinity College of Music. His compositions were mainly choral, including church music, many works for the provincial festivals (Birmingham, Three Choirs) and some music for choral societies which he conducted (Highbury Philharmonic, 1878–86, Royal Choral Society, 1896–1922).

WORKS
(*selective list*)

all published in London

SACRED CHORAL

Mount Moriah (The Trial of Abraham's Faith) (orat) (1974); He giveth his Beloved Sleep (meditation, E.B. Browning) (1890); The Repentance of Nineveh (orat, J. Bennett) (1890); The Cradle of Christ: Stabat mater speciosa (canticle, J.M. Neale) (1894); St Star of the East (Christmas fantasy, Lady Lindsay) (1922)

SECULAR CHORAL

Boadicea, Queen of the Iceni (cant., G.E. Troutbeck), chorus, orch (1880); Callirhoë: a Legend of Calydon (cant., W.B. Squire), chorus, orch (1888); The Inchape Rock (ballad, R. Southey), chorus, orch (1891); The Flag of England (ballad, R. Kipling), S, chorus, orch (1899); The Forging of the Anchor (dramatic scene, S. Ferguson), B, chorus, orch (1901); The Lobster's Garden Party (cant., S. Wensley), vv, pf (1904); A Song of the English (ballad, R. Kipling), Bar, chorus, orch (1911)

WRITINGS

Samuel Pepys, Lover of Musique (London, 1903)
A Westminster Pilgrim (London, 1918)
Twelve Good Musicians from John Bull to Henry Purcell (London and New York, 1920)
Several Novello Primers

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GUY WARRACK/CHRISTOPHER KENT

Bridge [Bridges], **Richard** (*b* ?London; *d* London, 7 June 1758). English builder of organs, harpsichords and spinets. He married Esther (or Hester) Brown on 29 December 1720 at St James's, Clerkenwell, London. Handel, in a letter to Jennens dated 30 September 1749, wrote, 'I very well approve of Mr. Bridge who without any Objection is a very good Organ Builder'.

Bridge's largest organ, built in 1730 for Christ Church, Spitalfields (*see* ORGAN, fig.38; specification no.23 in Sumner) had, besides two Open Diapasons, two Principals on the Great, a Larigot, four reeds on the Great, three on the Swell and four on the lower set of keys including a French Horn from *d*, a stop introduced by Renatus Harris in his design for St Dionis Backchurch in 1722. This stop, the variety of reed stops, the Larigot, the regular use of a Tierce, the chorus mixtures with from five to eight ranks, the five-rank Cornet on the Great and the use of communication derive directly from the French style of Harris and it is almost certain that Bridge was apprenticed to him. Much of the original Christ Church organ survives, despite a rebuild in the 19th century, and in 1997 a thorough restoration of the instrument was begun by William Drake. Bridge frequently used two standard contemporary designs for his cases: the beautiful 'curtain flat' design with ogee-shaped flats in plan view, as at Spitalfields, Deptford, St George-in-the-East and Enfield, and the design with two gable-shaped upper flats, as at Old Street (now St Giles Cripplegate) and Shoreditch. On a number of occasions between 1733 and 1742 he appears to have built and worked on organs in collaboration with Abraham Jordan (Old Street and Exeter Cathedral). After his death in 1758, the business was continued at the same address by his son-in-law George England.

Bridge built organs in the following locations now in the London area: St Luke's, Chelsea (1720; case now in Holsworthy Parish Church, Devon); Christ Church, Spitalfields (1730; cost £600; case, some chests, action and much pipework survive); St Paul's, Deptford (1730; case survives); St Bartholomew-the-Great (1731); St George-in-the-East (1733; destroyed 1940); St Luke's, Old Street (1733, with Jordan; the remains incorporated into the new organ at St Giles Cripplegate); Cuper's Gardens, Lambeth (1738–40); the Hall of the Worshipful Company of Parish Clerks (1737; a virtually unaltered organ until its destruction in World War II); Marylebone Gardens (1740); St Anne's, Limehouse (1741; burnt

1851); St Andrew's, Enfield (1752–3; empty case survives); St Leonard's, Shoreditch (1757; badly damaged during World War II; original console with black keys and sandwich sharps still in west gallery; case restored and organ rebuilt with electric action and detached console by Mander, 1951); Spa Fields Chapel, Clerkenwell; St James's, Clerkenwell (moved to Beccles, Suffolk, in 1796); and the parish churches of Paddington and Eltham. He also built organs at St Mary of Charity, Faversham, Kent (1754; case survives); Trinity Church, Newport, Rhode Island (1733; case survives; console survives in the Newport Historical Society collection); and the King's Chapel, Boston (1756; case survives; some pipework is found in the rebuilt organ of the Methodist church, Schuylerville, New York); and (with Jordan) he completely rebuilt the organ at Exeter Cathedral within the Loosemore cases (1742). He also did a major rebuilding of the organ at Worcester Cathedral (1752), and built an entirely new organ within the Pease cases at Canterbury Cathedral (1752–3; cost £480).

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N.M. Plumley: *The Organs of the City of London* (Oxford, 1996)

GUY OLDHAM, NICHOLAS PLUMLEY

Bridge harp. A type of harp, limited to West Africa, with four to 21 strings. Made with a calabash resonator and straight or slightly curved neck spiked through the resonator, the instrument has a profile similar to that of a lute. For this reason, bridge harps were classified by Hornbostel and Sachs as 'harp-lutes' (*see* CHORDOPHONE). The plane of the strings, however, is not parallel to the soundtable like on a lute, but perpendicular to it: one of the defining characteristics of a harp as specified by Hornbostel and Sachs (*see* HARP, §I). In performance, the neck is pointed away from the performer's body (not across it like a lute). The performer plucks the strings with fingers of both hands, one on either side of the strings, again like most harpists of the world. A rectangular, vertical bridge stands on the soundtable and is perpendicular to it. Rather than having notches on the top of the bridge, as is true of the lute family, the bridge is either notched on both sides of its length or drilled with two rows of holes, both types thus accommodating two ranks of strings. The strings, which are fastened to the neck usually via braided leather rings, run from the neck and pass over or through the bridge before being tied, usually, to a metal ring or a small metal arch nailed to the protruding end of the neck.

Because these instruments are far more harp-like than lute-like, both in structure and performing practice, they were re-classified by DeVale as a sub-class of a new category of African harp: 'harps with vertical string holders or bridges: spike harps: bridge harps'. The term 'bridge harp' was first used by Knight. The best known bridge harp, and the largest, is the KORA of the Mande people of The Gambia.

For further discussion of its organology, description and illustration, *see* HARP, §III.

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SUE CAROLE DEVALE

Bridge passage. A transition section leading from one theme to another, usually applied to a passage which effects a modulation from the first subject to the second in the exposition of a movement in sonata form (*see* SONATA FORM, §3(i)). The expression is avoided by writers who view the exposition as establishing two contrasting tonalities and accordingly divisible into two parts, not three; for them, any 'bridge passage' would belong to one of these parts, called a 'subject group'. □

See also BRIDGE (ii).

Bridgetower [Bridgtower], **George (Augustus) Polgreen** (*b* Biała, Poland, 11 Oct 1778; *d* Peckham, London, 29 Feb 1860). English violinist. The son of a West Indian father and a European mother, he may have lived at Eszterháza during the 1780s and studied with Haydn. He made his début as a violinist at the Concert Spirituel in Paris at the age of ten (11 April 1789). Father and son then moved to England, where the young prodigy was marketed as the 'son of the African Prince'. He appeared at court in Windsor, and at concerts in Bath and Bristol, before making his London début at the Drury Lane Theatre oratorio on 19 February 1790. His concerto performances here attracted the notice of the Prince of Wales (later King George IV), who took him under his patronage and had him taught the violin by Barthélemon and composition by Attwood. During the next decade he played at many prestigious London concerts, appearing alongside Haydn at Salomon's series and elsewhere; his repertory was based on the concertos of Giornovichi and Viotti, though he is also known to have played the unaccompanied sonatas of Bach. From 1795 to 1809 he was first violinist in the Prince of Wales's private orchestra. Bridgetower had clearly transcended his childhood celebrity to become a respected member of London's musical community, even if his career as a soloist did not fulfil all its early promise.

In 1802 he obtained permission to visit his mother in Dresden; there he gave two concerts (24 July 1802 and 18 March 1803) that were received so enthusiastically that he was given letters of introduction to the highest aristocratic circles in Vienna. It was through Prince Lichnowsky that Bridgetower met Beethoven in the spring of 1803 and that their famous concert (in the Augarten, on 24 May) was financed. Earlier that year Beethoven had begun sketching two movements for violin and piano; and when the concert with Bridgetower was arranged, he quickly finished them and added a previously composed finale (originally intended as the last movement of the Sonata op.30 no.1) to make up a three-movement sonata in A. There was not enough time to have the violin part of the second movement copied before the performance,

and Bridgetower was obliged to read it from Beethoven's manuscript; nevertheless the work was a brilliant success, the audience unanimously calling for an encore of the second movement.

There is no question that Beethoven, who spoke highly of Bridgetower both as a soloist and as a quartet player, intended to dedicate this sonata to the young violinist; on a rough composing score of the work he entered the humorous inscription: 'Sonata mulattica composta per il mulatto Brischdauer, gran pazzo e compositore mulattico'. But the two men later fell out of favour with one another, allegedly after a quarrel over a girl, and Beethoven subsequently dedicated the sonata (published in 1805 as op.47) to the eminent French violinist Rodolphe Kreutzer.

After this Bridgetower returned to England for a number of years, taking the degree of MusB at Cambridge in 1811 and playing with the Philharmonic Society during its first season. He then went abroad, living in Rome and Paris for many years, and is known to have visited England once (in 1843) before returning to spend his last years there.

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GEORGE GROVE/SIMON McVEIGH

Bridgman, Nanie (*b* Angoulême, 2 Feb 1907; *d* Paris, 2 May 1990). French librarian and musicologist. She studied arts subjects at the Sorbonne (1926–32) where she was a student of Pirro and took a degree in 1930. Then she studied singing at the Conservatoire (1932–6) in Claire Croiza's class. She obtained the Diplôme de l'Institut d'Art et d'Archéologie in 1944, the Diplôme d'Etudes Supérieures (1946, prepared at the University of Strasbourg under the direction of Rokseth), and a diploma in Serbo-Croat, after studying at the Ecole des Langues Orientales (1947–9). She became a keeper in the music department of the Bibliothèque Nationale, Paris, in 1945. As a musicologist she was interested in Italy and France during the 14th, 15th and 16th centuries, and published many valuable articles in specialist journals as well as in the major music dictionaries and encyclopedias. From 1969 to 1971 she was editor of the review *Musique de tous les temps*. A member of the council of the IMS (1972–7), she was president of the Société Française de Musicologie (1974–7).

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Briegel, Wolfgang Carl (*b* Königsberg, nr Coburg, May 1626; *d* Darmstadt, 19 Nov 1712). German composer and organist. He attended the grammar school at Nuremberg and was a treble at the Frauenkirche there under J.A. Herbst. He was strongly influenced by Kindermann, S.T. Staden and J.M. Dilherr. After studying for four terms at Altdorf University he became organist of St Johannis, Schweinfurt, and teacher at the grammar school there. At the end of 1650 Duke Ernst the Pious summoned him to his court at Gotha as cantor and music tutor to his family, and he allowed him to rise gradually to the post of Kapellmeister. His work there made him widely known, and through it he got to know J.R. Ahle and members of the Bach family. Duke Ernst's eldest daughter, who was married to Landgrave Ludwig VI of Hessen-Darmstadt, called Briegel to Darmstadt as Kapellmeister in 1671; he held this post until his death, although in his later years he was assisted by J.C. Graupner and E.C. Hesse.

At Gotha Briegel attracted attention with the publication of his *Evangelische Gespräch*, dialogue cantatas for the liturgical year in varied forms made up of solos, choruses and chorales. His *Evangelischer Blumengarten*, on the other hand, consists of motets and meditative choral songs. Among his solo songs his settings of odes by Andreas Gryphius is the only set of German Baroque songs that might be regarded as a cycle. At Darmstadt he produced several stage works. None of the music has survived, but his dramatic dialogues and lively *Tafelkonfekt* possibly give an idea of what some of it was like. As soon as Briegel arrived at Darmstadt the landgrave and his wife gave him the task of renewing their church music, which had been allowed to lapse. He accordingly brought out cantatas for the liturgical year for the choirs of the towns and villages, which showed that he was willing to restrict himself to a simple medium. His settings of J.S. Kriegsmann, Christian Rehefeld and J.G. Braun are short, but the *Trostquelle* and *Lebensbrunn* comprise cantatas in several movements deployed in new formal groupings. Here as in other works his gift for devising clear and eloquent melodies is evident. *Das grosse Cantional*, written at the request of the landgravine, is an essentially traditional collection. Briegel's late works, such as the *Busspsalmen* and the *Concentus apostolico-musicus*, include contrapuntal choruses which are direct forerunners of those of Bach. His music enjoyed an extraordinarily wide circulation throughout Germany and in Scandinavia.

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STAGE

librettos only extant

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Musicalische Trostquelle, 4vv, 2/4 vn, bc (Darmstadt, 1679)

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Die Verschmähete Eitelkeit [songs after J. Rist] (Gotha, 1669), lost

Geistliche Oden Andreae Gryphii, 1v, 2 vn, bc (Gotha, 1670); facs. in Thomas

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ELISABETH NOACK/DOROTHEA SCHRÖDER

Briesger, Peter. *See* BREISIGER, PETER.

Bright, Colin (Michael) (*b* Sydney, 28 June 1949). Australian composer. Largely self-taught as a composer, he studied harmony, counterpoint and orchestration in Sydney with Mary Egan and Christopher Nicholls. In 1975 he attended seminars with Rands and Berio and the following year was assistant to Sculthorpe and the composer and pianist with the improvisatory group Axis. From 1976 to 1977 he studied at the Aboriginal Studies Institute at Canberra; he later received an international fellowship from the Performing Arts Board of the Australian Council to study with Ton de Leeuw (1982–5). In 1986 he was guest composer at the New Music Festival in Buffalo, USA. Bright has received numerous commissions from Australia's leading ensembles, and performances and broadcasts of his music have been given worldwide.

As a pianist, organist and songwriter for rock bands and cabaret, Bright has had a continued interest in many aspects of popular music, while his deep and continuing involvement in Aboriginal arts and social issues has provided the individual focus of his work. His experience as a specialist music teacher in disadvantaged primary schools in Sydney (1980–87) drew him closer to the plight of the underprivileged in society and the urban Aborigines in particular. Several dance and theatre pieces pay tribute to traditional Aboriginal singing and didgeridu playing against the persistent presence of an underlying and suggestive rhythmic murmur combined with melodic pattern weaving. These include *The Dreamtime* (1981), a work for music theatre on the subject of the Aranda Dreamtime, in support of Aboriginal land rights. *Earth Spirit* (1982) for four didjeridus and orchestra, *Red Earth* (1985) for chamber orchestra and the extended song cycle for voice and amplified instruments *Midnight Tulips* (1988) are among many other works which reflect Aboriginal and social concerns. Bright has also organized large-scale music events such as *Narabeen Lakes: Echoes Now and Then*, involving 190 musicians, writers, actors and broadcasters, and *Fire on the Lake*, a music-theatre piece for voice, electronics, didgeridu, dance and visuals for outdoor performance at three simultaneous sites.

WORKS
(*selective list*)

Stage: The Dreamtime (music theatre), 1981; Fire on the Lake (music theatre, C. and D. Bright), 1989; The Journey (op, J. Marsden), 1991; The Sinking of the Rainbow Warrior (op, 1, A. Stewart), 1994

Orch: Earth Spirit, 1982; Young Green Tree (A Song of the Republic), conc., db, orch, 1992; Prelude to the Sinking of the Rainbow Warrior, 1995; Oceania, orch suite, 1999 [from op The Sinking of the Rainbow Warrior]

Chbr: Str Qt, 1977; Per Qt, 1980; Earth, Wind and Fire, sax qt, 1981; Tulpi-stick Talk, perc, 1984; Long Reef, ww qnt, str qnt, 1984; Red Earth, fl, cl + b cl, vn, vc, pf, perc, 1985; Music for Db Octet and Didjeridu, 1986; Kakadu, fl, vn, 1987; Midnight Tulips, v, fl, ob, cl, vn, vc, 2 synth, 2 b gui, perc, amp, 1988; Kakadu, fl, vn, 1987; Sun is God, str qt, 1989; Tales of the Big Bang, 3v, 2 synth, vc, perc, 1990; The Butcher's Apron, 4 perc, 1991; El Niño Dances, kbd, sax/b cl/trbn, vn, elec gui, db, perc/sampler, amp, 1994

Vocal: Sun Woman: Kardin-Hilla said, S, S, A, A, 1994; War and Peace, 2 S, A, T, B, B-Bar, 1994

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Pf: Earth-flowering Time, 1987

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CHRISTINE LOGAN

Bright [Knatchbull], **Dora (Estella)** (*b* Ecclesall Bierlow, York, 16 August 1862; *d* London, 16 Nov 1951). English composer, pianist and critic. She studied composition and the piano at the RAM (1881–9); together with Edward German she was a member of a group of young composers known as 'The Party', and frequently appeared at student concerts as a pianist and composer. Notable early works include the Air and Variations for string quartet, which in 1888 won the first Charles Lucas Medal to be awarded to a woman, and a Piano Concerto in A minor which she performed herself to critical acclaim at a variety of London concerts.

After leaving the RAM, Bright established herself as a pianist in Britain and Europe and promoted the music of British composers in her annual series of piano recitals and chamber concerts in London. Among the continuing high-profile performances of her works was an 1892 Philharmonic Society Concert, when her Fantasia in G minor for piano and orchestra was given. After her marriage to Wyndham Knatchbull in 1892, she gradually curtailed her public performances, though she continued to compose and hear her music played at important venues, including the Promenade Concerts. She turned increasingly to dramatic works and composed several mime dramas and ballets, developing a close working relationship with the dancer Adeline Genée. In her later years Bright worked as a music critic, producing reviews coloured by her resolute dislike of most contemporary music.

Her own distinctive musical style remained firmly rooted in clear-cut forms, appealing melodies and rich harmonies. Her published works, mostly piano pieces and songs, are accomplished and effective. Particularly drawn to variation form, her skill at extracting a range of emotions and moods from her material is displayed in works such as the Variations for piano and orchestra (1909).

WORKS
(*selective list*)

Stage: Uncle Silas (incid music, S. Hicks and L.S. Irving after S. LeFanu), 1893; Scrooge (incid music, J.C. Buckstone after C. Dickens), 1901; The Dryad (pastoral fantasy) (1909); The Portrait (dance play, Bright), 1910; The Faun (ballet), 1911; The Abbé's Garden (mimodrama), 1911; La Camargo (ballet), 1912; In Haarlem There Dwelt (music drama, Bright, after P. van der Meer), 1912; La Danse (ballet), 1912; The Princess and the Pea (ballet-pantomime), 1915; A Dancer's Adventure (ballet), 1915; The Love Song (ballet), 1932; The Dancing Girl and the Idol (ballet); Quong Lung's Shadow (op)

Orch: Concertstück, c♯, pf, orch, 1885; Pf Conc, a, 1888; Air with Variations, 1890; Suite, 1891; Fantasia, g, pf, orch, 1892; Pf Conc no.2, d, 1892; Liebeslied, 1897; Variations, pf, orch, 1909; Concertstück, 6 timp, orch, 1915; Suite Bretonne, fl, orch, 1917; Suite of Eighteenth-Century Dances, pf, orch; Suite of Russian Dances; Variations on an Original Theme; Vienna

Chbr: Air and Variations, str qt, 1888; Romance and Seguidilla, fl, pf (1891); Suite of 5 Pieces, vn, pf (1891); Qt, D, pf, vn, va, vc, 1893; 2 Pieces, vn/vc, pf (1934)

Pf: 2 Sketches, 1883; Theme and Variations, f♯, 2 pf, 1886; Suite, g, 1886; Variations on a Theme of Purcell's, 2 pf, 1887; Variations on an Original Theme of Sir G.A. Macfarren's, 2 pf (1894); Romanza and Scherzetto (1889); 3 Pieces (1895), arr. fl, pf; 4 Dances (1912) [from La Camargo, 1912]

Songs: Whither? (H.W. Longfellow) (1882); To Daffodils (R. Herrick), 1884; The Song of the Shirt (T. Hood), 1884; 12 Songs (Herrick, W. Shakespeare and others) (1889); 6 Songs from the Jungle Book (R. Kipling) (1903); The Ballad of the Red Deer (F. H.) (1903); Messmates (H. Newbolt) (1907); I know a lady sweet and kind (Herrick) (1913); The Orchard Rhymes (collab. E. Boyce) (1917); The Donkey (G.K. Chesterton) (1936)

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S. Fuller: *Women Composers during the British Musical Renaissance* (diss., U. of London, 1998)

SOPHIE FULLER

Brighton Festival. The first event described as a festival in this seaside resort on the English south coast was in 1870, when a series of oratorio concerts at the Dome was organized on a subscription basis by Wilhelm Kuhe, a pupil of Tomášek and Thalberg, who came to England in 1847 and settled in Brighton as conductor, pianist and teacher. He organized annual choral festivals from 1871 until 1882, when mounting financial deficits caused them to be abandoned. A similar festival idea was briefly resumed in 1911 by Joseph Stainton, who engaged Elgar, Edward German and Coleridge Taylor as guest conductors, but this failed to take root.

Festivals under the artistic direction of Ian Hunter began in 1967 with a concert by the City of Warsaw PO. In the following year the range was extended by the formation of the Brighton Festival Chorus of 150 voices under László Heltay. An association was established with Alexander Goehr; new orchestral works of his were given in 1968 and 1972, and his Music Theatre Ensemble gave several experimental works by him in the years 1968–71. Classical opera has formed part of most festivals since 1971, mostly by British companies but also by visiting ones from Drottningholm, Sweden (1972 and 1987), Ludwigsburg (1976), the Warsaw Chamber Opera (1984), Poznań State Opera, who gave the British première of Penderecki's *Die schwarze Maske* in 1990, and the Moscow Chamber Opera in its UK début (1993). New Sussex Opera, formed in 1978, has contributed several ad hoc productions, including the first European performances of Weill's *Lost in the Stars* in 1991.

The scope of the festival greatly expanded under Gavin Henderson as artistic director (1983–94). Frequent appearances by leading British orchestras, performing mainly but not exclusively standard repertory, have been supplemented by others from abroad. Those making UK débuts at the festival have been the San Francisco SO (1973), the Australian Chamber Orchestra (1988), Los Angeles Baroque Orchestra (1991) and the St Paul Chamber Orchestra of Minnesota (1993). In 1995 Christopher Barron was appointed artistic director.

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A. Dale: *The Theatre Royal Brighton* (Stocksfield, 1980)

NOËL GOODWIN

Brihuega [Viruega], **Bernaldino de** (*fl* *c*1488–*c*1516). Iberian composer. A native of the town of Brihuega, north-east of Madrid, he was appointed a singer in the Aragonese royal chapel of Ferdinand V on 22 September 1510 and served there until the choir was disbanded following the king's death in January 1516. In 1488–9 a singer by the name of Brihuega was paid by the queen's personal treasurer for taking care of the keyboard instruments at court, and in 1492 an 'hombre de camara' called Bernaldino de Brihuega was remunerated for transporting two organs from Cordoba to Granada. It seems likely that at least the first of these payments was made to Rodrigo de Brihuega who served as a singer and organist in the Castilian royal chapel from 23 April 1464; he received many favours, and continued to serve Isabella for over 40 years, his name only disappearing from the records after her death in 1504. Whether Rodrigo and Bernaldino were related is not clear, but, given the strong family ties among musicians at court, it must be a strong possibility. It is not clear which one of them was the composer of two songs attributed to 'Brihuega' in the Cancionero Musical de Palacio. Bernaldino is perhaps the more likely candidate given the relatively late inclusion of the songs in the cancionero and given that the musical idiom displays all the hallmarks of the post-Encina villancico of the first decades of the 16th century. The bucolic dialogue *Domingo, fuese tu amiga* (ed. in MME, v, 1947, no.69), with its lively rhythms and strong characterization, is markedly in the Encinian mould; *¿Que vida terná sin vos?* (ed. in MME, v, 1947, no.222) is a conventional but nonetheless elegant setting of a courtly love poem by Quirós.

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TESS KNIGHTON

Brillante (It.: 'sparkling', 'glittering'). An indication of mood found as early as Brossard's *Dictionaire* (1703) and in most subsequent dictionaries. *Allegro brillante* is found, for instance, in Boccherini; and Verdi marked the opening scene of *La traviata* with the superlative: *allegro brillantissimo e molto vivace*. In the 19th century *brillante* and its French equivalent, *brillant*, became fashionable for titles of virtuoso pieces, as in Weber's *Rondo brillante* op.62 and Chopin's *Variations brillantes* op.12.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Brille, Joachim (*fl* mid-17th century). French composer. He was *maître de musique* at Soissons Cathedral when the publisher Robert Ballard issued his only known work, *Missa . . . ad imitationem moduli Nigra sum sed formosa* (Paris, 1668). For four voices without instrumental support, it employs *chiavette* and demonstrates a skilful command of imitative counterpoint resembling that of Le Prince.

JEAN-CHARLES LÉON

Brillenbass (Ger.: 'spectacles bass'). A German term for a notational abbreviation in music; it occurs where two alternating notes (or chords) are to be repeated several times (*see* ABBREVIATIONS, ex.2).

Brillon de Jouy, Anne Louise Boyvin d'Hardancourt (*b* Paris, 13 Dec 1744; *d* Villers-sur-Mer, Calvados, 5 Dec 1824). French harpsichordist, pianist and composer. Both her father and her husband were financial officers for the crown, and her wealth allowed her to maintain salons in the Marais district of Paris and down the Seine at Passy. She was the musical star of these *soirées*, which Benjamin Franklin dubbed his 'opera' during his years in Passy (1777–85). The violinist André-Noël Pagin was a member of her entourage, and Johann Schobert, Luigi Boccherini, Ernst Eichner and Henri-Joseph Rigel all dedicated sonatas to her (opp.6, 5, 3 and 7 respectively). In 1770, Charles Burney reported that

she had not acquired her reputation in music without meriting it. She plays with great ease, taste and feeling – is an excellent sightswoman. ... She likewise composes and she was so obliging as to play several of her own pieces both on the harpsichord and piano forte accompanied with the violin by M. Pagin.

She possessed an English piano sent by J.C. Bach, a German piano and a harpsichord, and she specified this instrumentation in two keyboard trios.

The surviving library of her own music and scores by other composers is the only such collection associated with a French harpsichordist, almost all of it from the 1760s to the early 80s. In addition, Franklin preserved her voluminous correspondence. The music documents the transition from harpsichord to piano in France, demonstrating that although the differences between the two instruments were appreciated by performers and listeners, they were not yet exploited by composers. Her compositions have the charm of *galant* simplicity, and although there are occasional technical lapses, she displays both taste and originality. Her signature tune was a *Marche des insurgents*, written to celebrate the American victory at Saratoga (1777).

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most MSS in US-PHps; catalogue in Gustafson (1987); revised in Gustafson 1999

Marche des insurgents, orch

44 kbd sonatas: 1 unacc.; 38 with vn [incl. 1 doubtful], 1 ed. in *Women Composers: an Historical Anthology*, v (New York, 1998); 3 with vn, vc/b; 1 with 2 vn, vc; 1 with fl [doubtful]

6 sonatas for multiple kbd or hp, kbd [incl. 1 doubtful], ed B. Gustafson, *Madame Brillon: Multiple Keyboard Works* (Madison, WI, forthcoming); 1 ed. B. Garvey Jackson (Fayetteville, AR, 1993)

Vocal: 35 songs, incl. romances, canzonettas, pastorals, marches with kbd acc.; 1 aria and 1 cantatille with orch acc.; 5 ed. B. Garvey Jackson, *Songs of Anne-Louise Brillon de Jouy and Maria Cosway* (Fayettevill, AR, 1994)

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BRUCE GUSTAFSON

Brimle [Brameley, Bramley], **Richard** (*fl c*1558–66). English church musician and composer. He contributed 11 harmonizations to John Day's *The Whole Booke Psalmes* (1562), and may have been related to JOHN BRIMLEY, organist of Durham Cathedral before and after the Reformation.

Brimle is probably to be identified with the 'Brameley' who appears in the lists of 'singing-men' at King's College, Cambridge, for the Michaelmas quarter 1558–9 and who from 1560 to 1573 was also *instructor choristarum* there. (During the following two quarters he was paid for 'gettynge songes and pryckynge them'.) In 1562–3 he was appointed *magister choristarum* at Trinity College, Cambridge, and remained there until the end of the Lent term 1566. Presumably he held the two Cambridge posts in plurality. An incomplete five-part *Miserere* by 'Bramley' in the Royal College of Music, London (*GB-Lcm* 1882), may be by Brimle or John Brimley. (W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538*, Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

Brimley [Bramley, Brimlei, Brymley], **John** (*b c*1502; *d* Durham, 13 Oct 1576). English organist and composer. He was the last lay cantor (and thus also organist) at Durham Priory before the liturgical Reformation of 1549; he served at Durham Cathedral until his death. He appears to have continued to adhere to the Catholic faith after the Reformation.

Brimley's liturgical works are few, and survive only in manuscripts. They comprise a *Te Deum* and *Benedictus* (of which the tenor part is found in *GB-DRc* C13) and a five-part setting of the Responses to the Commandments intended for use in conjunction with the Creed from Sheppard's Second Service (*GB-DRc* E4–E11, E11a and C13). He also composed a five-part instrumental *Miserere* (*GB-Lcm* 2049). Brimley is buried in the Galilee Chapel of Durham Cathedral, where his epitaph can still be seen. A Richard Brimle, who may have been related to John Brimley, contributed 11 harmonizations to John Day's *The Whole Psalmes in Foure Partes* (RISM 1563[8]).

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JOHN MOREHEN

Brind, Richard (*d* London, March 1718). English musician. He was a chorister of St Paul's Cathedral, London, presumably under John Blow and Jeremiah Clarke. Following Clarke's death he was admitted vicar-choral (1708) and succeeded him as organist, while Charles King took over the post of Master of the Choristers. According to Hawkins, Brind was 'no very celebrated performer', and, although five anthems are listed in *Divine Harmony* (London, 1712), none of his compositions survives. He is chiefly remembered as the teacher of Maurice Greene.

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WATKINS SHAW/IAN SPINK

Brindis de Salas, Claudio José Domingo (*b* Havana, 4 Aug 1852; *d* Buenos Aires, 1 June 1911). Cuban violinist. He was the son of the violinist, composer and dance orchestra conductor Claudio Brindis de Salas (1800–72) and received his early musical training from him and from another black musician, José Redondo. His talent came to light at an early age, and he became a pupil of the Belgian José Van der Gucht, who played first violin in several groups in Havana. In 1869 Brindis de Salas travelled to Paris and entered the Conservatoire, where he studied with Charles Dancla, David, Sivari and Léonard, and won a *premier prix*. He subsequently travelled to Milan, Berlin, St Petersburg and London. In 1875 he toured various cities of Central and South America, reappearing in Havana in 1877 to great critical acclaim. His success prompted the coining of such nicknames as 'the Black Paganini' and 'the King of the Octaves'. He was much in demand in European and American concert halls, and occasionally returned to Cuba. From 1880 to 1900 he lived in Berlin, where he served Emperor Wilhelm II of Prussia, who made him a baron. He wrote a few pieces for violin, including a *Barcarola*, but did not achieve recognition as a composer. His performances were noteworthy for their brilliance and subtlety, his agility in portamentos, his powerful and flexible bow and perfect rendition of virtuoso passages. In later life his performing abilities declined, and he died in poverty.

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VICTORIA ELI RODRÍGUEZ

Brindisi (It., ? from Sp. *brindis*, from Ger. *bring dir's*). An invitation to a company to raise their glasses and drink; a song to this effect. Such songs, usually solos with choral response, are common in 19th-century opera; well-known examples occur in Donizetti's *Lucrezia Borgia*, Verdi's *Macbeth*, *La traviata* and *Otello* and Mascagni's *Cavalleria rusticana*.

ANDREW PORTER

Brindle, Reginald Smith. *See* SMITH BRINDLE, REGINALD.

Brindley, Charles. English organ builder. He established a business in Sheffield in 1854. A follower of Edmund Schulze, he built solid instruments with powerful choruses using Vogler's SIMPLIFICATION SYSTEM. Pipes placed in chromatic order on the soundboards allowed for a simple and reliable key action and permitted similar stops to share the same bass; this kept both space and cost to a minimum. The Swell organ was often mounted above the Great as an *Oberwerk* in the German manner. Brindley went into partnership with Foster in 1884 and began to manufacture more complex pneumatic mechanisms for stop combinations; he also concentrated on the production of orchestral effects. The business was absorbed by Willis in 1939. An unspoilt example of Brindley's work dating from 1863 survives in Christ Church, Market Drayton, Shropshire. A full discussion of the works of Charles Brindley is given in J.R. Knott: *A Study of Brindley & Foster, Organbuilders of Sheffield, 1854–1939* (Bognor Regis, 1974, 2/1985).

MICHAEL SAYER

Briner, Andres (*b* Zürich, 31 May 1923). Swiss musicologist and music critic. He studied at Zürich Conservatory and at Zürich University, where he took the doctorate with Hindemith in 1955 with a dissertation on the concept of time in music. After working for a short time at Radio Zürich, he served as assistant professor of music history and music theory at the University of Pennsylvania (1955–64). In 1964 he was appointed music critic of the *Neue Zürcher Zeitung*, and the following year succeeded Willi Schuh as its music editor. He retired in 1988. Like his predecessor, Briner based his critical judgments of the works being performed on a detailed analysis of the score. Briner is known primarily for his work on Hindemith, having written one of the first comprehensive studies on the composer ever published (1971); he has also examined 20th-century Swiss composers and the music history of Zürich. He was appointed president of the Paul Hindemith Foundation in 1985 and in 1995 Yale University awarded Briner the Certificate of Merit for his contributions to Hindemith scholarship.

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JÜRG STENZL

Brinkmann, Reinhold (*b* Wildeshausen, 21 Aug 1934). German musicologist, active in the USA. After completing

studies in school music at the Musikhochschule in Hamburg (1955–61), he studied musicology at Freiburg University with Eggebrecht and German philology with Walter Rehm and Friedrich Maurer. He took the doctorate at Freiburg with a dissertation on Schoenberg's *Drei Klavierstücke* op.11 in 1967. From 1967 to 1970 he was assistant lecturer at the musicological institute of the Free University, Berlin, where in 1970 he completed the *Habilitation* and in 1971 was appointed reader. In 1972 he became professor of musicology at the University of Marburg. He was appointed chairman in 1976 of the Institut für neue Musik und Musikerziehung, Darmstadt, whose publications he also edited (1978–80), and became professor at the Hochschule der Künste, Berlin, in 1980. In 1985 he was appointed professor at Harvard, where he was named James Edward Ditson Professor of Music in 1990 and acted as department chair, 1990–94. He was made an honorary professor at the Humboldt University, Berlin, in 1996; he is also an editor for *Archiv für Musikwissenschaft* and has prepared several volumes for the Schoenberg collected edition. Brinkmann is considered an important music scholar in both Germany and the USA. He has written on a range of 19th- and 20th-century composers, including Beethoven, Schumann, Brahms, Skryabin, Varèse, Ives and those of the Second Viennese School, particularly Schoenberg. In addition to music analysis, Brinkmann is known for his writings on the social history of music and his interest in interdisciplinary studies.

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HANS HEINRICH EGGEBRECHT/R

Brinsmead. English firm of piano manufacturers. John Brinsmead (*b* Weare Giffard, Devon, 13 Oct 1814; *d* London, 17 Feb 1908) founded the firm in Windmill Street, London, in 1835. His sons Thomas James Brinsmead (*d* London, 9 Nov 1906) and Edgar Brinsmead (*b* London, March 1848; *d* London, 28 Nov 1907) became partners in 1863, when the firm took new premises in Wigmore Street. The firm became a limited company in 1900, by which time annual production totalled 2000 pianos. Following John Brinsmead's death, the firm was run by his grandson Henry Billinghurst until a long strike in 1920 led the firm into receivership and Walter Saville, a director of J.B. Cramer & Co., purchased the controlling interest in the firm for £4000 in 1921. Manufacture of the Brinsmead and Cramer pianos continued until 1964, when the firm was bought out by Kemble & Co, which retains the title purely as a brand name.

Although the firm made grand pianos, John Brinsmead had built up a wide reputation for good-quality upright pianos at moderate prices. The firm won prizes at several international exhibitions, and an image of high quality was carefully developed through extensive advertising and press manipulation. Surviving instruments suggest that Brinsmead's were good medium-class pianos, but not comparable with the best of those made in Germany and the USA. John Brinsmead's major improvement to the upright piano (patented in 1885) included the use of a cast-iron frame which incorporated a flange projecting at the top, at right angles to the frame. The frame was in front of the soundboard, and the wrest pins, which were hollow so that the strings ran inside the pins, screwed into threads on the upper side of the flange. Tuning, effected by turning a nut, was simple and precise. The system demanded very accurate thread-cutting, and was used by other makers including Mason & Hamlin; it eventually became obsolete.

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MARGARET CRANMER

Brio (It.: 'vivacity', 'energy', 'fire'). A descriptive term for a playing style of brilliance and dash. The tempo designation *allegro con brio* was used particularly often by Beethoven, e.g. in the openings of the Waldstein Sonata, the Third Symphony and the Fifth Symphony, and in the finale of the Seventh Symphony. His Third Piano Concerto opens *allegro con brio* with a ¢ time signature, though needing relatively slow performace. *Con brio* appears by itself both as a tempo designation and as an indication of mood. The fugue at the end of Verdi's *Falstaff* is headed *allegro brioso*, crotchet = 120. Koch (*Musikalisches Lexikon*, 1802) translated *brioso* as 'fröhlich und männlich' ('cheerful and masculine').

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Brioschi [Briochi, Briuschi, Prioschi], **Antonio** (*fl c*1725–*c*1750). Italian composer. His name suggests that he may have come from Briosco, close to Milan. He probably worked near Milan, since some of his music was published with that of G.B. Sammartini in Paris and London, and six symphonies in Prague (*CZ-Pnm*) are in a Milanese hand. He is identified as a Milanese composer on some symphony manuscripts, and should be considered representative of the Milanese symphonic school. Ten symphonies are ascribed to both Brioschi and Sammartini, and Brioschi evidently knew Sammartini's music, as he modelled the Andante of one of his symphonies (*F-Pc* Fonds Blancheton op.2 no.61 and *US-BEm* 103) on the Largo of a Sammartini symphony (Jenkins and Churgin, no.65), dated before January 1738.

Brioschi was a popular and prolific early symphonist. Of the extant symphonies attributed to him, the authorship of at least 51 appears to be certain; 22 of these can be dated to about 1741 or earlier, and three are among the earliest of all known dated symphonies. These three works have connections with Casale Monferrato, southwest of Milan: one was incorporated into a Hebrew cantata for the holy day *Hoshana Rabbah* (ed. I. Adler, Jerusalem, 1992; overture ed. in The Symphony 1720–1840, ser. A, iii, New York, 1985), performed there in October 1733, and the other two are dated 1734 in manuscripts in Casale Monferrato (*I-CMbc*; ed. in RRMCE, li 1998). Prints and manuscripts of Brioschi's symphonies exist in about 30 European and American libraries. His music was especially popular in Paris, Prague, Stockholm and Darmstadt. 29 works are listed in the Breitkopf catalogues of 1762, 1763 and 1766 (including works listed under other names).

25 authentic symphonies in the Fonds Blancheton of the Paris Conservatoire library, compiled *c*1740–44, are among the most important in the earliest stage of the symphony, and exemplify the leading role played by Milan as the main centre of early symphonic writing. They bear such titles as 'sinfonia', 'overtura', 'sonata' and 'trio', and consist of three movements in the order fast–slow–fast. Scored for a string orchestra in three or four parts (eight and 17 works respectively), they feature a mixture of Baroque traits (a beat-marking bass, one- or two-bar modules, independent part-writing and sequential harmony) and Classical rhetoric, especially in structure and harmony. All works use major keys, favouring B♭, D, E♭ and G; slow movements are usually in relative or parallel minor keys, especially G minor, but subdominant or dominant major keys also occur. First movements, typically marked Allegro, employ common time or *alla breve* metres (though other metres, such as 3/4, 12/8 and 6/8, sometimes appear). Second movements are usually designated as Largo or Andante, seven of them being marked *sempre piano*. While Brioschi favoured 2/4 metre for these, he also exploited varied metres, such as common time and 3/4. The finale is most commonly a buffo Presto in 2/4 time; eight finales are dance types in 3/8.

The outer movements of Brioschi's symphonies have two main parts, each repeated. All the first movements and several finales display sonata-form procedures. The primary theme, which may contain a mosaic-like succession of contrasting motifs, is usually the longest unit; the remaining thematic functions are less defined. Expositions may contain extensive derivations. Developments are long and complex, featuring thematic recombination, variant forms of themes and new material. Recapitulations tend to be condensed and reformulated after an exact (or almost exact) recall of the primary theme, ideas from the development sometimes being integrated. More heterogeneous forms characterize the second movements; among 13 in sonata form, six have no development section and eight employ a special, non-modulating layout. Brioschi's music gains vitality from a highly active second violin part (a Milanese trait), wide melodic leaps, and frequent syncopations. Textures change frequently, alternating homophonic passages with independent part-writing and imitation, reduced texture, solo–tutti effects and unisons.

WORKS

published 'sonatas' are symphonies (except op.1 no.4)

XII Sonate (G, B♭, A, G, F, E♭, D, C, B♭, G, D, F), 2–3 vn, bc, op.1 (Paris, 1741–2); no.11 by Hasse

[6] Sonate (G, E♭, F, G, E♭, B♭), 2 vn, va, bc, op.2 (Paris, 1745)

4 sonatas, 2–3 vn, bc: nos.2 (B♭), 6 (B♭), 10 (E♭), 12 (B♭) in G.B. Sammartini, XII sonate op.2 (Paris, 1741–2), attrib. G. Sammartini

6 sonatas, 2 vn, bc: no.3 (E♭) in G.B. Sammartini, 6 Sonatas op.1 (London, 1744); no.5 (E♭) in G.B. Lampugnani and Sammartini, 6 Sonatas (London, 1744); nos.3 (A), 4 (B♭), 5 (G) in Sammartini, Brioschi and others, 6 Sonatas (London, 1746); no.2 (G) in Sinfonie … dei piu celebri autori d'Italia (Paris, 1747)

Sym. no.2 (E♭), in 6 simphonies a 4 e 5 parties del Sigr. Sans Martini et Briochi (Paris, *c*1750)

Sym. (A), 2 vn, va, bc, in [Joseph] Camerloher, XII sinfonie op.4 no.8 (Paris, *c*1752–60)

In MS, principal sources *CZ-Pnm*, *D-DS*, *F-Pn* Fonds Blancheton, *S-Skma*: 91 string syms., concertinos and trio sonatas, a 3–4; 51 authentic syms., concertinos and a trio; at least 25 syms. doubtful, others not yet evaluated

Lost: Violons quatuor, 2e livre (Paris, 1751); 11 syms. (2 may be trios); conc., 2 ob, orch; 2 sonatas, 2 vn, bc, listed in Leclerc, Breitkopf, Egk and Lambach catalogues

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BATHIA CHURGIN, SARAH MANDEL-YEHUDA

Briou, Nicolas-Antoine Bergiron de. *See* BERGIRON, NICOLAS-ANTOINE.

Briquet (*fl* early 15th century). ?French composer. His little two-voice rondeau *Ma seule amour et ma belle maistresse* (ed. in CMM, xi/2, 1959) appears in three manuscripts, two of them ascribed. He could be the Jehan de Villeroye, called 'Briquet', who was a *sommelier de corps* and diplomat at the court of Burgundy from 1388 to 1415, married in 1407, and was a member of Duke Philip the Good's court of love in 1416. A more likely candidate, however, would be the singer Briquet who came from Avignon to join the chapel of King Charles III of Navarre in 1396–7.

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DAVID FALLOWS

Briquet, Jean. *See* PHILIPP, ADOLF.

Brisbane. Capital city of Queensland, Australia. The population was only 829 in 1846, but had risen to over 100,000 by 1900 (mostly owing to European migration) and 1·5 million in the 1990s. In the 1850s there were some visiting musicians; the first suitable venue for music was Mason's Concert Hall (1865). The most durable 19th-century musical societies were the choral and orchestral Brisbane Musical Union (established 1872, presenting mainly oratorios and cantatas) and the male-voice Brisbane Liedertafel (formed 1884), which merged with the Brisbane Orchestral Society in 1886. Many other choral and small orchestral groups were formed, but few survived. The first touring opera company came in 1864; from 1875 more arrived, particularly after the opening of the Theatre Royal in 1881 and the Opera House (later called Her Majesty's Theatre) in 1888.

The pioneer of band music was Andrew Seal, who arrived in 1857. Promenade concerts were popular, featuring vocal solos and ensembles from opera and instrumental arrangements. Bands represented the armed services (notably the Headquarters Band), the Salvation Army, particular occupations (e.g. police, railways or tramways) and local city or suburban areas. The activity of such groups has continued to the present.

The organist appointed to St John's Pro-Cathedral in 1873, Richard Jefferies, was outstanding in Brisbane's musical life up to 1900, promoting not only church music but also choral, orchestral and chamber music. He conducted Mendelssohn's *Elijah* at the opening of St Stephen's Roman Catholic Cathedral in 1874. He was succeeded as conductor of the Brisbane Musical Union by George Sampson in 1898. The first stage of St John's Anglican Cathedral was completed in 1910; Sampson was organist and choirmaster there, and at the Pro-Cathedral before that, for nearly 50 years (1898–1947), and conducted the Brisbane Musical Union choir to 1935. Another choral group of note was the Brisbane Austral Choir, conducted by E.R.B. Jordan. These amalgamated in 1936 as the Queensland State and Municipal Choir, still in existence as the official choir for the ABC. Other choirs were the Handel Society, which broadcast all of Handel's oratorios (many arranged by the conductor, Robert Dalley-Scarlett, from his private library of first-edition scores), the Bach Society and the Queensland University Musical Society (founded 1912).

By 1900 most middle-class homes boasted pianos, which were even being manufactured in Brisbane. Until 1930 (when the City Hall was opened), the main concert venue was the Exhibition Hall (built 1891). In the years before access to gramophone and radio, many amateur orchestral groups emerged, but most foundered because of a lack of interest in orchestral music in the community. The Brisbane Musical Union Orchestra, later called the Sampson Orchestra, was subsidized by the Queensland Government and Brisbane City Council from 1923. The ABC Orchestra joined it in 1936 to form the Brisbane SO. The first full-time professional group, the Queensland SO (55 musicians), was formed by the ABC in 1947. It offers over 100 performances each year in subscription series, mostly in the Concert Hall of the Queensland Performing Arts Trust (completed 1985). In 1995 it played Mahler's Symphony no.8 and Wagner's *Parsifal* in the Brisbane Biennial Arts Festival. The Queensland PO, with 31 full-time players, was formed in 1976, originally to provide support for local opera and ballet companies. By far the most enterprising and successful amateur orchestra is the Queensland Youth Symphony, conducted by its founder, John Curro, since 1966.

Various local opera and light opera companies performed with government support from 1948 onwards. The Lyric Opera of Queensland (formed 1982) has staged three operas each year since the opening of the Lyric Theatre (run by the Performing Arts Trust) in April 1985. Musica Viva Australia has presented concerts given by Australian and overseas chamber groups since 1956. The Australian Chamber Orchestra also has a subscription series.

The University of Queensland (established 1910) had no lectureship in music until 1934. The Foundation Professor of Music (Noël Nickson) arrived in 1966; the Faculty of Music was established in 1967, initially offering both practical and academic subjects in a BMus degree course and later postgraduate degrees. After several decades of public lobbying, the government finally established a conservatorium, with courses beginning in 1957, the first director being William Lovelock. Now part of Griffith University, the conservatorium offers both undergraduate and postgraduate degrees. There is also a degree course at Queensland University of Technology.

From the 1970s onwards Brisbane-based composers Colin Brumby and Philip Bracanin have earned national reputations; Mary Mageau and Betty Beath have also had many works performed. Younger composers include

Gerard Brophy, Stephen Cronin, Robert Davidson, Kent Farbach, Stephen Leek, Peter Rankine and Nigel Sabin.

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GORDON D. SPEARRITT

Bristol. City and seaport located on the west coast of England, near the junction of the River Avon and River Frome. It was at the height of its prosperity, which was reflected in its musical life, in the mid-18th century. A festival of St Cecilia on 22 November 1727 included possibly the first performance of Handel's music outside London. The 'Utrecht' *Te Deum* and *Jubilate* were performed in the cathedral, and a concert at St Augustine's Back Theatre featured a number of other works by Handel. Simultaneously the 'Gentlemen of the Musick Society' assisted at a concert in Merchants' Hall. After festivals in 1728 and 1730 the celebrations were replaced by annual benefit concerts, which ran until about 1760. The 1758 event included the first performance in England of Handel's *Messiah* in any church apart from the chapel of the Foundling Hospital.

After the opening in 1756 of the Princes Street Rooms the popularity of the St Augustine's Back Assembly waned. Among visiting musicians at the New Rooms were Charles and Samuel Wesley in the 1770s and the nine-year-old William Crotch in 1784. Regular concerts were given in the New Rooms until the opening of the New Assembly Room in Clifton in 1811. The Victoria Rooms, completed in 1842, staged various musical events including a recital by Jenny Lind in 1848. A triennial four-day festival conducted by Charles Hallé was inaugurated in 1873 after the opening in 1867 of the Colston Hall. The festival, which ran intermittently until 1912, featured lesser-known choral works such as Macfarren's *St John the Baptist* (1873), which was specially written for the festival.

One of the earliest of Bristol's many amateur musical groups is the Bristol Madrigal Society, founded in 1837 and initially directed by John Davies Corfe, and now known as the Bristol Chamber Choir. Other groups include the Bristol Choral Society, founded by George Riseley in 1889, and the Bristol Bach Choir, founded by Alan Farnill and Adrian Beaumont in 1967.

Music has flourished in the two cathedrals at Bristol. The first organ at the Anglican cathedral was built in 1685 by Renatus Harris, who spent his last years in the city, and was rebuilt by Mander in 1989. Organists at the cathedral in the 20th century have included Hubert Hunt (1901–45), Alwyn Surplice (1946–9) and Malcolm Archer (1983–9). The Roman Catholic cathedral in Clifton (consecrated in 1973) has established an active role in Bristol's musical life under the leadership of David Ogden, director of music from 1990. St Mary Redcliffe, reportedly commended by Elizabeth I in 1574 as 'the fairest, the goodliest and the most famous Parish Church in England', also has a strong musical tradition. Its organ was built in 1912 by Harrison & Harrison, the firm who built the organ at the Colston Hall in 1956.

After being destoyed again by fire in 1945 the Colston Hall was reopened in 1951 with a seating capacity of 2180. Much praised for its acoustics, it is visited by many international ensembles and has had a long association with the Bournemouth SO. Other concert venues include the Arnolfini, where contemporary music performances are held, and St George's, Brandon Hill, a 19th-century chapel renovated and equipped for recording by the BBC. The Bristol Hippodrome, built in 1912, has been host to many touring productions of musicals and in particular has featured performances by the WNO and the Birmingham Royal Ballet. The Bristol Old Vic Company, performing at the Bristol Theatre Royal, was the originator of the highly successful musical *Salad Days* in 1954, which was tailored to the resources of the repertory company and had music by the company musical director, JULIAN SLADE. *Salad Days* transferred to London for a run of over five years and remains the only piece originated by the Bristol Old Vic Company to have maintained a prominent place in the repertory, although Slade's *Trelawny*, written as the opening show of the redeveloped Theatre Royal in 1972, did transfer to London for a brief spell in the summer of that year. The most notable other musical first seen at the Bristol Theatre Royal is *The Card*, by Tony Hatch and Jackie Trent, which opened in Bristol in June and in London in July 1973; the show is one of the earlier ventures of Cameron Mackintosh, who acted as co-manager. The university music department, founded in 1946, moved in 1996 to the Victoria Rooms, where the facilities include a concert hall and a recital room that contains a fine example of a William Drake chamber organ. The city has a specialist music library.

In popular music, Bristol came to prominence in the early 1990s with the emergence from the city's influential and innovative dance music scene of such artists as Massive Attack, Portishead and Tricky, whose collective sound came to be known as TRIP HOP. The music of the drum 'n' bass artist Roni Size is an example of the vital black contribution to the 'Bristol sound'.

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BETTY MATTHEWS, IAN STEPHENS, JILL TUCKER, JOHN SNELSON

Bristow, George Frederick (*b* Brooklyn, NY, 19 Dec 1825; *d* New York, 13 Dec 1898). American composer, conductor, teacher and performer. He was the son of William Richard Bristow (1803–67), conductor and clarinettist in the New York area. After piano study with his father, his principal teachers were Henry Christian Timm for piano, George Macfarren for harmony, counterpoint and orchestration, and Ole Bull for the violin.

Bristow began his professional career as a violinist at the age of 13 with the Olympic Theatre orchestra, a group of six that performed in popular musical comedies. He joined the first violin section of the New York Philharmonic SO in its second season of 1843 (not 1842 as reported in other sources) and remained a member until 1879. In the 1850s he performed in and often led the violin section of such notable orchestras as Jullien's

(1853–4) and those that accompanied Jenny Lind (1850–51) and Marietta Alboni (1852). His versatility as a performer was also reflected in occasional public piano performances and in positions as church organist.

As a conductor, Bristow led such choral groups as the New York Harmonic Society (1851–63) and the Mendelssohn Society (1867–71) in performances of large choral and orchestral works. He also held posts as choir director in New York churches, principally St George's Chapel (1854–60). As a public school teacher from 1854 to the end of his life and an author of several pedagogical works, Bristow contributed significantly to both public and private music education in New York.

With Anthony Philip Heinrich and William H. Fry, Bristow attempted to establish a native style in American art music. However, although Bristow's works were often American in title or textual content (e.g. *Rip Van Winkle*, *Jibbenainosay*, *The Great Republic*, *Columbus* and *The Pioneer*) his music was typically European in the style of Mendelssohn. In his notable symphonies Bristow progressed from the early student work, Sinfonia in E♭ (1848), which called for Classical orchestral forces, to the proportions of late Beethoven in his *Niagara Symphony* (1893), written for vocal soloists, chorus and orchestra. The symphonic repertory with which he became acquainted as a performer greatly influenced his compositional style. Although his orchestrations and melodic-harmonic ideas exhibit solid craftsmanship, his larger forms are frequently over extended, with redundancies in thematic development. The chamber works, written during his early years, are especially unique and creditable representatives of a medium rarely explored by American composers in the 19th century.

Bristow's best-known works, including his opera *Rip Van Winkle*, oratorio *Daniel*, and symphonies in D minor, op.24, and F♯ minor, op.26, have been revived in either recordings or live performances. However, many fine unknown works, such as his two string quartets, two duos for violin and viola, *Arcadian Symphonie*, *Niagara Symphony*, violin sonata, solo song *The Abode of Music* and piano piece *Dreamland*, which are all in manuscript, reveal a talented composer. A valuable autobiographical sketch, *Life of a Musician*, shows a strong sense of humour and provides much new information about his life.

WORKS

(*selective list*)

printed works published in New York unless otherwise stated; MSS of unpublished works mainly in US-NYp; for more detailed list see Rogers

DRAMATIC

Rip Van Winkle (op, 3, J.H. Wainwright, after W. Irving), op.22, 1852–5; New York, Niblo's Garden, 27 Sept 1855; rev. 1878–82 (J.W. Shannon), vs pubd (1882/*R*)

Daniel (orat, W.A. Hardenbrook), solo vv, SATB, orch, op.42, 1866, lib. pubd (1867)

King of the Mountains (op, M.A. Cooney), op.80, 1894, inc.

SACRED VOCAL

for SATB, organ, unless otherwise stated

To the Lord our God (sentence), S, A, T, B, op.15, 1850

I will arise (sentence) [op.23], ?1853

Morning Service (TeD, Jub, Ky), E♭, op.19 (1855), TeD separately pubd (1888)

Gloria Patri, Praise to God, solo vv, SATB, orch, op.31, vs pubd as op.33 (Boston, 1860)

Evening Service (Bonum est, Benedic anima mea), op.36 (1865)

Christ our Passover (Easter Anthem), op.39, ?1866

The Lord is in his holy temple (sentence), S, A, T, B, org, op.40, ?1866; rev. 1891 (inc.)

c130 hymns, chants, ?1867

4 Offertories, op.48, ?1870

Morning Service (TeD, Bs), op.51, ?1873; TeD pubd (1873)

Easy Morning Service, F [op.58], ?1881

There is joy today, SATB, pf, in *Tonic Sol-Fa Advocate* (Nov 1882)

Holy Night, SATB, pf, in *Tonic Sol-Fa Advocate* (Nov 1884)

Evening Service, G [op.56], 1885

Mass, C, solo vv, SATB, orch, op.57, 1885

Christmas Anthem (Light flashing into the darkness) (J. Elmendorf), op.73, 1887

O bells of Easter morning, SATB, pf, in *Tonic Sol-Fa Advocate*(March 1887)

Where the holly boughs are waving, SATB, pf, in *Tonic Sol-Fa Advocate*(Nov 1887)

Easter Anthem, solo vv, SATB, org [op.77], ?1894

Except the Lord build the house, S, A, chorus, org [op.79], ?1894

Sweet is the prayer [after pf study by S. Heller], op.81, ?1894

Come ye that love the Saviour's name [after H. Praher]

I heard a voice from heaven, S, A, T, B, org

Oh that the salvation of Israel, SATB, pf/org

O Lord, thy mercy, my sure hope, SATB [op.76] (sketch)

There's rest for all in heav'n, 1v, pf

SECULAR VOCAL

choral

Ode, S, female vv, orch [op.29], ?1856

The Pioneer (H.C. Watson), cant., solo vv, SATB, orch, op.49, ?1872 [orig. intended as prol. to Arcadian Symphonie: see ORCHESTRAL]

The Great Republic, Ode to the American Union (W.O. Bourne), solo vv, SATB, orch, op.47, vs pubd (1880)

Niagara Symphony, solo vv, SATB, orch, op.62, 1893

The Bold Bad Baron, male vv, ?1896

Call John, SATB

Ode Written for G. S., 1v, SATB, kbd (kbd part inc.)

songs for 1 voice, piano, unless otherwise stated

Thine eye hath seen the spot, ?1846, inc., part quoted in W.T. Upton: *Art-Song in America* (Boston, 1930/*R*1969 with suppl. 1938); The Welcome Back (Boston, 1848); I would I were a favorite flower, in The Message Bird: a Literary and Musical Journal (1 Dec 1849); The opening day (W.H. Carew), glee, SATB, pf, in The Message Bird (15 Feb 1850); The dawn is breaking o'er us, ?1852; Spring time is coming (Wainwright) (Springfield, MA, 1852); The Abode of Music (M. Marseilles), canzonet, op.31, 1855

The Cantilena: a Collection of Songs, Duets, Trios and Quartetts (1861) [130 works]; Keep step with the music of the Union, unison vv, orch, 1862, vs in The Centennial School Singer, ed. G.H. Curtis and W.O. Bourne (1876); Lily Song (1869); A Song of the Hearth and Home (W.P. Durfee) (1869); Only a little shoe (A.D.T. Cone) (1884); Woman's Love, ?1887; The ghost came bobbing up (Shannon); When morning's bright sun, 1v, orch

ORCHESTRAL, CHAMBER

Orch: Ov., E♭, op.3, 1845; Sinfonia, E♭, op.10, 1848; Captain Raynor's Quickstep, 1849; Serenade Waltz, 1849; Waltz, ?1849; La cracovian, vn, orch, op.13, 1850 [rev. of Duetto concertante, vn, pf, op.1, 1844]; Jullien Sinfonia, d, op.24, ?1853; Winter's Tale, ov., op.30, 1856; Symphonie, f♯, op.26, 1858; Columbus, ov., op.32, 1861; Arcadian Symphonie, op.50, 1872; Fantasie cromatica con fuga [arr. of J.S. Bach], op.53, 1879; Jibbenainosay, ov., op.64, ?1889

Chbr: Duetto concertante, vn, pf, op.1, 1844 [rev. as La cracovian, vn, orch, op.13, 1850]; Fantasie Zampa, vn, pf, op.17, 1844; Duo no.2, g, vn, va, 1845; Duo no.3, G, vn, va, op.8, 1845; Quartetto, str, F, op.1, ?1849; Quartetto, str, g, op.2, 1849; Violin Sonata, G, op.12, ?1849; Friendship, vn, pf, op.25, ?1855; The Judge, march, pf, perc, op.60, ?1886

KEYBOARD

Pf: Rory O'Moore, variations (1842); Grand waltz de bravura, op.6 (1845); Grand duo . . . sur . . . La fille du régiment, pf 4 hands, op.7, 1845; Septour, pf duet, op.16, 1846; Dream of the Ocean [arr. of J. Gungl] (1849); Duo La fille du régiment, 2 pf, op.5, 1849; Andante et polonaise, op.18, ?1850 (n.d.); A Life on the Ocean Wave, op.21, ?1852; Souvenir de Mount Vernon, op.29 (1861); Eroica, op.38, ?1865; Raindrops, op.43, ?1867

La vivandière, op.51, ?1884; Dreamland, op.59, ?1885; Saltarello [op.61], ?1886; March, op.69, ?1887; Marche-caprice, op.51

(1890); School March, op.63 (Boston, 1893); Impromptu [op.76], ?1894 (inc.); Plantation Pleasures, op.82, ?1894; Plantation Memories no.2, op.83, ?1895; Plantation Memories no.3, ?1895; March Columbus (inc.); A Walk Around (inc.); arrs., transcrs.

Org: [53] Interludes, in Melodia sacra: a Complete Collection of Church Music, ed. B.F. Baker, A.N. Johnson, and J. Osgood (Boston, 1852); Pot pourri, op.28, 1856; Impromptu Voluntaries, op.45, pubd as 6 Pieces (1883); 6 Easy Voluntaries, op.72, in George F. Bristow's New and Improved Method for the Reed or Cabinet Organ (1887)

PEDAGOGICAL WORKS

with F.H. Nash: Cantata, or Teacher of Singing (1866, enlarged 2/1868)

George F. Bristow's New and Improved Method for the Reed or Cabinet Organ (1887)

Bristow's Two-Part Vocal Exercises, op.75 (1890–95)

Principal publishers: Pond, G. Schirmer, Ditson, Dodworth

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DELMER D. ROGERS

Britain, Radie (*b* nr Silverton, TX, 17 March 1899; *d* Palm Springs, CA, 23 May 1994). American composer. After studying the piano with European-trained teachers in Clarendon, Texas, and Eureka Springs, Arkansas, she enrolled at the American Conservatory, Chicago (BM 1921), where she studied with Heniot Levy, among others. She later studied the organ with Marcel Dupré in Paris (1923), the piano with Adele aus der Ohre in Berlin (1924) and composition with Albert Noelte in Munich (1924), where her first works were performed in 1926. Later that year, she accepted a post at the Girvin Institute of Music and Allied Arts, Chicago. Her orchestral work, *Heroic Poem*, won the Juilliard National Publication Prize in 1945; other orchestral works were performed by the Illinois SO and the Chicago SO. In 1935 and 1936 Britain was resident at the MacDowell Colony. She eventually settled in Hollywood, California, where she taught the piano and composition and continued to compose.

Britain's music is romantic, colourful and often programmatic; melody plays a central role in her works and pitch material rarely strays from traditional tonal structures. One of her primary concerns was to forge an immediate connection with her audience. Nature, famous people and current events inspired many of her compositions, a number of which evoke the American West. Her autobiography is titled *Ridin' Herd to Writing Symphonies* (Lanham, MD, 1996).

WORKS
(*selective list*)

Stage: Ubiquity (musical drama, L. Luther), 1937; Carillon (op, R. Hughs), 1952; Kuthara (chbr op, 3, Luther), 1960; The Dark Lady Within (musical drama, W. Shakespeare), 1962; Western Testament (musical drama, S.L. Stadelman), 1964; 4 ballets, 2 children's operettas

Orch: Prelude to a Drama (Ov. to Pygmalion), 1928; Sym. Intermezzo, 1928; Heroic Poem, 1929; Rhapsodic Phantasie, pf, 1933; Nocturn, 1934; Light, 1935; Southern Sym., 1935; Drouth, 1939; Ontonagon Sketches, 1939; Pastorale, 1939; Saturnale, 1939; Suite, str, 1940; St Francis of Assisi, 1941; San Luis Rey, 1941; Phantasy, ob, orch, 1942; Jewels of Lake Tahoe, 1945; Red Clay, 1946; Serenata sorrentina, 1946; Umpqua Forest, 1946; Paint Horse and Saddle, 1947; Cowboy Rhapsody, 1956; This is the Place, 1958; Cosmic Mist Sym., 1962; Kambu, 1963; Little Per Cent, 1963; Texas, 1987

Vocal (1v, pf, unless otherwise stated): Had I a Cave (R. Burns), 1925; Half Rising Moon (B. Tabb), 1925; Open the Door to Me (Burns), 1926; Hail Texas (Britain), 1927; Drums of Africa (R.L. Jenkins), chorus, 1934; Elegy (L. Luther), 1937; The Earth Does Not Wish for Beauty (Luther), 1940; Lasso of Time (A. Mckenzie), 1940; Love Still Has Something of the Sea (C. Sedley), 1952; The Star and the Child (J. Lancaster), chorus, 1956; Hush My Heart (A. Halff), 1961; Nisan (K. Hammond), chorus, 1961; Translunar Cycle (Hammond), 1970; many others

Chbr: Portrait of Thomas Jefferson (Epic Poem), str qt, 1927; Legend, vn, pf, 1928; Str Qt, 1934; Prison, vn, pf, 1935; Chipmunks, ww, hp, perc, 1940; Barcarola, vn, pf, 1948; Casa del sogno, vn, pf, 1955; In the Beginning, 4 hn, 1962; Processional and Recessional, 4 trbn, 1969; Hebraic Poem, str qt, 1976; Ode to Nasa, brass qnt, 1981; Soul of the Sea, vc, pf, 1984

Pf: Prelude, 1925; Western Suite, 1925; Dance Grotesque, 1929; Infant Suite, 1935; Wings of Silver, 1951; Cactus Rhapsody, 1953; Sonata, 1958; Les fameux douze, 1965; Epiphyllum, 1966; Ridin' Herd in Texas, 1966; Egyptian Suite, 1969; Invocation, 1977; Anwar Sadat, 1981; Upbeat, 1985; many others, incl. teaching pieces

MSS in Amarillo Public Library, Amarillo, TX; *US-AUS*; *US-BLu*; *US-CA*; Wyoming U. Library, Laramie, WY; *US-LAum*; *US-SPma*; *US-Wc*; *US-PHf*

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WALTER B. BAILEY

British Columbia, University of. University in VANCOUVER; it has had a music department since 1946 and a music school since 1986.

British Council. Founded in 1935, the British Council promotes cultural co-operation between Britain and other countries with support from the Foreign and Commonwealth Office; it is represented in over 100 countries with offices in over 200 cities. It assists over 1500 arts events each year selected for their potential to reach key groups in individual countries, including the younger generation, and to gain recognition for British artistic achievement. In music (including jazz, traditional and rock music as well as British classical, early and contemporary music), tours are usually organized by overseas promoters. The Council has sponsored recordings and provides information and advice on British music and music education, as well as scores, to professional users overseas, including through the quarterly magazine *Soundings*, published jointly with the British Music Information Centre.

□

British Federation of Music Festivals. Association active in Britain since 1921. *See* FESTIVAL, §3.

British Forum for Ethnomusicology. A UK society that aims to further the study of music and dance from all

parts of the world from an ethnomusicological perspective. The organization was initially formed in 1973 as an affiliated national committee of the International Folk Music Council on the instigation of Peter Cooke. The first committee also included members of the Folk Song Society, for instance, Maud Karpeles. When the parent organization became the INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM), the UK affiliated national committee became ICTM (UK Chapter). It remains the UK National Committee of the ICTM, but changed its name to the British Forum for Ethnomusicology in 1995. Two conferences are held each year, either separately or in conjunction with other academic societies and interest groups. Since 1992, the Society has published the *British Journal of Ethnomusicology*.

BFE homepage: http://www.shef.ac.uk/uni/academic/1-M/mus/staff/js/BFE.html

CAROLE PEGG

British Guiana. *See* GUYANA.

British Institute of Recorded Sound. *See* NATIONAL SOUND ARCHIVE.

British Library National Sound Archive. *See* NATIONAL SOUND ARCHIVE.

British Music Information Centre. Centre founded in 1967 by the COMPOSERS' GUILD OF GREAT BRITAIN. *See also* BRITISH COUNCIL and INTERNATIONAL ASSOCIATION OF MUSIC INFORMATION CENTRES.

British Music Society. Society founded in 1978 by Peter Middleton (who became its chairman). Although taking inspiration from the now defunct society of the same name founded in 1918 by Arthur Eaglefield-Hull, it has no direct connection with it. The present society's objective is to promote interest in the music of lesser-known British composers; the emphasis is on deceased composers and those without their own supporting organizations. The society's worldwide membership comprises both musicians and non-musicians. It carries out its aims through publications, recordings, research, competitions and occasional concerts. The society's opera project of 1985 resulted in performances of operas by Arthur Bliss, Stanford, Smyth, Boughton and MacCunn. Biennial competitions began in 1988 with piano awards. Later events included string (1990), song (1992), woodwind (1994) and organ (1996) awards providing opportunities for young musicians. The society became a registered charity in 1995. Its publications include works on Arnold Cooke, British song and British opera; among its recordings are works by York Bowen, Foulds, John Joubert, Moeran and Ernest Walker. It is run by a volunteer committee and has no permanent financial support.

STEPHEN TROWELL

British National Opera Company. British organization. It was set up in 1922 by leading singers and musicians of the Beecham Opera Company (*see* LONDON, §VI, 2(i)). The company first performed in Bradford on 6 February 1922 with a production of *Aida*; it gave its first Covent Garden season in May and June that year. Three further Covent Garden seasons were given until the spring of 1924, after which its London seasons were at His Majesty's Theatre. The company toured the provinces widely and performed a number of British operas. It also staged the *Ring*, *Tristan und Isolde*, *Parsifal* and a notable production in English of *Pelléas et Mélisande* with Maggie Teyte. Distinguished guest artists who appeared with the company during its London seasons included Melba, Joseph Hislop, Edward Johnson and Dinh Gilly. British singers and conductors who began their careers with the company included Heddle Nash, Dennis Noble, Barbirolli, Sargent and Clarence Raybould. The first broadcast in Europe of a complete opera was of the company's matinée performance of *Hänsel und Gretel* at Covent Garden on 6 January 1923. By the autumn of 1929 the company was in serious financial difficulties and went into voluntary liquidation. It was taken over by the Royal Opera House, and survived as the Covent Garden English Opera Company until 1938.

HAROLD ROSENTHAL/R

Brito, Estêvão de (*b* Serpa, nr Évora, *c*1575; *d* Málaga, between 25 May and 2 Dec 1641). Portuguese composer. According to Barbosa Machado he studied music with Filipe de Magalhães. On 1 June 1597 he was formally appointed *maestro de capilla* of Badajoz Cathedral, although he had performed the duties of the office since at least 8 February. Upon the recommendation of the cathedral chapter he was ordained by the Archbishop of Évora in February 1608. Each November of the following three years he was given time off to compose special Christmas villancicos. On 16 February 1613 he was elected over five other candidates to the post of *maestro de capilla* of Málaga Cathedral. There, as at Badajoz, he was allowed leave to compose villancicos for Christmas and for Corpus Christi celebrations. In January 1618 he was offered the post of *maestro de capilla* of the Madrid royal chapel, but for unknown reasons he refused the appointment. He remained at Málaga until his death, conducting, teaching the choirboys and composing festival music until he became ill in November 1640. His motets often begin with short phrases of two to four notes, imaginatively imitated in the other voices. He was fond of melodic 5ths and running passages bounded by a 5th. He used a variety of note values; running semiquavers and dotted rhythms appear at appropriate places in the text, contrasting with earlier passages in minims and semibreves. His 31 Christmas villancicos (for up to ten voices) and a *Tratado de musica* that were in King João IV's library (item 513) are lost.

WORKS

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31 Christmas villancicos (incl. a negro, 8vv, Hidalgos de Portugal, 6vv, and Sesu, que de cosa viuo, 8vv); lost, listed in *JoãoIL*

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ROBERT STEVENSON

Brito, Manuel Carlos de (*b* Oporto, 26 April 1945). Portuguese musicologist. He obtained the MMus (1977) and the doctorate (1985) from King's College, London, and also studied at the Guildhall School of Music and Drama. Between 1979 and 1986 he taught music history successively at the Oporto Conservatory and the Lisbon

Conservatory, and in 1987 joined the musicology department of the New University of Lisbon, where from 1994 he has held the position of associate professor of Portuguese music history.

Brito has focussed mainly on the music of Portugal from the 17th century to the 19th, and most particularly 18th-century opera (the subject of his doctoral dissertation and later his groundbreaking study published in 1989, which was awarded a prize by the Conselho Português da Música). In addition to the influence of Italian opera during the 18th century, he has explored wider issues of relationships between Portuguese musical culture and that of other countries, including the musical aspects of the Portuguese overseas expansion. With regard to the 17th century, he has studied in particular the sacred villancico, especially the repertory originating at the priory of S Cruz in Coimbra. His publications include (with Luísa Cymbron) a general history of music in Portugal, and he is editor of the *Revista Portuguesa de Musicologia.*

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OWEN REES

Britpop. A term first used in the British music press around 1992 to describe the indigenous talent emerging in the wake of the commercial success of American grunge and 'slacker' youth culture. These groups, such as Suede and Elastica, performed playful, indie-inspired guitar-based pop. By 1995 intense media rivalry existed between Manchester's Oasis and London's Blur, as the two groups briefly brought back a sense of competition not seen in pop since the days of the Beatles and the Rolling Stones. Indeed, nostalgia was a key element of the Britpop boom, as rock artists reasserted 'songwriterly' values and traditional rock instrumentation in the aftermath of the hegemonic influence of acid house in the late 1980s. Significantly Britpop was used almost exclusively to describe white English musicians who played guitar-based, 1960s-influenced pop: Oasis were dubbed Britpop, but the black trip hop artist Tricky was not, despite his mainstream success. By 1996 new and more derivative groups such as Kula Shaker, The Verve and Ocean Colour Scene played what their detractors dubbed 'Dad-rock', a less threatening and more complex homage to 1960s and 70s icons such as Traffic and Paul Weller, which demonstrated that the initial energy of the Britpop scene was dying out. By the late 1990s the quintessential Britpop group Blur had taken to recording grunge-inspired music which resembled the sort of American music Britpop had once united against. Significantly none of the Britpop groups really broke into the lucrative American market.

DAVID BUCKLEY

Britten, (Edward) Benjamin (*b* Lowestoft, 22 Nov 1913; *d* Aldeburgh, 4 Dec 1976). English composer, conductor and pianist. He and his contemporary Michael Tippett are among several pairs of composers who dominated English art music in the 20th century. Of their music, Britten's early on achieved, and has maintained, wider international circulation. An exceedingly practical and resourceful musician, Britten worked with increasing determination to recreate the role of leading national composer held during much of his own life by Vaughan Williams, from whom he consciously distanced himself. Notable among his musical and professional achievements are the revival of English opera, initiated by the success of *Peter Grimes* in 1945; the building of institutions to ensure the continuing viability of musical drama; and outreach to a wider audience, particularly children, in an effort to increase national musical literacy and awareness. Equally important in this was his remaining accessible as a composer, rejecting the modernist ideology of evolution towards a 'necessary' obscurity and developing a distinctive tonal language that allowed amateurs and professionals alike to love his work and to enjoy performing and listening to it. Above all, he imbued his works with his own personal concerns, some of them hidden, principally those having to do with his love of men and boys, some more public, like his fiercely held pacifist beliefs, in ways that allowed people to sense the passion and conviction behind them even if unaware of their full implication. He also performed a fascinating, as well as problematic, assimilation of (or rapprochement with) the artistic spoils of the East, attempting an unusual integration of various non-Western musical traditions with his own increasingly linear style.

1. CHILDHOOD, ADOLESCENCE, 1913–30. Britten was the youngest of four children born into a middle-class family in Lowestoft, on the Suffolk coast. The family house was a substantial villa overlooking the sea. His father, a dentist, appears to have been a bit severe, even 'hard', and not a contributor to the family's extensive musical life, though charming and supportive in letters to his son. Benjamin received encouragement from his mother Edith, herself a singer and pianist. She was determined that he should succeed and controlled his life rigorously until his death in 1937. She was clearly the centre of his emotional world. The coincidence of his birthday with St Cecilia's day must have seemed a good omen for her ambitious dream of his becoming 'the fourth B': like many aspects of the composer's childhood, it has been celebrated in Britten lore and literature. An early attempt at play writing and fervent exploration of the piano as well as a substantial number of compositions written before he was ten have been taken to suggest an almost Mozartian precocity in his otherwise standard

progress to preparatory school, a small local day school which he entered at eight.

At school, he appears to have diverted any adult disapproval and schoolboy bullying occasioned by his music and sensitive nature by proficiency at sports (he was a keen cricketer) and a certain toughness. He had piano lessons with Edith Astle, passing the Associated Board Grade 8 at 13, and began viola lessons at ten with Audrey Alston, who encouraged him to attend concerts in Norwich. It was through her he met the composer Frank Bridge. Mrs Britten had failed in attempts to draw wider attention to the prolific output of her son, who at 14 had 100 opus numbers to his credit (several have been published, mostly since his death; see Mark in Cooke, D1999). But Bridge was impressed, and persuaded Britten's parents to allow him to travel to London for composition lessons. These may have injured his ego, but they also helped Britten to introduce a certain rigour into his composition. The cardinal principles of Bridge's teaching were 'that you should find yourself and be true to what you found. The other . . . was his scrupulous attention to good technique' (Britten, *Sunday Telegraph*, 17 Nov 1963). The String Quartet in F, completed in April 1928, is among the first substantial works written under Bridge, whose influence is also evident in a song cycle with orchestra, *Quatre chansons françaises*, composed that summer for the older Brittens' 27th wedding anniversary. These settings of Hugo and Verlaine allude to Wagner filtered through Gallic gestures, but the diatonic nursery-like tune for the sad boy with the consumptive mother in *L'enfance* is entirely characteristic.

In September 1928 Britten entered Gresham's, a public school at Holt in north Norfolk. This was a difficult and belittling experience, for the music master disparaged his composition, and the bullying (of other boys, not himself) outraged his always incendiary sense of justice. He felt keenly his first separation from home. One outlet was intensely passionate letters to his mother, another talk of suicide in his diary, yet another lapsing into psychosomatic illness, an involuntary defence that continued as a safety valve throughout his life. The music master eventually came round, at least to the extent of performing his *Bagatelle* for violin, viola and piano in a school concert in March 1930. But the family allowed him to leave after two years when he unexpectedly passed his School Certificate in 1930.

The lessons with Bridge continued to stimulate and direct his need to compose. The single-movement *Rhapsody* for string quartet of March 1929 looks forward to the two Phantasy compositions of the early 1930s. The following year came the *Quartettino*, with its conscientious if garrulous motivic working out of a five-note motto; and there were several works featuring the viola, including a solo piece (published posthumously as *Elegy*), written just after Britten left Gresham's and perhaps hinting at his unhappiness there. It was followed by two sketches (published posthumously as *Two Portraits*), the first a vigorous movement for strings depicting his school friend David Layton (whom Britten described in his diary as 'clean, healthy thinking & balanced', Carpenter, C1992, p.75) and the second entitled 'E.B.B.', with solo viola playing a melancholic folklike tune, evidently a self-portrait. The well-known *Hymn to the Virgin*, composed during his last term at Gresham's, was long one of the two earliest compositions in his published catalogue of works, together with the setting of Hilaire Belloc's *The Birds* composed a year earlier.

2. College and the profession, 1930–39. *The Birds*, *A Wealden Trio* (a carol for women's voices) and several instrumental pieces had been sent off as part of a successful application for a scholarship to the RCM. Although this was an improvement over Gresham's, Britten did not in later years conceal his dismay at the 'amateurish and folksy' atmosphere he encountered among the students. Arthur Benjamin was his piano teacher, and he went to John Ireland for composition lessons, though Bridge remained more influential. Britten seems to have aroused defensiveness (and perhaps seductiveness) in the erratic Ireland, and the lessons have often been portrayed as a dismal failure. Later, Britten admitted to Joseph Cooper that 'Ireland nursed me very gently through a very, very difficult musical adolescence' (*Letters from a Life*, A1991, p.147).

Living in London, however, gave the young composer the opportunity to widen his knowledge of the repertory. Although Bridge had steered his interests in the direction of modernism (he would not have encountered Schoenberg at the RCM, as Henry Boys later noted: *Letters*, 397), the young Britten was still in love with Beethoven and Brahms during his early years there and showed little of his later hostility to the English 'pastoral school'. His diary entries from January 1931, however, chronicle a fascinating array of performances and reactions to them: he 'could not make head or tail' of Schoenberg's *Erwartung*; found Stravinsky's *Rite of Spring* 'bewildering & terrifying' but his *Petrushka* 'an inspiration from beginning to end'; and the *Symphony of Psalms* quickly became a classic for Britten. Mahler's *Lieder eines fahrenden Gesellen* was 'a lesson to all the Elgars & Strausses in the world' – Mahler was of course to become a major influence on his orchestral technique and sense of compositional irony, and in 1943 he wrote about the Fourth Symphony that 'I have almost more *affection* for that piece than for any I know'. Britten found himself 'absolutely incapable of enjoying Elgar, for more than 2 minutes'. He later told Walton that hearing his Viola Concerto and overture *Portsmouth Point* at that time 'was a great turning point in my musical life . . . you showed me the way of being relaxed and fresh, & intensely personal & yet still with the terms of reference which I had to have'. Many of the observations have to do with individual performers, not just conductors and soloists, but also players in the orchestra. After a performance by the Berlin PO under Furtwängler in 1932 he wrote: 'F's readings were exaggerated & sentimentalised (esp. so in last item [Tchaikovsky's Symphony no.6] – no wonder a member of the audience was sick!! The orch, is a magnificent body, tho' slightly off colour to-day (e.g. wind intonation, 1st clar. & 1st Horn) Strings are marvellous. Timpanist great. Marvellous ensemble and discipline'.

By 1933 his attitudes were clarifying. From 3 March dates his comment on 'two brilliant folk-song arrangements of Percy Grainger . . . knocking all the V. Williams and R.O. Morris arrangements into a cocked-hat'. Early in 1935 he complained to the composer Grace Williams about the '"pi" and artificial mysticism combined with . . . technical incompetence' in Vaughan Williams's *Five Mystical Songs*, and later in the year he lamented to Marjorie Fass, a quaint intimate of the Bridges, the news

of Berg's death: 'The real musicians are so few & far between, arn't they? Apart from the Bergs, Stravinskys, Schönbergs & Bridges one is a bit stumped for names, isn't one? Markievitch may be – but personally I feel that he's not got there yet. Shostakovitch – perhaps – possibly'. In October 1936 Britten condemned the Sibelius in Moeran's G minor Symphony: 'This is going to be almost as bad as the Brahms influence on English music I fear'. By 1952 Britten admitted that 'I play through all his [Brahms's] music every so often to see if I am right about him; I usually find that I underestimated last time how bad it was!'. That quotation comes from the frankly canonizing anthology edited by Donald Mitchell and Hans Keller in which Lord Harewood presented what is tantamount to an official lineage: Monteverdi, Purcell, Bach, Gluck, Mozart, Weber, Schubert, Verdi, Mahler, 'even Tchaikovsky, if he is played in a restrained, though vital way', Berg and Stravinsky.

At the end of the second year at the RCM Britten won the Cobbett Chamber Music Prize with his Phantasy in F minor for string quintet. It received its first professional performance at a Macnaghten-Lemare concert in 1932 together with three two-part songs on poems of de la Mare (his first published works). The Phantasy is more adventurous and focussed than the String Quartet in D of the first year and shows a tug of war between Ireland, who appears to have been pushing Britten to the vocal-pastoral version of Englishness (he wrote mainly vocal music during his first year with Ireland), and Bridge.

More remarkable is the Sinfonietta, his op.1, written in three weeks during summer 1932 and first performed at another Macnaghten-Lemare concert in January 1933, with Britten himself conducting it at the RCM in March (the Mendelssohn prize for which it was submitted went to another student, though Britten received a consolatory £50). Its opening A–B♭ dissonance and adventurous scoring aggressively advertises an allegiance to European modernism, and even when it lapses into English rhapsodic lyricism in the slow movement the tautness of the ensuing violin duo rescues it from any debility. The debt to Schoenberg's first *Kammersymphonie* (pointed out by Erwin Stein in Mitchell and Keller, D1952), ultimately extends perhaps to the manner of thematic derivation that Peter Evans has argued as central to Britten's technique. The careful working out of themes and contrasts also dominates the Phantasy Quartet for oboe and strings, also written in 1932, and first performed in August 1933 on the BBC. As remarkable as either is an ambitious Double Concerto in B minor for violin and viola begun in May 1932 and interrupted for the composition of the Sinfonietta. It shares features with op.1, such as the three-movement plan, the rhapsodic middle movement leading directly into the tarantella-like finale. Though perhaps less self-consciously modern, with its virtuoso solo writing, it is longer than the Sinfonietta and equally well sustained and argued. (It has been realized from Britten's annotated composition sketch, his customary original short score written in pencil.)

In December 1932 Britten graduated and garnered a £100 travel grant. He returned to Lowestoft after a further Macnaghten-Lemare concert which included the unfinished quartet *Alla quartetto serioso: 'Go play, boy, play'*. He intended to use the money to go to study with Berg, but his parents, to whom the RCM authorities had suggested that Berg was in some way 'immoral' and 'not a good influence', scotched the plan.

So he stayed at home, riffling through his voluminous juvenilia for material for his *Simple Symphony* and getting the first performance on the BBC of *A Boy was Born*, an ambitious set of choral variations in which his hard-won instrumental technique was problematically assigned to voices. Even here, though, the unusual juxtaposition of an accompanimental texture built on the 'snow on snow' image in Christina Rossetti's 'In the bleak midwinter' and the regular strophes of the Corpus Christi carol sung by a boys' chorus is characteristic of later Britten. In March 1934 he visited Florence for a performance of his Phantasy oboe quartet at the ISCM festival, which brought him to the notice of the international new music community. Later in the year came the *Te Deum* in C and the *Jubilate Deo* in E♭ for St Mark's, North Audley Street, London, whose choir furnished the boys for the BBC performance of *A Boy was Born*. Apart from his father's death in April 1934, things were beginning to turn out well for Britten's 21st birthday: the BBC performed the Sinfonietta; OUP decided to publish more works (Boosey & Hawkes were to step in barely a year later with an exclusive contract and, slightly later, a regular stipend); and he finally visited Vienna – though with his mother as chaperone and without meeting Berg – where he began work on the Suite for violin and piano.

At this point Britten started job hunting, and in May 1935 found ideal employment under Albert Cavalcanti in John Grierson's General Post Office Film Unit, working on the documentary *The King's Stamp*. It offered the challenge of writing to order at high speed, devising sound-effects and matching aspects of film technique that had a lasting impact on his composition. More important, it gave him entry into an artistic and intellectual world as liberating for him as the Diaghilev circle had been for Stravinsky. At its centre, and the most influential of all Britten's close friends, was the poet W.H. Auden, who quickly gave him the vacant post of composer in his 'gang' of artists and writers (Carpenter, 69). It included those associated with the GPO Film Unit, including Christopher Isherwood, and with the experimental Group Theatre, for which Britten wrote incidental music, including that to the Auden-Isherwood *The Ascent of F6*. Also involved in the GPO films was Montagu Slater, eventually the librettist of *Peter Grimes*, for several of whose plays Britten wrote the music. Films that involved an Auden-Britten collaboration, such as *Coal Face* and *Night Mail*, though celebrated, are only a small proportion of his projects, which included Lotte Reiniger's film about the Post Office Savings Bank, *The Tocher*, from which in 1935–6 was drawn material for the choral and orchestral suites based on Rossini. Britten's facility in this field led to work with other film companies and to an even longer association with the BBC (1937–47) on feature programmes and radio dramas whose music is only now beginning to reveal latent trends as well as a wide range of parody. If the clever cabaret songs (some to words by Auden) written for Hedli Andersen cause no surprise, the pseudo-Bach arias in one of R. Ellis Roberts's pretentious BBC religious features, 'The World of the Spirit', show how easily Britten could have fallen into a more conventional 'neo-classicism'.

Britten's political awakening was much accelerated by his fresh circumstances. Dazzled by his new friends, he



1. Britten (centre) with Frank Bridge and his wife Ethel, Paris, 1937

embraced their values and politics, which allowed him the 'outsider' status and rebellious stance he needed to jettison the safety of Lowestoft: he must have enjoyed, and been pained by, arguing about communism with his mother and refusing to go to Communion with her, as well as the slight disapproval of the 'Brits' (the Bridge *ménage à trois*) towards his clever new friends. Politics went hand in hand with a growing awareness of his sexuality and its social implications. He had carried off the asexual British schoolboy role rather well – for one thing, it concealed the obscure wounds also revealed in the stories, probably fictional, of early sexual abuse from a schoolmaster and his father's liking for boys, told to Eric Crozier and Myfanwy Piper (Carpenter, 19–25) – but his undoubted desire for 'his own kind' was beginning to break through. Many of his new friends, including Auden, who imparted a *carpe diem* message and undoubtedly lectured Britten on the topic, were almost openly gay, at least among themselves, and he must have realized that the left-wing, pacifist, agnostic and queer model they offered him provided a suitable identity niche in which to lodge his particular personal concerns, though few of his friends believed that he was ever entirely comfortable with it.

The immediate result of the friendship with Auden, apart from the flood of film scores, was a large orchestral song cycle on human relations to animals that would both attack the fox-hunting set at home and act as a parable for the worsening political situation abroad. Early in 1936, Auden chose three poems and wrote a prologue and an epilogue. In April Britten attended the ISCM festival in Barcelona, where he played his Suite with Antonio Brosa and heard Berg's Violin Concerto. The important new work, *Our Hunting Fathers*, went forward during the summer, and predictably met some disapproval at its first performance at the Norwich Triennial Festival in September. Later even Britten himself treated it as something of an embarrassment. Perhaps Auden's voice ventriloquizes too insistently; yet it is Britten's first major work to encapsulate a social or political issue in a way calculated to challenge received opinion because of the unusual combination of high drama and biting irony in an up-to-date eclectic score brilliantly orchestrated. If this way of thinking about music and art were all that Auden gave Britten, it was ultimately the gift that turned him into a composer of lasting impact. On this aspect of his work, Britten later wrote (in connection with *Sinfonia da Requiem*), 'I don't believe you can express social or political or economic theories in music, but by coupling new music with certain well known musical phrases, I think it's possible to get over certain ideas' (*Letters*, 705).

In January 1937, Edith Britten died unexpectedly after on illness. Britten was both devastated and, at a level just beginning to find expression in his diary, relieved to be free from her controlling influence. An immediate result was an exploration of those submerged sexual feelings that Auden, Isherwood and others had attempted to urge to the surface. On 6 March, at lunch with the conductor Trevor Harvey, he met a tenor, named in his diary as 'Peter Piers'. A year later they were sharing a London flat. For some time there was a parental element in Pears's relation to Britten preventing a complete union, which only came about as a result of happy sexual experiences early in their time in North America (1939–42). It was a fortunate match for Britten on account of his real need for protection. On a cultural level it was unusual for being between two individuals of the same race, class and age, each with commensurable and connected talents that led to their spurring one another on.

In 1937 and for some time after, Britten was still trying out potential liaisons of a similar kind. But much of his own affectional and sexual imagination he invested in people younger than himself. In summer 1938 he renewed contact with Wulff Scherchen (son of the conductor Hermann), who had made an impression four years earlier in Florence. Scherchen, now 18, responded with alacrity and an affair appears to have ensued. Piers Dunkerley, a slightly younger boy whom Britten had met in 1934 while visiting his old preparatory school, brought out a typically parental, advisory streak in the composer: 'I am very fond of him – thank heaven not sexually', he wrote, 'but I am getting to such a condition that I am lost without some children (of either sex) near me' (*Letters*, 403).

So it was prove: the ease with which he could enter into children's worlds, as well as the precipitous moments in his encounters with young boys, are outlined in some detail by Carpenter (especially 341–54). It seems that Britten was captured at many levels by the notion of return to a perfect state symbolized by childhood – it has been called 'innocence', but a more useful concept is that of the 'pre-symbolic' explored by disciples of Lacan or of 'nescience' in the words of Hardy's poem 'A time there was' (set in *Winter Words*). The entry into the 'symbolic' (language) and the patriarchal order make this state impossible to recapture, and much of Britten's music is about the difficulty and pain of separation from it, but it is arguably his principal fount of non-verbal inspiration. Lack produces desire (in the already lost adult); and the

sexual element that occasionally obtrudes, and can never satisfy or be satisfied, is a symptom of that lack. What Britten discovered – possibly aided by his constant invocation of pre-symbolic elements such as the mother's voice (many noted that Pears's voice strongly resembled his mother's) – was a way of accessing powerful messages from beyond the pre-verbal barrier, even perhaps occasionally of breaking that barrier, at a time when musical modernism was setting up barbed wire fences everywhere and driving 'art' music increasingly into the cold unfeeling camps of masculine intellect and order.

Meanwhile, the stream of film and incidental music was augmented by some important events, such as the amazingly rapid completion of a major new work, *Variations on a Theme of Frank Bridge*, for the Boyd Neel Orchestra to play at the Salzburg Festival in August 1937. With its penetrating and unexpected parodies of genres and styles, and magnificent fugue and finale containing other references to Bridge's music, this work became for a time a standard against which other Britten works were judged. His adopting the congenial variation form had been foreshadowed in the slight *Temporal Variations* for oboe and piano written and performed at the end of 1936 and abandoned – the *Times* critic's reaction was to become a standard refrain: 'It is the kind of music that is commonly called "clever"' (*Letters*, 784). The same might have been said of the Auden song collection that followed the Bridge Variations. *On this Island* open with a Baroque flourish and Purcellian melisma that no sensitive English songwriter of the previous 50 years would have countenanced, and ends with a throwaway dance-hall tune to match Auden's parody of bourgeois materialistic existence. December 1937 saw the completion of the suite of Catalan dances, *Mont Juic*, written in collaboration with Lennox Berkeley in memory of Peter Burra, a close friend of Pears's. Berkeley was to move to the Old Mill at Snape that Britten had bought using his inheritance from his mother.

The following year brought an unusual triumph when on 18 August 1938 Britten played the first performance of his Piano Concerto, a display piece dedicated to Berkeley, at the BBC Promenade Concerts under Sir Henry Wood. An eloquent passacaglia-style Impromptu supplanted the weakest movement, the cheekier Recitative and Aria, in a 1945 revision. But the original slow movement belongs more fully to a work that is as much a milestone as the Bridge variations. After the responsible, serious instrumental pieces of the 1930s, this display of high spirits touched with sentimentality indicates a willingness to abandon a too-limiting decorum and give in to sensuality. The reference in this simply joyous, often almost campy work is Poulenc rather than Shostakovich, Prokofiev or any more approved master. No wonder Britten's friends and chief defenders, as well as the avuncular journalistic critics, deplored it: according to Marjorie Fass, the Brits 'all utterly agree with the drastic criticisms of The Times & Sunday Times & Observer & Telegraph' (*Letters*, 577), and even Peter Evans refers to 'the irritatingly smart vulgarity of the final march' (D1979, p.47). Britten himself could not 'see anything problematic about the work. I should have thought that it is the kind of music that either one liked or disliked – it is so simple' (*Letters*, 576).

After this, apart from incidental music for a big Basil Dean production (J.B. Priestley's *Johnson over Jordan*) opening in February 1939, there were several parting salutes to Britten's radical affiliations: incidental music for the Group Theatre production of the Auden-Isherwood play *On the Frontier*, and a partsong *Advance Democracy*, written for the Co-operative movement to words by the editor of *Left Review*, Randall Swingler (both in November, 1938); and in February–March 1939 an orchestral cantata, *Ballad of Heroes*, to words by Swingler and Auden in commemoration of the British members of the International Brigade who fell fighting the fascists in Spain.

3. North America, 1939–42. Britten left for North America in April 1939. There were many reasons for him to try his hand abroad: the growing cloud of fascism over Europe; the plight of pacifists in the war that seemed inevitable; the departure of Auden and Isherwood in January; the frantic pace of his career and the need to determine his own direction; discouragement from patronizing or hostile reviews (to which the thin-skinned composer had already begun to show sensitivity); the opening up of new opportunities; and the curtailing of difficult emotional and sexual situations from which, from his letters, he appears to be trying to rescue himself – with Scherchen, Berkeley and perhaps others. The way was now clear for a commitment to Pears, and the union of the two men took place early in the visit, which began in Canada. After a trip to New York, they visited Copland at Woodstock in the Catskills and rented accommodation there for part of the summer. They then went to Amityville on Long Island to visit Pears's friend Elizabeth Mayer, who accommodated them and also provided a surrogate mother for Britten.

The music of Britten's American years reflects his emotional turmoil. *Young Apollo*, written in summer 1939 for a CBC broadcast with the composer as piano soloist, was inspired not only by the last lines of Keats's *Hyperion* but also by Scherchen; originally designated op.16, it was withdrawn and not heard again until after Britten died, either because of the personal association, or (more likely) because of its dependence, musically, on an elaboration of the A major triad, a kind of musical minimalism that was not the order of the day. *Les illuminations*, completed in October, presents a fuller and more complicated picture of (homo)eroticism, focussed on the inevitably confused subject who 'alone holds the key to this savage parade'. It incorporates a typical double focus on the major triads on B♭ and E which is used not only to sustain ambiguity over long musical stretches but also (as in the opening fanfare) to express simultaneously exhilaration and confusion. Whatever one makes of the dedication of *Antique* to Scherchen and *Being Beauteous* to Pears, or of the direct sexual imagery with which the latter ends, or indeed the cruising depicted in *Parade* (its theme taken from the abortive *Go play, boy, play* suite), it is difficult to avoid the conclusion that the piece as a whole encapsulates a certain hard-won victory over the distancing effect from the purely corporeal to which British middle-class education was dedicated. It joyously and unashamedly reclaims music as an immediate, physical act. It is ironic that the decade of technical struggle towards professionalism should have led to the moment at the end of *Phrase*, after the transfigured exclamation 'et je danse' on a top B♭, where the string orchestra turns into a giant guitar to accompany a delirious diatonic melody supported by root position

major chords. Copland – surely the 'older American composer' who said of *Antique* that he 'did not know how Britten dared to write the melody' – was shocked; even Pears labelled this incandescent work 'a trifle too pat' (Mitchell and Keller, D1952, pp.65–6): it is difficult to trust erotic joy on hearing it (at least, when it is unclouded by chromaticism), and musical solutions of personal problems are suspect. It is for reasons like this that one can see the Britten of this period castigated by friends and enemies alike for being too 'clever' and why even Copland 'picked certain things in Ben to pieces', as Colin McPhee put it, adding that 'he must search deeper for a more personal, more *interesting* idiom . . . good craftsmanship is *not* enough' (Brett, E1994, p.237).

The *Seven Sonnets of Michelangelo*, completed almost exactly a year later and written for and dedicated to Pears, can be taken as a further gesture towards this reclamation of the physical (as before, through another language and culture) and the official inception of their partnership. Among the other works, *Sinfonia da Requiem*, 'combining my ideas on war & a memorial for Mum & Pop' (*Letters*, 803), is a culmination of much of the earlier symphonically conceived music and is characteristic of later works in combining personal and social concerns. The Japanese government, who paid for it, would not perform it at the festival celebrating their empire's 2600th anniversary; one can only wonder at Britten's naivety in accepting the commission.

1939–42 was a prolific period, for Britten also completed the Violin Concerto in the summer and autumn of 1939 when Britain declared war. The work opens in a suitably foreboding manner and ends in melancholy and nostalgia – so different from the ebullient Piano Concerto of little more than a year earlier. There was also the rather homespun *Canadian Carnival*, a *Sonatina romantica* to wean a keen amateur pianist host from Weber, *Diversions* for piano (left hand) and orchestra, two two-piano works, a second Rossini suite, to be used by Balanchine in a work for Lincoln Kirstein's American Ballet Company, String Quartet no.1 and the eccentric-sounding *Scottish Ballad* for two pianos and orchestra. Among works completed early in the visit, besides the Violin Concerto and incidental music for a further BBC play, was a setting of seven poems of Gerard Manley Hopkins, intended for Pears's Round Table Singers, but abandoned. In late 1941 came another occasional piece (now called *An American Overture*) heavily indebted to Copland and written for Rodzinski and the Cleveland Orchestra; when it came to light in the early 1970s, Britten commented that his 'recollection of that time was of complete incapacity to work; my only achievements being a few Folk-song arrangements and some realisations of Henry Purcell' (*Letters*, 985).

One important project of the American period, *Paul Bunyan*, was also one of its most problematic, a patronizing attempt by W.H. Auden to evoke the spirit of a nation not his own in which Britten was a somewhat dazzled accomplice – he was vague about the nature of the title role's manifestation and staging only six months before it opened. A bruising response from 'old stinker Virgil Thompson' [*sic*] and the other New York critics did not help matters. The work was withdrawn and reinstated as op.17 only when Britten took it up near the end of his life (a good overture, wisely abandoned as too long, was subsequently orchestrated and published). The composition and production of *Bunyan* involved Britten and Pears in exchanging the luxury of the Mayer Long Island household for Auden's louche and alcoholic lifestyle in a Brooklyn Heights villa; from this bohemian atmosphere they fled soon after the production of *Bunyan* at Columbia University in May 1941. They took up an invitation to stay with the duo pianists Rae Robertson and his wife Ethel Bartlett at Escondido in California (where the *Scottish Ballad*, dedicated to them, was mostly written); there they came across the radio talk by E.M. Forster printed in *The Listener* that began: 'To talk about Crabbe is to talk about England'. Dissatisfaction with American life had already surfaced in Britten's letters ('the country has all the faults of Europe and none of its attractions', he wrote to a friend: *Letters*, 797), as well as in one of those illnesses that often signalled his dissociation from his surroundings. Forster's article served as a catalyst to initiate the next stage in Britten's progress.

The flight to North America had enabled Britten to find out more about himself in general, to mature as an artist and person, and to find a certain level of acceptance among others and, more important, in himself about his sexual orientation (although many people recall continuing signs of shame). It had also given him an opportunity to reflect on his direction. The epiphany brought about by Forster's article not only sent him and Pears to Crabbe for the extraordinary subject of his first real opera but also may have given him the idea that if he did return it should be with the intention of becoming the central 'classical music' figure in Britain (as Copland was struggling to do in the far more diffuse culture of the USA).

Whether or not this was a fully conscious process, Britten began to define his relation to the British musical



2. Benjamin Britten with W.H. Auden at Tanglewood, 1946

tradition during the American years. There was, for example, the need to release aggression towards it, palpable in the 1941 essay 'England and the Folk-Art Problem', a statement so angry that it studiously avoids mentioning Vaughan Williams or Holst; Parry and Elgar are projected as the binary opposition haunting English composition, the one favouring 'the amateur idea and . . . folk-art', the other somewhat surprisingly seen as emphasizing 'the importance of technical efficiency and [welcoming] any foreign influences that can be profitably assimilated'. The authenticity of folksong is intelligently attacked, and composers' dependence on it as raw material is deemed either unsatisfactory or the sign of a need for discipline which the second rate cannot find in themselves. Actual English folktunes are allowed a certain 'quiet, uneventful charm' but 'seldom have any striking rhythms or memorable melodic features'. Yet the ambivalence, reflected in so many aspects of his life, did not prevent Britten from making a considerable investment in arranging them – ostensibly for himself and Pears to perform, though as time went on and volume after volume succeeded the first (printed in 1943) ulterior motives might be suspected. They gave Britten the chance, for example, to declare his independence from the 'Pastoral School' by conceiving the exercise of arrangement very differently. Unlike Cecil Sharp and Vaughan Williams, who assigned an idealized, essential artistic quality to the melodies which their accompaniments were thought to reflect, Britten recognized that the venue changed the genre and turned them in effect into lieder or art-song, and proceeded brilliantly on that premise. To see how far he got one should turn from the easy seductiveness of *The Salley Gardens* and the psychological perceptiveness of *The Ash Grove* to the exquisite and exhilarating settings of *Moore's Irish Melodies* published in 1957.

Equally important in this redefinition of himself are Britten's 'realizations' of the music of Purcell and his contemporaries – the Tudor composers (except for Dowland) were out of bounds because of their adoption by Vaughan Williams and the pastoralists. Two song arrangements date from at least 1939, several were done in the USA, and a much larger number were prompted by the 1945 celebrations of the 250th anniversary of Purcell's death. The choice was in tune with Britten's aesthetic as an aspiring dramatic composer: he had already adopted a rhetorical style far beyond the parameters of contemporary English songwriters with their devotion to speech-rhythm, and was later in the booklet accompanying *Peter Grimes* to make a manifesto-like statement about restoring 'to the musical setting of the English language a brilliance, freedom and vitality that have been curiously rare since the death of Purcell' (Brett, E1983, p.149).

The results are not so easy to assess as the folksong arrangements. Partly it is a matter of culture and epoch: 'realization', prevalent up to the 1950s, became extinct in the light of understanding of the appropriate delivery of 17th-century song. To historically informed taste, Britten's contribution appears to vie for attention with Purcell's melodies or declamatory gestures, and the bifocal effect inevitably becomes distracting. Britten is at his best when Purcell's music is at its strangest: *Saul and the Witch at Endor*, for instance, is inspired in its use of piano sonorities to re-compose the work. The character and extent of these pieces (which number 40, far greater than the demand for mere recital fodder) raise another issue, however, about whether the process is more to do with appropriation or competition than homage, not a simple musical act enabling Purcell to be 'heard' but rather another Oedipal episode in Britten's complicated trajectory.

With a relation to indigenous and historical music more clearly defined, one further element of the British tradition demanded attention. As if to think of England were to think of choral music, on the journey home Britten wrote two substantial pieces, the unaccompanied *Hymn to Saint Cecilia* and *A Ceremony of Carols* for boys' voices and harp. These pieces combine a secure technique and an exquisite sound palette, a modernistic coolness in expression with a plentiful supply of emotional intensity, a musical language distinguished at once by its pronounced character as well as its restraint: all the marks of a classicism that cannot easily be discerned in earlier British music of the century.

4. Return to England, 1942–50. Any bid for pre-eminence, as Britten must have realized on arriving back in England in April 1942, was a matter not simply of matching Vaughan Williams's achievement but of contributing something new and powerful to British musical life. The choice was opera. Vaughan Williams had been unsuccessful in this sphere and, further, no English opera had made its way into the standard repertory. But the risk of failure was greater, as Britten was aware. He still played childlike superstitious games to bolster his confidence as a composer (Carpenter, 239–40), and made comments like the one remembered by Tippett, with whom Britten and Pears struck up a close friendship: 'I am possibly an anachronism. I am a composer of opera, and that is what I am going to be, throughout' (Carpenter, 193–4).

Pears had worked on the scenario of *Peter Grimes*, the story that the two had culled from Crabbe's *The Borough* after reading Forster's article. It was an unlikely and unpromising tale of a rough fisherman who beat and lost his apprentices, went mad and died. Isherwood, who turned down the job of librettist, was 'absolutely convinced that it wouldn't work' (Brett, E1983, p.36). But they persevered, turning Grimes into a more sympathetic figure of 'difference', a misunderstood dreamer. Montagu Slater, whom they now contacted, further shaped the libretto in a way that uncannily connected the private concerns of a couple of left-wing, pacifist lovers to public concerns to which almost anyone could relate.

The author Colin MacInnes confided to his private diary in the late 1940s that 'Grimes is the homosexual hero. The melancholy of the opera is the melancholy of homosexuality' (Tony Gould, *Inside Outsider: the Life and Times of Colin MacInnes*, London, 1983, p.82). Its theme of the individual persecuted by the community for no other reason than his difference cried out to be interpreted in this way, but could not then be publicly articulated. A more remarkable aspect of the allegory, however, had to do with 'internalization', the classic form of oppression. Those who do not have full status in society come to believe the low opinion others have of them: Grimes's fate is ultimately determined not simply by his isolation but by his capitulation to Borough opinion at the climax of Act 2 scene i, a much delayed, extremely powerful cadence on to B♭, the Borough's own key. On striking his friend Ellen in response to her 'We've failed!', Grimes takes up the offstage church congregation's



3. Benjamin Britten (right) and Peter Pears at The Old Mill, Snape, c1944

'Amen' in his 'So be it', proceeding to the long-awaited full cadence with 'and God have mercy upon on me' set to a motif that dominates the rest of the opera; the four triadic chords that define its limits and the angry brass canon it prompts both indicate that there can be no escape. Here Grimes internalizes society's judgment of him and enters the self-destructive cycle that inevitably concludes with his suicide. The two terrifying manhunts may have served as catharsis for Britten's own fear of persecution on returning to England as homosexual and pacifist and intensified the social message about internalization. The remaining problem, which apparently held up the opera for almost a year, was how to combat society's tendency to pathologize deviant behaviour such as Grimes's. To emphasize the social theme of the individual's tragic internalization of community values, the references to a domineering father in earlier versions of the libretto, for instance, had to be erased. The result was a brilliant appeal, made more palpable and convincing through music, to the alienation of every member of the audience: 'In each of us there is something of a Grimes' (Keller, in Brett, E1983, p.105).

It was a feat to get the audience to identify with an allegorical figure (easily interpreted as 'the homosexual') and to locate the problem as one of society's vicious treatment of difference. The opera also laid bare the paranoid nature of society's scapegoating someone wrongly felt to be threatening, and it questioned the operation of violence in which everyone is brutalized, not merely aggressor and victim. It also raised the issue of responsibility in the relation of individual and state in modern democracies, brought to the fore by the focus on the deviant as an ordinary working man. The authors' passionately held views on these topics, realized in music of enormous persuasiveness, led to success from the moment of the opera's first performance at Sadler's Wells Theatre, London, on 7 June 1945 (*see* OPERA , fig.27). It was quickly taken up by other companies in Europe and the USA, and in due course became one of the rare 20th-century operas to enter the repertory.

Britten's actual return to England had been anticlimactic. Although the tribunal he faced, as a conscientious objector, called him up for non-combatant duties, he was allowed on appeal to go free. This was also true of Pears. Their giving recitals all over the country for CEMA probably counted in their favour, as did Britten's continuing work for the BBC. Pears meanwhile branched out into opera and was taken into the Sadler's Wells Opera Company; seeing him in this new context evidently persuaded Britten that he should take the part of Grimes, originally planned for a baritone. Through Pears, Britten met such people as Eric Crozier, the staff producer who was to direct *Grimes*, and Joan Cross, artistic director of Sadler's Wells, which led to the company's giving the first performance.

There was a lull in Britten's flow of composition around this time, owing partly to a serious attack of measles for which he was in hospital and then off work in March and April 1943. Several projects were abandoned, but during the months he was resting he composed, at Snape, the *Serenade* for tenor, horn and strings. In this work he invented his own kind of shadowed pastoralism, not the ideal England of the folksong composers but a place in which the worm finds the bud and a darker side of medieval experience is explored (in the Lyke Wake Dirge); the high ostinato that is also the strophic vocal line enabled a particularly fruitful orchestral dialogue to suggest deeper levels to this poem. The *Serenade* was followed by the Prelude and Fugue for strings, written for the tenth anniversary of the Boyd Neel Orchestra, with a part for each of the 18 players in the fugue. More important was a commission from a clerical visionary in the arts, Walter Hussey, which afforded Britten the opportunity to set lines from *Jubilate Agno* by the 18th-century poet Christopher Smart, who himself had a persecution complex. At the heart of *Rejoice in the Lamb*, framed by a Purcellian prelude and postlude and cheerful choruses and solos, lies a chilling choral recitative rehearsing the theme of oppression that was to boil over in *Peter Grimes*, and a spiritual resolution ('But he that was born of a Virgin shall deliver me') that looks forward to the very different scenario of *The Rape of Lucretia*. The *Serenade* was dedicated to Edward Sackville-West, an elegant new gay admirer who had helped with the choice of poems. He was working on a radio version of *The Odyssey* called *The Rescue* (broadcast in November 1943) for which Britten wrote extensive incidental music. The year ended with a setting of *The Ballad of Little Musgrave and Lady Barnard* for a music festival organized by a British soldier in a German prison camp. The delayed composition of *Peter Grimes* began in 1944, which otherwise produced only a *Festival Te Deum* and two carols for Sackville-West's BBC programme 'A Poet's Christmas', one of them a setting of Auden's 'Shepherd's Carol'.

The success of *Peter Grimes* led to a fresh outburst of compositional activity. *The Holy Sonnets of John Donne*, another cycle written for Pears, much of it during illness, is among Britten's darkest works, couched in a severely

modernist musical language incorporating what he had learnt from Purcell's declamatory style and (in the last song) ground bass technique. He himself attributed its despairing and angry mood to a visit to the Belsen camp where he and Yehudi Menuhin played for survivors during a ten-day tour of Germany in July 1945 immediately preceding composition. Purcell is also a presence in two other major non-operatic works: the third, final movement of the String Quartet no.2, entitled 'Chacony', is built on statements of a ground bass grouped in sets and separated by solo cadenzas for three of the instruments. The first movement is among Britten's most radical experiments with sonata form, both in the enormously extended exposition and the condensed recapitulation, in which the three successive phrases of the first theme are superimposed. He wrote to Mary Behrend, who commissioned it, that 'to my mind it is the greatest advance I have yet made'. The third work, a set of variations on a very good dance-tune by Purcell, came about as the result of a film commission from Basil Wright (now with the Crown Film Unit, the successor to the original GPO unit) for the Ministry of Education. The film, with a commentary (by Slater) spoken stiffly by Malcolm Sargent, now seems dated, but the clarity and directness of Britten's score shines through in the concert version, entitled *The Young Person's Guide to the Orchestra*.

A revolt within Sadler's Wells (several singers refused to take part in a recording of *Peter Grimes*) might have impeded further success in opera. But Britten had already begun planning, in summer 1945, a season at Dartington with an independent company giving opera on a small scale. In the event, Crozier and Cross broke away from Sadler's Wells, and Glyndebourne took over from Dartington. Crozier's enthusiasm for a French troupe, La Compagnie des Quinze, provided a model for the new Glyndebourne English Opera Company and led to his translating one of their plays, André Obey's *Le viol de Lucrèce*. Meanwhile, Britten had been in touch with the Rhodesian poet Ronald Duncan – they had collaborated over a *Pacifist March* in 1936–7, he had helped Britten change Slater's mad scene in Act 3 of *Peter Grimes*, and Britten was writing music for his play *This Way to the Tomb* in late 1945. Duncan put aside his planned libretto on Chaucer's *Canterbury Tales* and set to work on Obey's play, preserving his narrators as Male and Female Chorus, to be sung by Pears and Cross. The result is not without problems. Instead of Slater's relatively workmanlike language, Britten was faced with an overwritten verse drama of the kind that T.S. Eliot had made fashionable. But the opera works well as a treatment of oppression, with gender as the mark of difference. Like Grimes, Lucretia is a victim. Roman society is also portrayed as corrupt and oppressive, and she is raped by an Etruscan prince, Tarquinius, who embodies its worst features. But there is nothing alienated about her. Whereas Grimes, implicated in his apprentice's deaths, is musically represented as a tarnished yet innocent victim of society, Lucretia is truly innocent, a victim of a vicious patriarchal order. Equally a victim of internalization, she is forced (in a manner familiar to rape victims) to create her own guilt out of the aggressor's crime. This cruel act is accomplished musically by the recall of his 'Yet the linnet in your eyes / Lifts with desire' during her 'confession'. The introduction of a specifically Christian perspective, especially in the conclusion, leads to difficulties because, although a religion fully addressed to victimization and sacrifice, it sees suicide as sin, not noble sacrifice. It is easy enough to dispel these doubts, however, while listening to the E major finale, another brilliant passacaglia; and the opera also develops a distinctly Purcellian recitative style that matches the Baroque quality of Duncan's lines. Its scoring and pacing, too, mark a distinct advance over *Peter Grimes*.

In spite of a double cast of fine singers (one included as Lucretia the radiant Kathleen Ferrier in her operatic début), *The Rape of Lucretia* played to poor houses on tour after its Glyndebourne performance in July 1946. Britten and his supporters now founded the English Opera Group, independent of Glyndebourne. After Duncan's idea of a version of *Mansfield Park* was rejected, Crozier wrote a libretto for *Albert Herring*, moving Maupassant's short story *Le rosier de Madame Husson* from the French provinces to an imaginary Suffolk town, 'Loxford'. Among its weaknesses are pert caricatures of, and condescending attitude towards, provincial working-class people. But the Oedipal subject matter touched an English nerve: the point of Maupassant's story lies in the subsequent ruin and degradation of the hero, not his mother-domination. One reason why the opera disturbs, why it can have the effect of Mozartian or Shakespearean tears behind laughter, is that it presents an intensified version of a complicated situation between mothers and sons. The sinister, obsessive nature of the music for Mrs Herring – one of the best of Britten's many predatory women – and the true musical pathos of Albert, as well as his rising anger in the important aria in Act 1 scene iii, create a viable central comic situation, close enough to the truth to hurt.

It is also notable that Albert does not 'become a man'. He becomes himself, in his own way, without having subscribed to society's pattern of initiation: he returns without any trophy (the crumpled lost wreath thrown into the audience at the end a suitable symbol of his virginity). What Albert does sing in dismissing his mother and the rest of those arrayed against him is a splendid new integration of 'light music' into Britten's style, not simply the enjoyable pastiche of *Paul Bunyan* and the cabaret songs. Those whom he confronts and confounds on his return have just sung the Threnody, one of the most striking of Britten's many vocal passacaglias, one that invokes Verdi more obviously than Purcell, and that earlier critics often felt overbalanced the work. It is easy to see why they might from purely burlesque productions (like Frederick Ashton's original, from all accounts) without suggesting the sinister potential in characters like Lady Billows and Mrs Herring as well as their absurdity. It should also be noted that once again the physical plays an important part. Sid and Nancy's sexual appetites, portrayed in music of extraordinary excitement and allure, are as powerful as their spiked lemonade (and the Wagnerian reference that accompanies it) in enabling Albert to find himself.

During the English Opera Group's 1947 summer tour of *Albert Herring* and *The Rape of Lucretia*, Pears proposed the idea of an Aldeburgh Festival. It was an inspired response to Britten's vulnerability, personally as well as musically, to the kind of hostility he had experienced in his early operatic ventures. The festival also had the advantage of institutionally personifying him and what he stood for when he and Pears were about to



4. Britten with (from left to right) Peter Pears, E.M. Forster, Robin ('Nipper') Long and Billy Burrell, Aldeburgh, 1949

move into Crag House, in the centre of the town. Moreover, besides benefiting from Britten's abilities as an accompanist of the highest rank, it offered a further outlet and focus for his other performing abilities (not to mention his astute grasp of finances). With *Albert Herring*, he had for the first time conducted one of his own operas. Apparently he never fully enjoyed the role, yet he won the devotion of almost every musician who performed under his direction and became a notable interpreter of other composers' works. The London critics were pointedly not invited to the opening, and many of them suspected its potential for cliquishness and provinciality. But by virtue of his abilities and his principles Britten drew to Aldeburgh the foremost international musicians of the age, whether composers or performers, after forming partnerships with them (such as his Schubert duet performances with Richter or his recitals with Rostropovich) in such a way as figuratively to invert the relation of country town to capital. The closeness of the Aldeburgh family (or clique) was often, and sometimes brutally, disturbed when members were suspected of giving less than their best. To have a literal family to whom to attach himself was always a prerequisite for Britten; having colleagues whom he trusted in a place that he knew was an extension of that. Like all unhappy families, it became increasingly unhappy in its own particular way and for a variety of reasons (explored particularly by Carpenter, 319–21, 368–70, 376–7, 520–29 and passim), including Britten's continuing insecurity. But, it was a positive force in British music, and encouraged Britten's work immensely.

A trio of joyful works followed in 1947, the first such outpouring since the lull before the composition of *Peter Grimes* (1946 had seen merely the *Occasional Overture*, commissioned to celebrate the opening of the BBC Third Programme and later withdrawn by Britten, and a slight organ work). The 17th-century cantata form exemplified in Purcell's longer songs impressed Britten into adopting it for Canticle I, a setting of Francis Quarles's poem 'My beloved is mine', inspired by passages from *The Song of Solomon*. In contrast to this serious and full-hearted work for his tenor, *A Charm of Lullabies* was a pleasant cycle written for a favourite mezzo-soprano, Nancy Evans, recently married to Eric Crozier. The third was a cantata for the opening of the first Aldeburgh Festival on 5 June 1948, with an official première a few weeks later (24 July) to celebrate the centenary of Lancing College (Pears's old school). Britten must have been by this time secure enough in his underlying convictions as a composer to ignore the undoubted disapproval of modernist taste for any endeavour involving a large number of amateur musicians. Apart from Peter Pears as the adult saint, *Saint Nicolas* required only a professional string quartet and percussionist, with a proficient organist and duo pianists. The school choir was supplemented at Lancing by parts for choirs of other linked schools, and the work included two hymns for the audience. This was not among Britten's most adventurous or even most accomplished works, and would have appeared ludicrous to the postwar avant garde. But from the lilting A major-Lydian waltz to which the story of Nicolas's birth and growth to adolescence is told to the broader issues of both involvement in Christian history and shared experience, it seems now as courageous and adventurous as the experimental music of the time. Forster, who had met and admired Britten and Pears, and was attending the first Aldeburgh Festival as lecturer, called it 'one of those triumphs outside the rules of art' (*The Listener*, 24 June 1948) and reported with enormous enthusiasm about the entire festival.

Meanwhile, the English Opera Group needed new material to keep going, and Britten had promised a version of *The Beggar's Opera* for their 1948 season, to be directed by Tyrone Guthrie (who had recently produced *Peter Grimes* at Covent Garden). Fortunately, Britten worked from an early edition of the original in which the tunes lack Pepusch's bass lines. He could therefore abandon the constraints of the Purcell realizations and construct both harmony and orchestration; he even brought numbers together in interesting cumulative sequences. The project signifies the culmination of a process of selfconscious rapprochement with history and national identity, part of what Britten thought necessary, as a newly connected and 'located' artist, to fulfil his role. Today, the work seems over-elaborate, trading immediacy for musical invention: the music goes upscale, like the accents of the opera singers who generally take the roles, and compared with the Brecht-Weill *Die Dreigroschen-*

oper it sounds musically tame and lacking in bite. The drama is in line with the critique of society, religion, the law, family and social order that Britten's works notably encompass. But the tone, as in *Albert Herring*, often veers towards cosiness in a way that undercuts the portrayal of brutality and mendaciousness that Britten would earlier have condemned more roundly in musical terms. The process is best understood with reference to Britten's own ambivalent position as a 'discreet homosexual' (Alan Sinfield's term), which encouraged both protest or subversion but also accommodation to the status quo. The particular consistency of that mix at any given time is a key to a deeper understanding of his career.

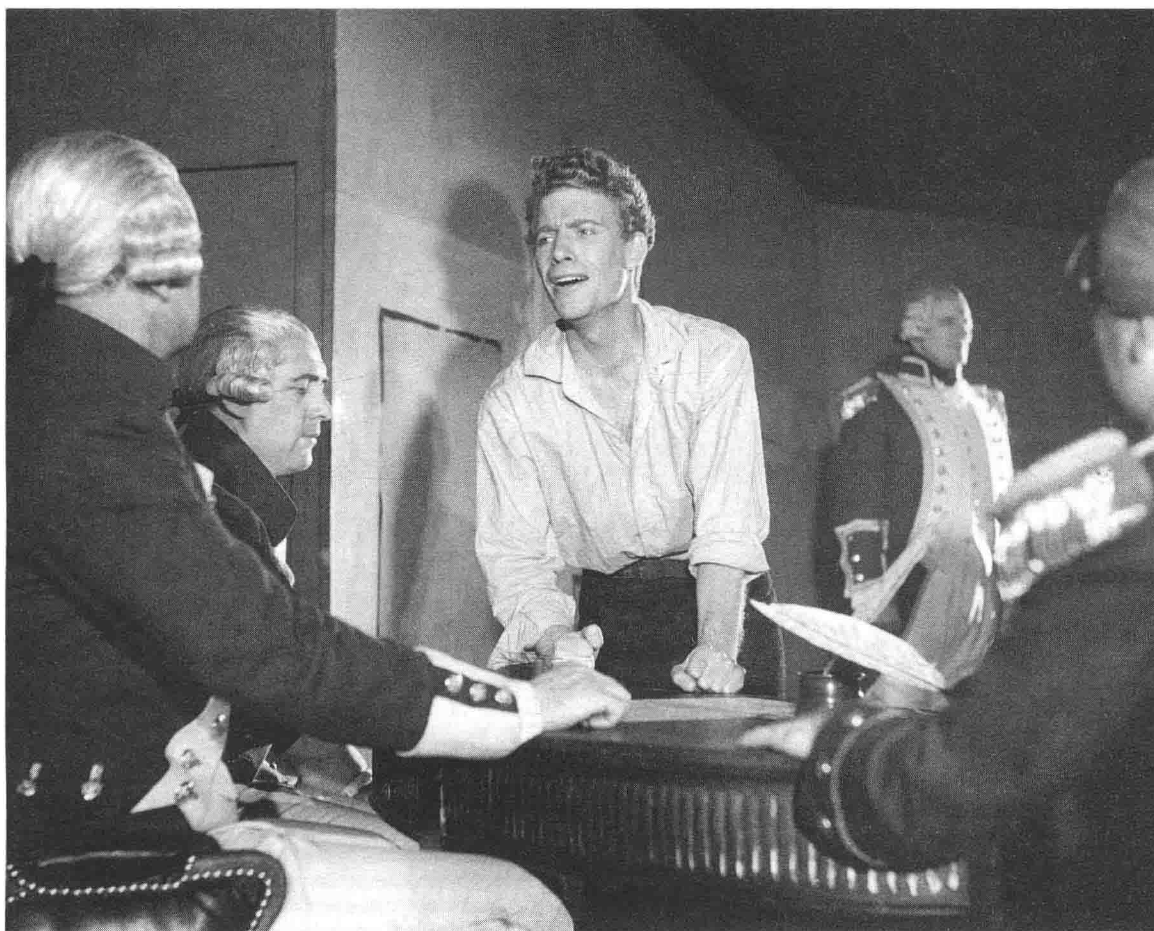
For the 1949 season, Crozier again worked on a project involving audience participation, the 'entertainment for young people' *Let's Make an Opera*, which included four audience songs. The opera that formed the second half of the event was *The Little Sweep*, a scaled-down version of the oppression theme in which the middle-class audience can identify with the stage children, who help poor mistreated working-class Sam, the chimney-sweep, to freedom. This constituted genuine release and fulfilment for Britten even if Carpenter (p.176) is right to comment on its regressive psychology.

Britten was deliriously happy while writing the opera in spring 1949; less so with the project it interrupted, the *Spring Symphony*. He described his 'doubts and miseries' over it to Serge Koussevitzky, who commissioned it. The doubts must have been largely about projecting an orchestral song cycle as a symphony. He explained the symphony as 'not only dealing with the Spring itself but with the progress of Winter to Spring and the reawakening of the earth and of life', and its form as 'in the traditional four-movement shape of a symphony, but with the movements divided into shorter sections bound together by a similar mood or point of view' (Britten, 1949–50, p.237); he saw no need to produce a traditional symphonic 'argument' but rather wanted to project a series of controlled gestures in four distinct parts, the second and third analogous to the slow movement and scherzo of a symphony, and with a single poem for the more extended, joyous finale. The separate settings have an effect comparable to the series of discrete numbers through which Britten had learnt in his operas to generate cumulative feeling and climactic structures. The first invocatory movement is in ritornello form, and a fairly strict thematics of instrumentation persists, suggesting Baroque 'affects' rather than Romantic arguments. In the finale, a celebratory episode complete with rude blasts on the cowhorn, things are kept in motion by a rousing waltz tune upon which is projected, in a climactic peroration, the famous *Sumer is icumen in* cast in duple time. The emotional centre of the work, however, lies in the final section of the second part, a setting of W.H. Auden's *Out on the Lawn*. Britten would have known the significance of this poem (from which he selected four of the 16 stanzas) as a description of an actual spiritual experience of June 1933 which the poet called a 'Vision of Agape' and which prefigured his later conversion to Christianity. Britten's setting, which incorporates some of his most distinctive orchestral and vocal effects, recalls for an anguished moment in its last stanza the mood of the more radical *Our Hunting Fathers*, again providing a reminder of the darker reality of life, a touch that balances and therefore validates the 'retrogressive' search for 'innocent' states of mind in other parts of the score.

In late 1949 Britten found time to write a wedding anthem, *Amo ergo sum*, for his friends Lord Harewood and Marion Stein on a text by Ronald Duncan, and in early 1950 a charming and classic set of choral songs, the *Five Flower Songs*, for the Elmhirsts of Dartington Hall.

5. SUCCESS AND AUTHORITY, 1951–5. It was natural, in the light of Britten's success as a composer, especially in opera and its performance, for the Arts Council to commission a major opera from him for the 1951 Festival of Britain. For his part, he must have realized that his first substantial work written specifically for Covent Garden ought also to break new ground, and in the event *Billy Budd*, besides representing a considerable musical advance, also marks a distinct transition in Britten's operatic output from a focus on oppression and its internalization to an exploration of authority and its ramifications. The issue of authority is of particular importance and also confusion to homosexual people. Pertinent in Britten's case is the conflict over parents, who are loved and adored on the one hand as encouraging protectors and mistrusted on the other as figures of authority, as uncomprehending as the rest of society in assuming universal heterosexuality and censuring homoeroticism. A crisis on this issue would predictably be generated as the composer moved into the 'establishment' (symbolized by his being created a Companion of Honour in 1953).

Inviting a major literary figure like E.M. Forster to become his librettist was possibly to risk a recurrence of the difficulties with Auden, but Forster was a master of prose, not poetry, and the author of *Howard's End* and *A Passage to India* held the promise of helping Britten move beyond his preoccupations with the innocent and the oppressed. After some discussion, the two settled unshakably on Melville's *Billy Budd* (see P.N. Furbank, *E.M. Forster: a Life*, London, 1977–8, ii, 283–6). In adapting the story, Forster wanted to 'rescue Vere from Melville' (that is, from the excessive respect for authority and discipline implicit in Melville's account of him), to 'make Billy, rather than Vere, the hero', and to suggest redemption through love, or at least eternal hope, through the image of the 'white sail', mitigating and limiting Melville's belief in Fate. But the Prelude–Epilogue frame in which the aging Vere recalls the action places the dramatic emphasis firmly on his moral choice and predicament. In this respect, one of Britten's main achievements was to develop the ambiguity and uncertainty implicit in Vere's actions and words through purely musical means. Notable is the way the stratified texture at the opening of the Prologue projects the conflict between B♭ and B♮, which then persists as a musical 'problem' reflecting what attracted Britten to the topic, 'the quality of conflict in Vere's mind' (see Rupprecht, E1996). The famous 'interview' interlude in which, with triadic chords each harmonizing the notes F, A or C but contrasted by dynamics, orchestration and tessitura, Britten suggests the indeterminate nature of the private moment in which Vere tells Billy that he has been condemned has also been shown to promote an uneasy, unstable tonal dialectic expressing an essentially equivocal mental state rather than any firm triumph of F major (Whittall, E1990). Near the end of the Epilogue, Britten appears to dissolve and dispel the forces of both good and evil (the melody of Billy's farewell, a reference to the



5. Act 2 scene ii of the original production of Britten's 'Billy Budd', Covent Garden, London, 1951, with Theodor Uppman in the title role and (in the background) Peter Pears as Vere

interview chords, and the ominous brass motif associated with Claggart as evil) in a final, radiant B♭ chord. But that very epiphanic moment sets off once again the hefty drum-beat motif that underpins the trial and ultimately derives from the sea chase earlier in Act 2. The implication that Vere is hopelessly contaminated by his role in killing men – as leader in battle as well as naval disciplinarian – is powerful on the social as well as personal level. The advance of *Billy Budd* on *Peter Grimes* in both dramatic and musical terms is nowhere so telling as in this culminating moment, but is also readily apparent in almost every other aspect of the score.

The music of *Billy Budd* took over a year to write and months to score, leaving time only for two small-scale instrumental pieces written for individual soloists, *Lachrymae*, for viola (William Primrose) and piano, and *Six Metamorphoses after Ovid*, for oboe solo (Joy Boughton); the dedicatees played them at successive Aldeburgh festivals in 1950 and 1951. In addition, there was the 'realization' of Purcell's *Dido and Aeneas* for the English Opera Group's 1951 season. In the aftermath of *Billy Budd* Britten wrote the extraordinary Canticle II, on the Chester Miracle Play version of the story of Abraham and Isaac – a footnote to the theme of the opera, perhaps, but arresting in its own right for the opening, in which the alto and tenor voices combine to invoke the voice of God, punctuated by wide piano arpeggios reminiscent of the opening of the first quartet.

The death of George VI in 1952 catapulted Britten into another large-scale opera for Covent Garden. That year, Imogen Holst arrived at Aldeburgh as amanuensis and devoted disciple: her presence at festival concerts with Britten and Pears added status to Britten's English lineage – her father's work was also admitted into the local canon. Britten had been exploring various libretto ideas for some time with Forster's friend, William Plomer, an able literary figure personally less demanding than the novelist, when Lord Harewood began negotiations that led to the commission of an opera on the coronation of Elizabeth II in 1953. Elizabeth's Tudor predecessor seemed the appropriate subject for what was intended as a quintessentially 'national' opera with a Verdian sweep about it. To base it on Lytton Strachey's *Elizabeth and Essex*, however, was to put the image of the Virgin Queen to as tough a test as Vere had undergone. His portrait deploys Freudian psychology to underpin an anti-authoritarian view of monarchy. Britten no doubt intended to create a portrait of monarchy, warts and all, in which a cultured homosexual man could believe: the brilliance of the celebratory style he devised (avoiding Elgarian imperialistic overtones) as well as the subtlety of his response to Elizabethan music in the songs and dances show that



6. Closing scene (Act 2 scene viii) of Britten's 'The Turn of the Screw', La Fenice, Venice, 1954, with Peter Pears (Peter Quint), Jennifer Vyvyan (the Governess) and David Hemmings (Miles)

he was as inspired by this project as by the challenge of *Billy Budd*. Plomer had him read, as an antidote to Strachey, J.E. Neale's biography. Elizabeth's own speeches lie behind the debated Norwich episode that enshrines her ideal concept of authority rooted in humanity, intelligence and generosity. To invoke the 'conflict between public and private' to explain *Gloriana*, however, fails to get at the ultimate confusion that is part of homosexual social experience, and undermines the opera: if Britten imagined he was creating an *Aida*, or more pertinently a *Boris Godunov*, in which the private, human and vulnerable side of monarchy could be displayed in a healing manner, the downbeat ending, in which the aging, bald heroine muses on her mortality, only raised in the minds of a contemporary audience a spectre of empty and meaningless authority. *Gloriana* touched a national nerve-ending, and prompted not only its insecure dismissal by the first-night gala audience but also intensified the increasingly hostile response to Britten of the musical cognoscenti, disturbed by the cult status accorded him in the Mitchell and Keller *Commentary* of 1952.

All the more remarkable, then, that the next opera, begun during the preparations for *Gloriana*, should directly explore child sexuality and homoeroticism through Henry James's *The Turn of the Screw*. The horror of this gothic tale turns on the harrowing dilemma into which the reader is forced between experiencing the children, Miles and Flora, either as objects of depraved desires on the part of their dead servant and governess, Peter Quint and Miss Jessel, or as the victims of the hysterical fantasies of their new Governess, whose instability is hinted at by her frustrated desire for their distant guardian. The topic was suggested to Britten by Myfanwy Piper, a member of his 'extended family' through her husband John, designer of most of the opera productions after *Peter Grimes*. In her Britten found an ideal librettist for the adaptation of literary works; her work is seen at its best in the verbal images she produced for James's silent Quint, suggesting the man's imaginative allure to a child rather than any 'evil'. Making the ghosts palpable militated against James; but Britten, aided by Piper, found other ways to reinforce the ambiguities and claustrophobic atmosphere, such as the division into short scenes separated by 'variation' interludes and a tonal scheme that mirrors the title. The theme of these variations is moreover the upbeat opening gesture of a bipartite theme, its first element comprising all 12 notes through which, at its second plain statement, the ghosts voice their power. The 'downbeat' second element – ingeniously derived by inversion from the original series (Evans, D1979, p.214) – quickly evaporates into the coach-ride of the opening interlude, but emerges climatically at the beginning of Act 2 as the music for the ghosts' inspired quotation from Yeats's *The Second Coming*, 'the ceremony of innocence is drowned'. Throughout the opera, it provides the thematic material from which significant statements of both the Governess and Quint are derived. No more powerful or appropriate musical way could be found to match the dilemma of the original story. Critical approaches, which differ widely, reflect the success of this and other ambivalent musical symbols (such as the orchestration). One feature of the opera is the development of Miles, Britten's first extended role for boy treble. It was hauntingly sung in the first production (and Britten's recording) by the young David Hemmings (fig.6), whom the composer fell for. The evocative mnemonic rhyme, 'Malo', set by Britten to curiously self-revolving, abject music, managed acutely to symbolize the sexually active, precocious and yet guilty child and provide a focus for the Governess's final lament while undercutting her drive to resolution. *The Turn of the Screw* is arguably Britten's aesthetically and musically most satisfying work in the genre as well as the richest in dramatic tension and personal allusion.

The composition of three operas in so short a time had left little time for other music. What came between *Gloriana* and *The Turn of the Screw*, however, was among the most important of the song cycles, *Winter*

Words, on lyrics and ballads of Thomas Hardy. A nostalgic mood is set by the first song, with its evocation of November twilight in the fused dominant and tonic chords resolving on to D (minor). It is captured differently in the cantata-like account of *The Choirmaster's Burial*, with its miraculous setting of an old hymn tune and evocation of honest country musicianship. And finally, in *Before Life and After*, accompanied by low-lying triads in the left hand that conflict increasingly with the voice and piano right-hand's lyrical dialogue, the lost world of nescience is hymned as the final D major is reached – though the conflict has been intense enough to disturb any notion of soothing resolution or fulfilment of any such goal.

What came after *The Turn of the Screw* was directly affected by its schematic design. The vocal stanzas of Canticle III, *Still Falls the Rain*, completed in November 1954, interact with the interspersed variations for horn and piano in a manner recognizable from the scenes and interludes in the opera. An allegory of Christ's passion linked by the poet, Edith Sitwell, to the air raids of 1940, it was an opportunity for the composer to test again the possibility of Christian salvation on a conclusive B♭, this time purging the almost serial-style chromaticism of the opening in expressive two-part counterpoint, and finally resolving onto a vocal monotone both the airiness of the refrain ('Still falls the rain') and the recitative-like stanzas (one of them with a Sprechstimme interjection, unusual in Britten, to mark the quotation from Marlowe's *Dr Faustus* in the poem).

6. Transition and triumph, 1955–62. Having concluded a series of operas that offer as solid a claim to the attention of operagoers as any other 20th-century works, Britten must have been dimly aware of a need to fill in gaps in his total output as well as to try out new things – he wrote to Edith Sitwell that 'I am on the threshold of a new musical world (for me, I am not pretentious about it!)' (Cooke, D1999, p.167). For the moment, however, exhaustion set in, and the composition of a major work, the full-length ballet *The Prince of the Pagodas*, a project with the choreographer John Cranko for Covent Garden, was set aside for an extensive tour with Pears from November 1955 to March 1956, much of it in Asia (where they had as travelling companions their friends Prince Ludwig and Princess Margaret of Hesse and the Rhine; fig.7). They appear to have sought out indigenous, traditional dance, music and drama, such as that of Japan (to bear fruit in the church parables). In Indonesia, first Java and then, during a free two-week period, Bali, Britten made a more detailed study of local musical styles. The brassy, brilliant sound of the Balinese gamelan was predictably more arresting to him than the less demonstrative Javanese. From Ubud, where he heard the Peliatan gamelan, he wrote to Imogen Holst extolling the music as '*fantastically* rich – melodically, rhythmically, texture (such *orchestration*!!) & above all *formally*. . . . At last I'm beginning to catch on to the technique, but it's about as complicated as Schönberg' (Cooke, D1998, p.70).

Gamelan music was not new to him; he had been introduced to it in America by Colin McPhee, who spent much of the 1930s in Bali, becoming an authority on its music, which he incorporated into his own works. The sonorities received confirmation from a European source when Britten played Poulenc's Concerto for two pianos with its composer early in 1945 – the work contains



7. Benjamin Britten (right) and Peter Pears (left), Bali, 1956, with Prince Ludwig and Princess Margaret of Hesse and the Rhine

substantial 'gamelan' passages in its mixture of styles (Brett, E1994, pp.238–9). Furthermore, although McPhee's comments indicate Britten's initial ambivalence, he soon latched on, using a heterophonic pseudo-gamelan sound to characterize the moon turning blue in *Paul Bunyan* and deriving the deep bell sounds in the 'Sunday Morning' interlude in *Peter Grimes* from the representation of the gong in McPhee's two-piano transcriptions of *Balinese Ceremonial Music*. Heterophonic passages and pentatonic scales can be traced in many Britten contexts (Cooke, D1998), but it was in *The Turn of the Screw* (see Palmer, in Howard, E1985) that gamelan-like sounds seeped into the colour of Britten's instrumentation to suggest not simply the ghosts but also Quint's allure for Miles and the attendant danger.

The visit to Bali provided the material (in the form of sketches and recordings) for a more literal reference to the gamelan in *The Prince of the Pagodas* (which opened on New Year's Day 1957), although the idea of employing such music may have occurred earlier in 1955 as the result of another performance of the Poulenc concerto. There is a corresponding shift of dramatic emphasis. Cranko's scenario is a Lear-inflected fairy tale. On being passed over in favour of her haughty sister by their foolish father, the emperor, the beautiful princess Belle Rose is carried off to Pagoda Land, where, to gamelan music, the pagodas revolve or swell at her touch, offering her food and finally blindfolding her. To another gamelan piece a green salamander enters who turns into a handsome prince as the trumpet plays a melody of Siegfried-like heroism and phallic intensity. Since the princess is blindfolded, and the gamelan music is attached to the pagodas (their captives are ultimately liberated) as well as to the disguised prince, sexuality, if suggested at all, is literally polymorphous. These are latent beings, waiting for the liberation that Rose's love will effect, but surely connected through their music to a vision that is either utopian or regressive: innocence or nescience, pre-verbal, even pre-visual, depending only on touch. The score, shot through with

echoes of Tchaikovsky, Prokofiev and Stravinsky, gloriously opulent and uninhibited, might serve as a model of Britten's orchestral brilliance. Ears now used to 'world music' swallow the gamelan episodes without finding them extraneous; yet, like the exotic references in *The Turn of the Screw*, they belong to the phenomenon of 'orientalism', that is, Western projections onto peoples thereby made Other.

Britten was to travel further in that direction: during summer 1957 Plomer suggested a libretto derived from the *nō* play *Sumidagawa* that had so impressed the composer in Japan. Its gestation took some time. Meanwhile, because of increasingly burdensome public exposure, Britten and Pears moved out of Crag House, which they exchanged in November 1957 for the Red House with the artist Mary Potter (a member of their recorder group, for whom *Alpine Suite* was written in 1955). Near a golf course on the road to Leiston, it now houses the Britten-Pears Library. Britten was working at the time on *Songs from the Chinese*, settings of translations by Arthur Waley for Pears to sing to the accompaniment of Julian Bream. Although the texts, which are largely about the transient nature of beauty and youth, provide a basis for exoticism, Britten avoids it in favour of a musical language that not only exploits the guitar's capabilities but also suggests the spare, thematically orientated manner that was to occupy him after 1961.

Meanwhile, the next large work, begun in late 1957 and given at the 1958 Aldeburgh Festival, claims a special place in Britten's output. Begun as the result of a television commission that failed to materialize, *Noye's Fludde* became the centrepiece of Britten's investment in what has eventually become known as 'outreach', for it involves children of all ages in its performance and includes the audience who join in the hymns around which it is built. Brilliantly managed is the physical involvement of the children, as violinists in first position, buglers playing simple school-derived fanfares, recorder players galore, a variety of percussionists (including the innovation of the 'slung mugs' signifying the first raindrops; fig.8) and as a chorus of child-animals with cries of 'Kyrie eleison' and 'Alleluia': everyone can be included along with the few professionals, Britten appears to be saying, in a score that is uncompromisingly interesting on all levels and therefore with no patronizing air. As if to reinforce the point, the storm is an extended passacaglia on a theme, like that of *The Turn of the Screw*, both tonally anchored and comprising all 12 notes: this ambivalent device is not surprisingly attached to the destruction and abjection caused by the deity. Towards the end a handbell choir, slightly reminiscent of Balinese metallophones, epitomizes the rainbow, an image that melts into that of a newly recovered universe signified by Tallis's canon, which is disturbed briefly by an organ interlude that has not unreasonably been interpreted as a moment of residual hostility to the church as an institution. The impression most listener-participants carry away from this freshly conceived music-theatre event, however, is one of great spiritual and musical satisfaction.

If the *Serenade* can be seen as preparatory to *Peter Grimes*, the *Nocturne* of August–September 1958 is even more closely linked with *A Midsummer Night's Dream*, completed in 1960. In place of the *Serenade*'s virtuoso painting of atmosphere, the *Nocturne* explores the dreaming state of mind to be conjured up so powerfully in the opera. The cycle is continuous – here the poems tend to be fragments of larger works rather than discrete lyrics – and it is held together by a gossamer thread of recall, the soft breathing motif of the opening string accompaniment and the rapturous melisma set to 'nurslings of immortality' in the opening song. This latter motif not only signifies the poetic vision but points to the eventual outcome of the work on a D♭ chord. Dream-like, too, is the way the piece keeps aspiring to a blissful, clear C major (as in the Keats poem at the mention of 'Sleep') while continually being forced into stranger worlds of experience symbolized on the one hand by the obbligato instruments that join the basic string accompaniment (and in the Keats setting take over from it) and on the other by the constant flux of the harmony which explores areas scarcely imagined in the *Serenade*. The cycle closes with a Shakespeare setting in which the dichotomy of the self and the loved one is mirrored by the flux between and eventual fusion of the worlds of C and D♭ that have



8. Britten teaching the players of the 'slung mugs' for 'Noye's Fludde', 1958

inhabited the earlier songs. The orchestration, reminiscent of Mahler (to whose widow Britten dedicated the work as if to acknowledge the earlier composer's influence), signals the seriousness and passionate nature of this dialogue of the soul, an exploration in miniature of the predicaments that were to extract such a rich response from Britten in his opera.

The same summer saw the completion (as a 50th birthday offering to Prince Ludwig, who drew Britten's attention to the poems) of *Sechs Hölderlin-Fragmente*, which take up again the themes of the *Songs from the Chinese* in a fairly severe lieder-like style. At the heart of the cycle lies a radiant answer to the unbelieving questioner of the nature of Socrates' love for Alcibiades in which the singer takes up the chromatic piano melody now 'naturalized' by the plain triads of the accompaniment. The concluding two songs, however, return to the autumnal atmosphere of the earlier cycle. The rigorous motivic and canonic workings of these songs prepare for the heterophonic yet tonally centred procedures of the final decade. A more jesting 'academic' approach to Schoenbergian procedures is to be found in the subsequent *Cantata Academica*, written in 1959 for the quincentenary of Basle University. With its 'Tema seriale con fuga' and other academic trappings lightly worn, a ponderous Latin text, and fairly unbuttoned manner (occasionally recalling Stravinsky's *Oedipus Rex* quite strongly), it is an occasional piece well calculated for the average university music group. A more spectacular piece of the same year, the *Missa brevis*, was written for George Malcolm and the boys of Westminster Cathedral Choir, and well calculated for the notably reedy tone of that group compared to the more usual white-toned English boys' choir. In the Sanctus the boys magically project 12-note collections over D major triads in the organ to exciting effect, but Britten follows Bach in making the Agnus Dei a moment of personal tension that disturbs the otherwise lofty atmosphere of this tiny masterpiece.

A culminating work for the operatic stage of this period is *A Midsummer Night's Dream*, written to celebrate the enlargement of the Jubilee Hall at Aldeburgh. The idea occurred barely a year ahead of the first performance (in the 1960 festival), and Britten and Pears together cut and rearranged Shakespeare's play as a libretto. Britten (*The Observer*, 5 June 1960) said that the play appealed to him as the work of a very young man and as a story that involved three distinct groups, the Lovers, the Rustics (as he called the mechanicals) and the Fairies, which interact. More likely, after exploring the ambiguity of relationships in a realistic setting in *Billy Budd* and the fantasy of the unthinkable in the context of James's ghost story, he found in this play, which literary critics were just beginning to read as saturnalian rather than romantic, an ideal vehicle for pursuing his interests in the difficulties and dangers in human relationships. A crucial difference from Shakespeare occurs as the curtain rises: it is plain from the heavy breathing in the orchestra that we are already, in more senses than one, in the woods. Britten dispenses with the social context of Athens and the background of reality as an initiating device in favour of the darker world of the *Nocturne*, and moves here the furthest distance from the realistic borough of *Peter Grimes* into a private world, one of possibilities rather than limitations. The folk-festival or May-games aspect of Shakespeare's play, then, is matched by a contemporary notion of misrule, the world of the libido.

As if to reinforce the unreality, operatic convention itself is part of the subject, most obviously in the broad comedy of the mechanicals' play, a wicked send-up of 19th-century styles. The chorus that opens the opera is one of unbroken boys' voices singing one of Britten's spiky unison tunes, as different from the romantic notion of fairies (and opera choruses) as could be imagined. On cue comes the expected entry of the prima donna and male lead, but in this case he is far from the ardent tenor of the Romantic era and as close as one can get to the primo uomo of 18th-century *opera seria*, the castrato. Along with the historical reference goes the association of unmanliness, and thus of gender liminality, that haunts the modern image of the homosexual, and the impression is enhanced by the Baroque style of his set pieces and the pseudo-gamelan sounds that attend his magic herb. A distant relation of Quint, he already has his Miles in Puck, not the hero's baritone friend of grand opera but a lithe tumbler with an adolescent voice who speaks rather than sings. The lovers sing lines that are eternally syllabic, in even notes, a sure sign in Britten's musical language that, though conventionally 'good', they are limited; their litany-like set piece after waking from their dream fails to separate their personalities, so that what is often seen as Shakespeare's own gloomy prognosis for love and marriage in patriarchal society finds an echo in Britten's pessimism. The only really tender relationship, and the only one that crosses social boundaries, is between the bewitched Tytania and the grotesque Bottom: the latter even usurps Oberon's falsetto voice in recalling it. But Bottom ends up back with his pals, and Tytania's radiant coloratura is silenced. The one truly romantic moment, as we might guess, is a regressive (and irresistible) transformation at the end of Act 2: Puck's 'Jack shall have Jill / Naught shall go ill' rhyme, sung by the fairy boys in 3rds against the 'motto' chords in a lush D♭ major context that bleeds Shakespeare's verse of every drop of its irony.

In summer 1960 Britten revised *Billy Budd*, compressing its four acts into two. In September an invitation to a Shostakovich première led to his meeting the Russian cellist Mstislav Rostropovich, who highly admired him, and with whom he immediately struck up a rich musical friendship and partnership (engagingly described by Carpenter, especially 397–404). This quickly led to a reawakening of abstract instrumental composition, abandoned since 1951 but for a few pieces for the Aldeburgh recorder group, a variation on *Sellenger's Round* for a composite coronation-year composition and a Fanfare for a pageant at Bury St Edmunds (1959). Too much has often been made of this 'lapse'; Britten had no need of the ideology that demanded mastery in absolute instrumental forms. His adopting the Vaughan Williams model of national pre-eminence ruled out direct competition in symphonic music but not writing for outstanding, friendly and admiring performers – the impetus behind the ebullient Sonata in C for cello and piano, as it was behind the solo works of a decade earlier. 1961 and 1962 were otherwise dedicated to choral music, where it was necessary to stake a claim. *A Hymn of St Columba* (1962) is a slightly dark piece emanating from a bizarre anniversary, while *Psalm 150* is the simplest of school songs written the same year for South Lodge (now renamed Old Buckenham Hall).

Britten's crowning choral work, and for some possibly the pinnacle of his entire output, is the *War Requiem*, begun in the second half of 1961 as the result of a 1958 commission for the festival marking the consecration of the new cathedral at Coventry (*see* ENGLAND, fig.14). Arguably, Britten became a victim of his own success, drowning his authentic 'private voice' as a result of inscribing himself into the English oratorio tradition with a grandiloquent work for soloists, massed choral forces and orchestra. An ingenious medievalism was evoked by troping the Latin text with a vernacular commentary. The historical resonance, combined with an evocation of the sublime in the form of a bombed cathedral in Britain's industrial midlands and of the metaphysical in the notion of reconciliation beyond the grave, gave the piece a portentous and grandiose character which seems oddly more of the age of Elgar than that of post-World War II. Some listeners have wondered whether the evocation of the end of Elgar's *Dream of Gerontius* in the concluding chorus is sufficiently undermined by the interruptions of boys and bells sounding the ominous augmented 4th that underpins the work. In terms of politics, too, questions have arisen about the application of a World War I pacifist message in a post-World War II context, as though the holocaust were not a factor to be reckoned with, as well as the silence on the topic of nuclear disarmament so germane to the early 1960s. The integrity of Britten's homosexual politics explains a great deal here, particularly the use of fellow pacifist and homosexual Wilfred Owen's poetry to transmit his anger about the fate of young men sent to their deaths by an unfeeling patriarchal system as well as his critique of empty religious forms in collusion with that system; possibly a metaphorical extension can be made to all innocent victims. But the choice of a major establishment genre in which to couch the powerful message of pacifism can only be explained as part of a strategy, perhaps unconscious, to gain acceptance for the artist while maintaining the subversion of his message. 'All a poet can do is warn' (in the words of Owen); but if the medium overwhelms the message, the warning loses urgency, irony is overwhelmed, and reception tends to become complacent.

A return to the more typical and more modest occasional style of Britten's choral music came a year later in *Cantata misericordium*, commissioned for the centenary of the International Red Cross. The string quartet component, the bass-tenor duo (Pears and Fischer-Dieskau in the early performances and recording) and the Latin text recall the grander work. But the scale is more suited to the swift telling of the simple and relevant tale of the Good Samaritan. A mixture of harp and piano brilliantly characterizes the spine-chilling anxiety of the baritone Traveller before he is attacked, and the subsequent focus on the Samaritan (the priest and Levite are chorally described rather than vocally personified) is dramatically apt for the moral ('you now know who your neighbour is: go and do likewise') without the point being laboured.

7. FURTHER TRAVELS, 1963–9. Britten's 50th birthday year was marked by a number of events, including a visit to Moscow, a book of tributes from friends (Gishford, C1963), a Prom concert (12 September 1963) at which he conducted the *Sinfonia da Requiem*, the *Spring Symphony* and the first performance in Britain of *Cantata misericordium*, and on the birthday itself a concert performance of *Gloriana*. In a public tribute Hans Keller proclaimed him 'the greatest composer alive', greater even than Stravinsky (*Music and Musicians*, xii/3, 1963–4, p.13). There was another side to this institutionalization. Musical taste in Britain, long starved of avant-garde stimulation, insulated even from modernism, was now



9. Britten rehearsing his Cello Sonata with Mstislav Rostropovich, July 1961



10. Benjamin Britten playing the shō, Tokyo, February 1956

moving on owing to radical changes by the new BBC Controller of Music, William Glock, and a new generation of composers such as Peter Maxwell Davies, Harrison Birtwistle and Cornelius Cardew. The general audience was as usual accepting of merely a few pieces that had crept into the repertory, a situation exacerbated rather than relieved by the success of the *War Requiem*. Having worked to gain the position that Vaughan Williams had held, Britten was made doubly insecure by the isolation of preeminence. Accordingly he set out on new paths somewhat unheralded.

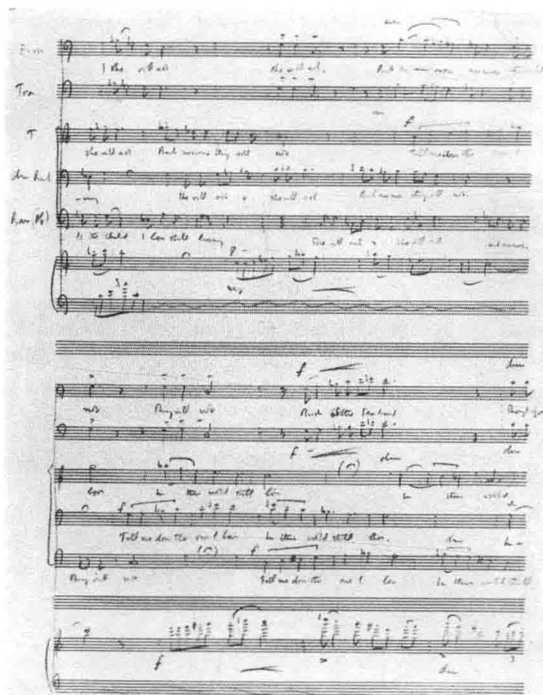
First came a return to the grand, purely orchestral statement not heard from him since *Sinfonia da Requiem*. The Symphony for Cello and Orchestra, completed early in May 1963, was part of the series of works for Rostropovich. Referred to by its composer during composition as a sinfonia concertante, it proceeds, in spite of the opening dark flourishes that appear to herald a conventional concerto arrangement, as a discourse between equal forces, the soloist democratically exchanging roles with the orchestral basses at the recapitulation of the extensive and regularly proportioned sonata-form first movement. The dark, furtive-sounding Scherzo is followed by an Adagio that connects to the last movement and is strongly related to it. The year closed with a more intimate instrumental work, *Nocturnal after John Dowland*, for Julian Bream, whose interpretations of Dowland songs with Pears had become justly celebrated. Writing for the virtuoso guitar rather than the accompanimental lute, and adopting the strategy of the earlier *Lachrymae*, Britten allows the theme, the song *Come, heavy sleep*, to emerge in Dowland's own accompaniment only after eight insomniac variations (the last a ground-bass treatment of a detail from Dowland's accompaniment) have succeeded each other without ever achieving the final repetition of the second strain, whose curtailed presentation lends a witty and moving air to the conclusion.

Meanwhile, there was the long-postponed *Sumidagawa* to face. For the purpose, Britten, Pears and entourage (Graham as stage director and Holst as amanuensis) took an unusual six-week working vacation in Venice. The conception belonged to the visit to Japan eight years earlier, when Plomer had recommended that Britten see all forms of Japanese theatre, but particularly the *nō*. Although his initial reaction was of embarrassed amusement at the stylized acting, he soon became entranced by the story of a distraught mother searching for her lost child, went to see it again, and procured a translation of the *Sumidagawa* of the early 15th-century dramatist Jūrō Motomasa. He later visited the ***kabuki*** theatre, enjoyed *shamisen* songs at a geisha evening and heard the ***gagaku*** orchestra whose sounds were to reverberate in *Curlew River*. The principal *nō* characteristic of limiting expressivity in acting and presentation in search of a more profound underlying truth that springs from its stylization resonated with Britten's own training, and its all-male cast appealed to a gender identification intensified by upbringing and sexual orientation. Plomer and Britten initially planned an operatic translation of the original, presumably with musical imitation ('oh, to find some equivalent to those extraordinary noises the Japanese musicians made!': Cooke, D1998, p.141). In April 1959, however, came a change of heart: not a *nō* pastiche ('which, however well done, would seem false and thin') but a medieval church drama set in pre-conquest East Anglia. It was to be a Christian work, with 'Kyrie eleison' replacing 'Amida Buddha': in 1963 Britten finally identified himself as 'a dedicated Christian' (see Carpenter, 421)

In *Curlew River* Britten made a radical attempt to return Western music to its melodic origins (before the disease of harmony germed, as it were). A plainchant hymn, *Te lucis ante terminum*, provides the melodic fount (and, typically, the outer frame), its intervals extended to include the augmented 4th for the cry of the curlew and of the protesting Madwoman. The resonant acoustic works with the plainchant-inspired lines, already blurred by the heterophonic technique, emphasized here to a new degree, to create a new kind of 'harmony' more like the bright but kaleidoscopic hues of stained glass, with similar iridescence. Characterization is by single instrumental colours – the Ferryman his active horn, the Traveller a double-stopped double bass, the Madwoman a flute, imitating her extraordinary vocal line with its heavy portamento. The organ (imitating the *shō*) pours cold water on the ensemble; the harp injects its prismatic detail; and the percussion suggests otherness, whether exotic or historical. A disciplined ensemble of actor-singers and instrumentalists in monks' habits – three of them assuming the masks of the main characters in a ritual robing – performs, without conductor, from a score with special notational features to promote synchronization. The audience is mesmerized by an hour's-worth of radical renovation which opens out into time unaccounted for or differently measured. It is a 'parable' about various Christian themes – charity, the afterlife – but the focus is on the visionary Madwoman, one of Britten's few really

sympathetic portrayals of women, sung by Pears in the original.

1964 was marked by other innovations in Britten's life. He parted company with his longtime publishers, Boosey & Hawkes; the literary publishers Faber & Faber founded Faber Music for him, with Donald Mitchell its head. Rosamund Strode entered the Aldeburgh household as Britten's music assistant, replacing her friend and mentor Imogen Holst (who continued to be involved with the festival). In July Britten flew to Colorado to receive the first Aspen Award for an outstanding contribution to 'the advancement of the humanities'. In his acceptance speech, later published, he encapsulated his views about the relation of the composer to society, and about his own needs. 'I want my music to be of use to people, to please them ... my music now has its roots, in where I live and work. And I only came to realise that in California in 1941' (Britten, 1964, pp.21–2). Later in the year, Britten reported to Plomer that his doctors had ordered rest, and that he and Pears would take 1965 off, beginning with a lengthy trip to India with the Hesses. He nevertheless composed the first of the three cello suites before the New Year (having earlier written cadenzas to Haydn's Cello Concerto in C for Rostropovich). Soon after his return from India, in March, he was awarded the Order of Merit (in place of T.S. Eliot who had recently died); this was the highest possible British honour (Vaughan Williams was the last musician to belong among the 24 most eminent living citizens personally appointed by the queen).



11. Autograph sketch ('On the river bank') from Britten's church parable 'Curlew River', composed 1964

Composition continued in the 'sabbatical' year. The Indian holiday saw the completion of *Gemini Variations*, 12 variations and a fugue on a theme by Kodály written for Hungarian prodigy twins, Zoltán and Gabriel Jeney, who between them covered the flute, violin and piano and could accordingly change instruments between variations and during the final fugue. The following month produced a work in complete contrast – the bleak *Songs and Proverbs of William Blake*, inspired by Fischer-Dieskau's darkly coloured voice and extraordinary musicianship as well as Britten's most personal concerns. The cycle, a continuous one, interleaves a ritornello-like setting of the seven proverbs with seven songs that paint an increasingly sombre picture of human existence. Musically, the construction depends on a 12-note series arranged in three four-note segments, and only achieved as a melodic statement by the voice in Proverb VII to suitable words: 'To see the World in a grain of sand'. Most remarkable is the powerful setting of Blake's insight into the processing of anger, *A Poison Tree*. Britten, who must surely have known the truth of Blake's words while spectacularly failing to act on them, at least in the Aldeburgh situation, uses a 12-note vocal melody closely related to the original set. It comes readily enough round to a cadence on E♭ minor on its return to the first note in the initial 'healthy' statement ('I told my wrath, my wrath did end'), but then develops, with the help of inversion in the bass line (symbolizing the internalization process), into a terrifyingly effective and highly dissonant contrapuntal build-up ending in the hollow chordal triumph (over the inevitable E♭ pedal) of the death of the foe. There is no mild consolation of the kind offered in *Winter Words* in the prospect of, or longing for, nescience. The all-too-knowing subject is revealed in full frailty – a portrait (from a composer so often connected merely with 'innocence') all the more remarkable for its unblinking honesty and bleak integrity.



12. Benjamin Britten conducting, 1964

At another point in the 'sabbatical', Britten was tempted by a commission into writing a didactic work celebrating

the 20th anniversary of the United Nations – it was performed in New York, Paris and London on the very day, 24 October 1965. *Voices for Today* is an unaccompanied choral work (with ad libitum organ part) for large mixed chorus with a smaller chorus of boys, or boys and girls. It begins sententiously though quietly with an anthology of positive thoughts from the world's great thinkers and poets – all of them noticeably male – before opening out into a setting of Virgil's fourth Eclogue. Shorn of its pagan specifics this becomes an address to a Christ-like boy figure, the harbinger of a new pastoral life of plenty and peace. So much high-mindedness somehow dampened the musical response. A more robust expression of Britten's musical character comes out in the Pushkin cycle, *The Poet's Echo*, written for the excitingly dramatic voice of Galina Vishnevskaya and first performed by her on 2 December 1965 with Rostropovich accompanying.

Britten had written to Plomer about an idea for 'another opera in the same style' less than a month after *Curlew River's* first performance. *The Burning Fiery Furnace* predictably replaced Japanese sources with story from the book of *Daniel*. Three young Israelites, Ananias, Misael and Azarias, attempt to deal with the favours and demands of Nebuchadnezzar and the jealousy of his astrologer and people. A crisis around naming (the trio are forced to accept the Babylonian names Shadrach, Meshach and Abednego) makes this a parable of identity and difference. The luxury of Babylon, indicated by the dancing boys' 'cabaret' as well as the increased opulence of the scoring, can be understood as a reflection of the 'never-had-it-so-good' Britain of the Macmillan era and its anti-Semitism related to the growing anti-immigrant racism of the time. The identity politics may obliquely refer to the 'coming out' process for the homosexual (Hindley, E1992), but it is quite likely that Britten himself supported the literal Christian parable of faith. He devised a charmingly literal pun by emphasizing the interval of the 4th to mirror the appearance of the fourth figure in the furnace, the Angel (many such felicities are detailed by Evans, C1979, pp.480–89). The score is a little slow to get off the ground but reaches a cold and sinister brilliance with the march and hymn in praise of the heathen idol, answered by the four cool voices from the furnace. The extra brass and percussion, with more extrovert musical gestures (the alto trombone's brazen portamentos), effect the move to the Middle East from the Far East of the dramatic form, a collapsing of distinctions characteristic of orientalism.

Two fairly slight works intervened before the third and final church parable. *The Golden Vanity*, a 'vaudeville' with a libretto by Colin Graham, the dedicated stage director of the church operas, takes a folksong (one Vaughan Williams himself had set) as the basis for what has been described as a children's *Billy Budd* owing to the relation between the perfidious sea captain and his gallant cabin boy. It was written (in August 1966) for the Vienna Boys' Choir, who performed it at the 1967 Aldeburgh Festival. *Hankin Booby* is a salty little folk dance for wind and drums, originally written for the opening concert of the Queen Elizabeth Hall, London, and later incorporated into the Suite on English Folk Tunes. But a concert hall closer to home occupied much energy during this period. The Maltings at Snape had been discovered by Stephen Reiss, manager of the festival, as an available space to improve on the now-outgrown Aldeburgh facilities. The way Britten threw himself into this project, cajoling and demanding by turns, shows not only how much he wanted to be able to mount his larger works, both instrumental and operatic, at the festival but also how very seriously he took himself and his position in British culture by this time (Carpenter, 454–8, 468–70, 472–5). The Maltings concert hall was opened on 2 June 1967 by the Queen, and the initial concert included Britten's arrangement of the national anthem and his specially composed overture, *The Building of the House*, with its (optional) choral setting of the Elizabethan metrical version of Psalm cxxvii, 'Except the Lord the house doth make'. The Cello Suite no.2 occupied Britten during the summer.

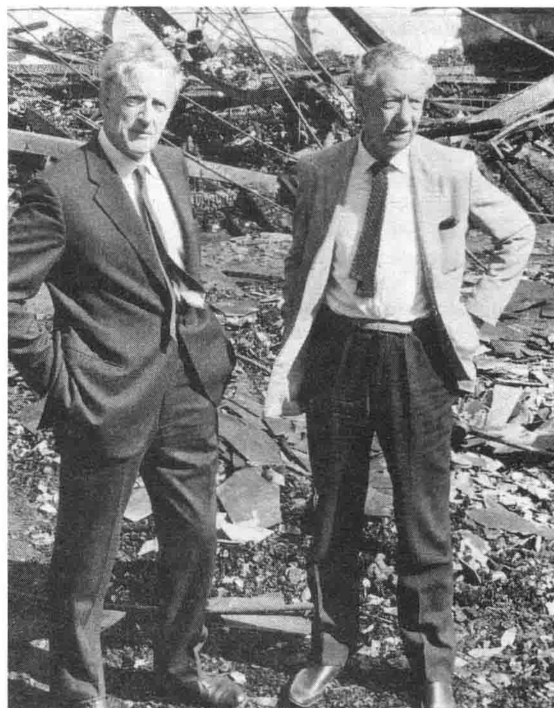
The Prodigal Son is the least immediately appealing of the church parable triptych, but inside its purposely reticent interior is a significant return to the issues of patriarchy and authority. By assigning the viola to the title figure, moreover, the composer indicated his personal identification. A warm baritone Father, lyrically extolling the virtues of husbandry with Britten's favourite alto flute as accompaniment, signals a reconciliation with the patriarchy that is as unexpected dramatically as the rooted B♭ triads are musically unusual in the melodically orientated music of the church parables. But an interpretation at one level leads to a contradiction at the next. The frame is broken by the Abbot's being in mufti and notably failing to present his religious credentials ('you people . . . do not think I bid you kneel and pray'); he is a home wrecker ('see how I break it up') who insinuates himself as the *alter ego* of the younger son. The similarity with Quint has often been noted. The temptations (of wine, the flesh and gambling) are cleverly presented by a distant boys' choir – Britten's own idea – so that the Tempter can mediate them in extraordinary Sprechstimme with glissando harmonics on the double bass. That these temptations are not too musically alluring should not be surprising: Britten's idea of sin can never have involved bars, bath-houses, casinos or other material delights. No wonder they are overshadowed by the accelerating march home, in which the various instrumental strands suggest the coming together of a fragmented existence, ending in the radiant B♭ of the father's acceptance. But the listener is also left to wonder if those B♭ chords are not too restricting and binding, as alien as the Tempter himself. Auden's warning to Britten about the dangers of building a warm nest of love for himself seems appropriate to invoke.

On returning in February 1968 from Venice, where much of the opera was completed, Britten contracted infective endocarditis, which postponed its completion until April. The Maltings enabled the festival to be extended, and after the summer performances Britten settled down to recording projects there, including Schubert songs with Pears, the Brandenburg concertos, English string music and two LPs of Percy Grainger, culminating in early 1969 with a televised *Peter Grimes*. During the same period he wrote *Children's Crusade* for the 50th anniversary of the Save the Children Fund. The down-to-earth style and impersonal tone of Brecht's *Kinderkreuzzug*, a ballad about the death of a wandering band of children in the war-torn Poland of 1939, allowed Britten's anger to surface. The manipulations of a 12-note row appear to symbolize, here as elsewhere, the dying civilization of Europe, reflected through the fate of the children and their dog, whose death ends 'a very grisly

piece' (as Britten himself called it) on an unsentimental note. This was shortly succeeded by one of the grimmest of the song cycles, *Who are these Children?*. The 12 songs are settings of 'lyrics, rhymes and riddles' by William Soutar (1898–1943), the caustic Scottish invalid poet. The riddles and rhymes in Scottish dialect, portraying the relatively carefree life of the 'natural' boy, as it were, are interleaved with settings of English poems depicting the cruelty of modern civilization in terms of irony and sheer pain. Commentators have invoked the Donne Sonnets to characterize the relentless accompanimental figuration of *Slaughter*; the background to the title song is a 1941 photograph of children in a bombed village staring uncomprehendingly at a fox-hunting party riding through; and the actual pitches of the wartime air-raid siren are used as an ostinato in *The Children*, a poem written in response to bombing in the Spanish Civil War (Johnson, in Palmer, D1984, p.305). The last song, to a dialect poem about the feeling of an oak, brings to reality in the 'natural' cycle the foreboding of the first 'English' poem, 'Nightmare'. It is an uncompromising vision ending with the much-repeated word 'doun' (signifying 'the end of everything', Britten told Johnson). Some relief came between these works in the lucid C major music Britten composed for one of his favourite instruments and performers: the Suite for Harp was the first of a number of pieces for Osian Ellis, a valued collaborator and alternative accompanist for Pears, and its final variations on the Welsh hymn tune 'Saint Denio' constitute a special compliment to his and the harp's nationality.

The decade ended in flames with the dramatic conflagration of the Maltings concert hall on the first night of the festival, Saturday 7 June 1969. Britten's calm and practical nature excelled in such circumstances, and his leadership ensured that the festival programme continued. Served by an able administration and local builders, rebuilding with improvements forged ahead in time for the 1970 festival. There were other less flammable but perhaps more indicative disappointments about the decade. Two shelved opera projects that came to a head between 1963 and 1965, *King Lear* and *Anna Karenina*, both scotched because of premature press reports, show that Britten was beginning to accept his limitations. In returning to social protest in connection with boyhood at the end of the 1960s, he was all but announcing that his obsessions were what made him function. He could not entirely adopt the 'universal' voice expected of the 'classical music' composer, however much he had tried in the *War Requiem* to do so. To his credit he knew that, but could not be absolutely explicit about his private obsessions to the extent of their losing resonance for other human beings of his class and culture.

8. Final testaments, 1970–76. Britten was no fan of television: he did not own a set until Decca gave him one for his 60th birthday. But with the Maltings available, he determined around 1968 to go ahead with a television opera on a more obscure Henry James ghost story which for him had 'much the same quality as the *Screw*' (Carpenter, 508). *Owen Wingrave*, completed in August 1970, recorded in November and broadcast simultaneously in Europe and America in May 1971, is at one level a final testament on pacifism. The hero, scion of a military family, determines not to embark on an army career; disinherited as a result, he is goaded by his financée's taunt of cowardice into being locked into the haunted



13. Benjamin Britten and Peter Pears at the Maltings, Snape, 8 June 1969, the day after the concert hall had been destroyed by fire

room of the family mansion. On unlocking the door in remorse, she discovers him dead. The opera places great condemnatory weight on tradition and the family, the power of which is maintained in the almost complete absence of male authority (an old general totters through his expected gestures) by three women portrayed with unmitigated hostility in both music and television image as shoring up the patriarchy; we are barely invited to sympathize with any of them. 'The massive audience was a wonderful opportunity for Britten to make his personal statement about war and the empty glory of heroism, in the context of the Vietnam War and the shooting of students . . . on Kent [State University] campus' (Graham, in Herbert, E1979, p.54). Given McClatchie's successful attempt (E1996) to show at another level how the discourse of homosexuality is displaced on to that of pacifism, the work may equally represent Britten's pessimism about gay militancy, which had been recently energized by the New York Stonewall Riots of 1969. Owen's determination to be true to himself in the face of the enemy – tradition and the family – leads to a classic 'coming out' scene that Britten, schooled in a discretionary age, could never have contemplated for himself. James cannot resist the irony of Owen's embracing peace only to die 'all the young soldier on the gained field', a point that Britten and Piper underscore (Owen's reaction to past military heroes, like his own ancestors, is to want to 'hang the lot'). Similarly, Britten and James send Owen literally back into his closet at the end of the opera, and kill him off as well: at least he has found 'peace'. Musically this happens in one of Britten's most celebrated arias not only accompanied by diatonic triads (like the 'interview' scene in *Billy Budd*) but also given an overlay of gamelan music – the kind that in *The Prince of the Pagodas* signifies at best utopianism or nescience, at worst polymorphous

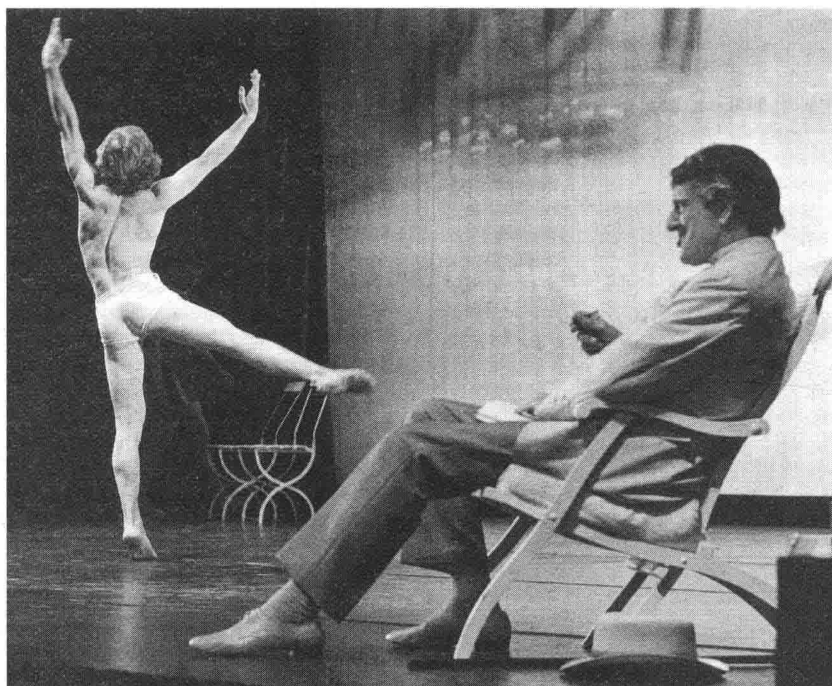
perversity, definitely not erotic allure. Britten's musical irony, in which each level peeled away reveals a further one beyond, extends to a critique of his own exoticism. The Wingrave family portraits are heralded by a pseudo-gamelan flourish with a militaristic tattoo on the drums; it opens the opera and recurs whenever they loom. The almost inaudible pitches, however, consist of one of the several 12-note collections of the opera, one that notably provides the diminished intervals that consign the Wingraves to the obsolescent and evil European past. Britten once compared Balinese music to Schoenberg in terms of complication, but mapping the one onto the other was to commit a meaningful kind of sacrilege: it undermines any attempt to think of signs as stable in his music and supports a pessimistic reading. Self-determination is a chimera, the opera seems to say, for there is always some ghost to disturb the perfect dénouement. Just as the pacifist can fight militarism only in its own terms (and lose in those terms), so the problem of the homosexual is to escape the history of sexuality into a new life without replicating the old 'straight' order, something understandably inconceivable to Britten. As in *Peter Grimes*, Britten appears instinctively to have anticipated an argument that would take queer theorists a decade or more to articulate. This opera may seem to preach, but it repays study as the testament of a man resigned to the way things are but nevertheless continuing to protest.

The 1970 Aldeburgh Festival was marked not only by the attendance of the Queen for the reopening of the Maltings but also by an article in *The Observer* (7 June), 'At the Court of Benjamin Britten'. This put a name to the atmosphere typified architecturally by the extraordinary aperture on the side of the auditorium in which Britten, Pears and Imogen Holst would appear as icons to be worshipped and as judges of all that took place. Britten seemed to be losing his draw, his music gleefully seen as increasingly 'thin' by cognoscenti, the working conditions alienating performers, Aldeburgh politics becoming extra-Byzantine and the Russians failing to turn up because of political problems of their own. The pointless game of Tippett versus Britten seemed to be going in Tippett's favour. Not unexpectedly, Britten retired further into the Suffolk countryside, taking a house at Horham to escape Aldeburgh's increasing aircraft noise. In the following summer, Britten and Pears, full of ambitious ideas for the expansion of the Maltings into a full-scale arts centre and music school, clashed with the long-suffering festival manager, Stephen Reiss, in a deplorable manner that led to his resignation. The first three months of 1971 nevertheless saw the completion of two new works. Canticle IV, *Journey of the Magi*, a slightly detached and interior setting of the uneasy T.S. Eliot poem about death-in-birth and the difficulty of change, was written for the three singers, James Bowman, Pears and John Shirley-Quirk, who were to be principals in the next opera, already then in the planning stage. The third and most passionate Cello Suite incorporates four Russian themes, three folksongs arranged by Tchaikovsky and the moving *Kontakion* (Hymn for the Dead) which, as in earlier Britten solo works, are offered in their plain forms only at the end. It marks the culmination of a body of work inspired by Rostropovich's rich and romantic performance of the Bach unaccompanied suites.

In September 1970 Britten asked Myfanwy Piper to write a libretto for an opera on Thomas Mann's novella *Death in Venice*, an idea he had entertained for some time. The project moved forward at an unusually deliberate pace for Britten, and was not thrown off the rails by advance publicity, or even by the need to do something about the cardiac deterioration his doctor diagnosed in August 1972. The composer was both determined and 'desperately keen to make it the best thing I have ever done' (Carpenter, 534). The composition sketch was finished by Christmas 1972, the scoring early the following spring. Britten's need to complete the work is understandable because it views the great themes of his music, from a fundamentally different and freshly revealing viewpoint. Aschenbach the writer's relation to a handsome young boy, Tadzio, is created entirely in his imagination through the play of bodily form, motion, gesture and sound. His obsession is reflected by dense motivic allusion and serial manipulation in the music, and the beauty of Tadzio appropriately represented by dance and the bright ring of Balinese-inspired sounds. A particularly brilliant decision was the assignment to a single singer of the seven Hermes-like characters who stage Aschenbach's journey towards death – or is it transfiguration? This has led critics into interpreting the work as a parable of artistic endeavour, hinging on the need for balance between Dionysian urges and Apollonian regulation along the lines of Mann's response to Nietzsche's theory of art.

But two facts have to be recognized before the critic can dispense with sex in favour of metaphysics: one is the cry wrung from Aschenbach at the end of Act 1 ('I – love you'), the other (elegantly outlined by Travis, E1987, pp.132–3) that the notes accompanying the tortured 12-note monologue in which Aschenbach laments his creative impotence at the opening of the opera resolve into the 'Tristan chord', with a two-octave upward displacement of its tenor note B. The E–F tensions of Act 1 can also be seen to be derived from Wagner's opening melodic gesture. Sex and sexuality cannot, then, be spirited away but are presented along Nietzsche's inclusive model as reaching to the highest peaks of the intellect, not opposed to it. Further, the discourse Mann presents and Britten develops with Hellenic references – the Games of Apollo and The Dream – belongs to an older order of same-sex relations than 19th-century homosexuality, that of Greek pederasty, which embraces the entire history and condition of culture in the West. Imbuing the image of Tadzio with the sounds of Bali, moreover, took Mann's discourse a stage further, elaborating on his suggestion of the Asiatic origins of the libidinous cult of Dionysus, and also of the cholera carried by the sirocco. This was dramatically apt, since the mind-driven Aschenbach through whom we perceive both Venice and Tadzio would be culturally conditioned to project them both in terms of the exotic, that which is Other. This Asian-derived music, then, opens up the meanings of the opera to embrace the European philosophical discourse of Self and Other, and in turn to invoke the West's insatiable appetite for colonization – the same patterns of domination being apparent here as in classical pederasty. These are some of the themes of this multifarious and magnificient work, at one level a 'musical autobiography' (Carpenter, 554), at another an engagement with postwar, post-colonial Britain and the culture of the West.

After the completion of the opera, and celebrations of events with personal friends, Britten went into hospital



14. Scene from the original production of Britten's 'Death in Venice' at the Maltings, Snape, 1973, with Peter Pears as Aschenbach and Robert Huguenin as Tadzio

on 6 April 1973, and underwent an operation on 7 May to replace a failing heart valve. The operation was successful, but he suffered a slight stroke which affected his right hand, and the results were ultimately disappointing. Convalescence did not go smoothly and Britten felt unable to compose, perhaps for the first time. 60th birthday celebrations in November were held without his participation. Rostropovich visited in January 1974 to play the Cello Suite no.3 to Britten, who made some revisions. A little later Donald Mitchell interested him in revising the String Quartet in D (1931) for publication by Faber Music. At the National Heart Hospital where the operation was done, Britten became friendly with a senior sister, Rita Thomson, who went to Aldeburgh that Easter to look after him and stayed for the rest of his life. He improved notably under her care and began slowly to face serious work again, revising *Paul Bunyan*, some numbers of which had been given at the 1974 Aldeburgh Festival.

The first new work, completed in July that year, was Canticle V, *The Death of Saint Narcissus*. The setting of a dense and complicated early poem of T.S. Eliot, it was written for Pears to the accompaniment of Ellis's harp, a poignant reminder that the composer's accompanying days were past – but not the imagination that could create the beautiful, damaged 'dancer before God' in so few and eloquent strokes, faintly recalling the erotic intensity of *Les illuminations*. A projected Christmas opera along the lines of *Noye's Fludde* never progressed beyond sketches, but while staying with Margaret Hesse at Wolfsgarten, he began the Suite on English Folk Tunes, and completed it in November. Its subtitle, 'A time there was. . .' comes from the Hardy poem, 'Before Life and After', that closes *Winter Words*, and the work, undertaken as a frame for *Hankin Booby* (1966), provides an elegant and nostalgic farewell to the folk and traditional music from which Britten had drawn so much; it was 'lovingly and reverently dedicated to the memory of Percy Grainger', with whom he identified as against the other English folksong composer-collectors. Another work recalling the brilliance of Britten's writing for unaccompanied chorus followed almost immediately. *Sacred and Profane*, written for Pears's Wilbye Consort and completed in January 1975, takes eight medieval lyrics and sets them with a breathtaking directness and artful simplicity. Most moving in their intensity are the two laments for Christ on the cross, but good humour is not lacking, especially in the final song, which not only catalogues the attributes of death and decay with verve but ends on a suitably defiant note. The delight that Britten took in modifying simple strophic shapes in setting these medieval poems also provides enormous pleasure in *A Birthday Hansel*, a short cycle of Burns poems for high voice and harp written at the request of Queen Elizabeth for her mother's 75th birthday (4 August 1975); completed in March, they were performed for the Queen Mother by Pears and Ellis the following January.

These three works were in a sense a final tribute to the musicianship and voice of Peter Pears, who was kept away from Aldeburgh for extended periods during Britten's illness. In autumn 1974 he was in New York for the Metropolitan Opera production of *Death in Venice* and during this period Britten, after hearing a broadcast of their last British recital in 1972, put down in writing all that Pears's voice, personality and artistry had meant to him: their exchange of letters is deeply expressive of their remarkable partnership, unparalleled in 20th-century music (for the texts, see Carpenter, 568–9).

At the 1975 festival, Janet Baker sang Berlioz's cycle *Nuits d'été*, and Britten decided to compose something for her on verse from Robert Lowell's free translation of Racine's *Phèdre*. An opera being now beyond his physical powers, he wrote a dramatic cantata in Handelian form, in which Phaedra addresses other characters (Aphrodite, Hippolytus, Oenone, Theseus) in discrete arias and recitatives, the latter accompanied by the traditional

continuo instruments, harpsichord and cello. There is no glorification of Hippolytus in *Phaedra*, merely a 'thin' *presto* depiction of Phaedra's obsession, with Racinian irony (see Palmer, D1984, p.410). Theseus is more beautifully outlined in a sweeping Apollonian A major theme (in key and opening gesture it recalls Theseus's celebratory theme in Act 3 of *A Midsummer Night's Dream*). But more glorious still is the dénouement, in steadily rising ten-part string chords, an unusual sonority for Britten, in which the sexual outlaw, having made her forthright confession, finds nobility, peace and purity in an almost unsullied C major; sweet, fleeting, reminiscences of her life flicker as she dies and her spirit ascends in an apotheosis of muted string diatonic chord clusters rising through two octaves over the expiring pedal C.

Hans Keller, to whom Britten dedicated his last major work, the String Quartet no.3, wrote that here the composer had taken 'that decisive step beyond – into the Mozartian realm of the instrumental purification of opera' (Herbert, E1979, p.xv). Another way of putting that without endorsing the genre over the substance is to say that there is really no music of Britten's that fails to render meanings. Owing to his eternal seeking and questioning and the ambiguity with which he managed to imbue the common musical symbols of his tradition, those meanings are rarely simple. Quotations from *Death in Venice* occur in the recitative introduction to the passacaglia finale, appropriately sketched on a last visit to Venice in November 1975, and allusions to the opera are made in various ways throughout. The agenda probably includes the redemption or transfiguration of Aschenbach, with whom the composer clearly identified, to whose E major both first and last movements reach. But the most complete tonal resolution, on Britten's 'own' C major, occurs in the enigmatic central movement of the five, 'Solo'; and the end, when it arrives, not only comes 'with a question', as Britten put it, but draws attention both to the arbitrary nature of closure (in art as in life) and in retrospect to the more complete closures earlier on (see Rupprecht, in Cooke, D1999, p.258). Whatever the interpretation, few listeners will doubt that this is as profound a work as anything Britten wrote.

It is nevertheless appropriate that his last complete work, finished in August 1976, was the unpretentious and cheerful *Welcome Ode*, written for a local occasion – a visit of the Queen Mother to Ipswich – and designed for 'young people's chorus and orchestra'. As Evans pointed out (D1979, p.292), the development of instrumental teaching and growth of youth orchestras in Britain made it possible for Britten to demand a good deal, and it is fitting that his mission as a composer should have ended not with the high-flown quartet but this straightforward and unpatronizing gesture to the children he loved so much. In fact, work had become increasingly difficult during 1976, and was made up largely of what he might at other times have called 'chores' – a *Tema 'Sacher'* that Rostropovich could play for the 70th birthday of Paul Sacher, an arrangement for viola and string orchestra of *Lachrymae* and some folksong arrangements for Pears and Ellis. In July he started on a project to mark Rostropovich's first season with the National SO in Washington, DC, a cantata setting of the poem Edith Sitwell had dedicated to him, 'Praise we Great Men'. The work remained incomplete, reaching a performable state only through the efforts of Colin Matthews, the young composer who had assisted with the scoring of *Death in Venice* and had become more intimately involved in Britten's composing as the older composer became increasingly infirm.

During the 1976 Aldeburgh Festival, in which the revised *Paul Bunyan* was staged and *Phaedra* made a deeply emotional impact, Britten was awarded a life peerage. Plenty of musicians had received knighthoods but none a peerage; according to Rosamund Strode, 'Ben didn't mind about himself in the least. He just felt it was marvellous for music' (Carpenter, 580). Others have viewed his acceptance with puzzlement or irony: but it seems entirely characteristic of the man who wanted so much to belong to the society he thought he didn't fit into. By this time he was desperately ill, and even took communion from a bishop who visited. On his birthday in November he took leave of his closest friends, and during the night of 3–4 December he died in the arms of Peter Pears.

9. Reception, influence, significance. After Britten's death there was no appreciable lapse of interest in his music; its audience rather increased during the last quarter of the 20th century. Perhaps the tide that swept away serialism, atonality and most forms of musical modernism and brought in neo-Romanticism, minimalism and other modes of expression involved with tonality carried with it renewed interest in composers who had been out of step with the times. Britten's 12-note manipulations could now be seen as retaliatory and subversive rather than as conciliatory and accommodating. His instinct for success, some would observe, had put him ultimately on the winning side. A simpler idea would be that his music is very good, and quality is irresistible. To maintain this as true (difficult in a postmodern environment) leads to the question 'how good?' and to unseemly comparisons. It is enough to note that Britten turned out to be more than the 'local Shostakovich' of Thomson's 1940s taunt – accurate to the extent that Britten was indeed to the UK what Shostakovich was to the USSR, and that he made an increasing issue out of locality. But to set Britten against the modernist 'giants' of the previous generation is as pointless as comparing him with innovatory popular musicians of a younger generation who reached a far wider audience still. Like most remarkable composers he was inimitable, possessed of a distinctive voice which renovated every aspect of the classical tonal tradition in which he worked, a voice and sound too dangerous to imitate.

The extent of his influence might nevertheless be taken up as an indication of his stature. Probably no subsequent British composer can have been entirely unaffected by his life and work, if not at a musical then at an organizational and operational level. He is a key figure in the growth of British musical culture in the second half of the 20th century, and his effect on everything from opera to the revitalization of music education is hard to overestimate. More formal homage came from composers everywhere as Britten's life drew on.

Britten reception, scholarship and criticism provides an avenue for exploring signs of his ultimate valuation. His financial success made possible the founding of several monuments to him and Pears in the Aldeburgh area, including a well-staffed library at the Red House where the autographs, sketches and papers are kept. A team of scholars headed by Donald Mitchell (Britten's musical

executor) has produced an enormous amount of documentary and musical material as well as critical insight in a very short time. In some cases, as in Mitchell's sensitive musico-biographical sketch accompanying *Letters from a Life*, the level of critical thought has been high; but on the whole the tone has (almost inevitably) been both laudatory and protective. Into this world the arrival of the professional biographer, Humphrey Carpenter, came as a cold shower. His unfettered account of Britten's life produced a recognizable human being with a psychological profile in which anger, cruelty and evasion figured large (and in which Pears often appears as Svengalian); he also revealed details about Britten's love of adolescent boys which some had thought unmentionable. Possibly his concern to reveal Britten's pathology meant that he rarely looked beyond the psychological traits towards their grounding in social causes and conditioning; and Auden's famous diagnosis and prescription (*Letters*, 1015–16) figured large in his interpretation, especially in dealing with the music. At a polar opposite to this approach, musical analysis had been prominent in Britten criticism from the start (as represented by the distinguished work of Stein and Keller, for example). Peter Evans's analytical study (D1979) was the first major, single-author book on Britten's entire output to appear. Arnold Whittall, whose earlier work focussed heavily on 'extended tonality' but later took a broader view of analysis and ventured beyond its pure application into genre criticism, has continued this tradition, and in the 1990s North American theorists began to engage interestingly with Britten's music. An encouraging sign is the appearance of a younger generation of writers with new and sometimes interesting viewpoints (several are represented in Cooke, D1999).

Britten's canonical status has never been unassailable, and there have always been resistances to the personal nature of his achievement. As he grew older he became on the one hand more 'English' and on the other more committed to Asian musics, neither of which has won him praise from British music critics anxious for wider European viability for the national artistic product, scornful of the thinness of his melody-orientated music and perhaps uneasy about its religious overtones, strange brand of exoticism and political affiliations. Criticism by Paul Griffiths (D1991) and Robin Holloway (D1992) points in the one case regretfully to Britten's retreat from European eclecticism into cosy provincialism and in the other to a failure of musical nerve at important moments. Those unconcerned with questions of national identity may recognize what was gained in the move that disturbs Griffiths; the Wagnerian model conjured up usefully by Holloway to highlight Britten's institutional success, moreover, is hardly apt for a selfconscious figure of the mid-20th century, and many will share the feeling about both Britten and the Stravinsky of the 1920–50 period that the powerful emotional effect depends on the musical restraint. Dangerous enough was the Mahler connection, apparent in everything except the desire for totalization of the artistic experience, which Britten almost always successfully avoided.

He was in most respects an exceptionally aware composer; the areas in which that awareness failed are therefore all the more telling. Homosexual artists and thinkers have often shown great sensitivity to the oppression of women in patriarchal society. Britten made a gesture in this direction in Act 2 scene i of *Peter Grimes*, when Ellen is united musically with Auntie and her loose-living nieces in gender solidarity. The scene is an exception in Britten's output. Lucretia's sacrifice is overshadowed by reference to Christ's. A full half of the dramatic works (those in Herbert, E1979), include no women's voices or (like *Paul Bunyan* and *Death in Venice*) no significant female roles. *Gloriana* movingly portrays a woman's struggle with a traditionally male role; the Madwoman in *Curlew River*, arguably Britten's most touching female character, is sung by a man. This leaves the purposely ambivalent portrayal of the Governess in *The Turn of the Screw* as the chief contribution to gender variation in the operas (the fearsome group of female characters in *Owen Wingrave* would need special pleading under any circumstances). The musical depiction of Phaedra as ennobled rather than mad may be a last-minute reprieve, yet it is hard to avoid the conclusion that 'for the most part [Britten] confines his women to traditional roles and stereotypes, often identifying them with the society that restricts or even destroys his main characters' (McDonald, E1986, p.83). This limitation is perhaps the chief reason why claims for Britten's greatness need to be qualified. Compounding this limitation is the failure of 'such a champion of the oppressed ... to see the underlying connections among different kinds of oppression' (ibid., p.100).

An un-Forsterian lack of connection can also be discerned in Britten's appropriation of Asian music and drama. He did not identify with his sources (towards the Japanese he adopted a distinctly patronizing attitude); nor did he limit the uses to which they were put, which included traditionally exotic colouring, the projection of aberrant sexual desire and even the utopian portrayal of such things as 'peace', the Platonic perfection of Beauty and, inevitably, nescience. His status as a homosexual oppressed in his own culture can be argued as a mitigating circumstance: his 'Orientalism' – to apply Edward Said's critique, and his terminology, to this phenomenon – was not of the same kind as Durrell's or Flaubert's (see Brett, E1994). Britten's enclosing of his own meanings in the protective borrowed frame, and in *Curlew River* his appropriating aspects of Japanese *nō* that appealed to him while discarding the Buddhist elements that did not, may argue the opposite (Sheppard, in *Revealing Masks*, E. forthcoming). Such examples, rather than distancing Britten from the 'colonizing impulse', put him in collusion with it, placing him in line with the Elgar he would have despised as the inheritor of limited and unthinking attitudes to other peoples of the world even while he was admiring of, as well as benefiting financially and artistically from, their artistic prowess.

Issues of gender and race are the more important because Britten shines out as one of the few composers of the 20th century with claims to effective political and social engagement in other areas. His political commitment, begun under the tutelage of Auden and Isherwood and developed through contact with Forster and others, stems from a complicated sense of himself as a homosexual. Sensing the difficulties surrounding the place of the homosexual in society, and positioning himself so that his partnership with Pears, projected as 'normal', masked his paedophilia, Britten pursued a political agenda far removed from the liberal socialism of his predecessor Vaughan Williams. It was similarly rooted in the past, and involved 'a sense of disengagement from immediate

politics' that increased as Britten grew older (Carpenter, 486). Along the lines of interwar homosexual pacifist ideals, it placed personal relations above allegiance to institutions; it put the individual before society; it tended to show institutions such as the law, the military and the church as hypocritical, unjust or simply evil; it favoured erotic relations over marriage; it portrayed the patriarchal family as shallow and oppressive; it passionately argued justice for the victim and the victimized; and it presented the difficulty of homoerotic relations as a legacy of this society. Britten's assimilation into the British establishment, and his silence on contemporary issues, effectively camouflaged the devastating extent of this social and political critique in his works.

Two critical responses to the Other, or the marginal, have been discerned (see Champagne, *The Ethics of Marginality*, Minneapolis, 1995): the liberal humanist response, granting it greater subjectivity by trying to remake it in the image of the dominant or centre; and valorizing or privileging the marginality of the Other by making a resistant and transgressive use of the very lack at the centre that caused the construction of the margin. As a person compromised by his position in society, Britten nevertheless managed to cling to some semblance of the second view. 'All a poet can do is to warn', reads the *War Requiem* epigraph: but to warn, or do anything else, the poet has to be heard. It may be that North America taught Britten that to work for centrality at home would ultimately be more artistically and therefore politically effective than marginality abroad – as a means of articulating a message to society from that margin where Britten, at least, always imagined he lived. His old left friends like Slater and Auden were irritated to see him as a 'courtier', and gay politics, from which he distanced himself, have moved far beyond his nervous position. Yet one still needs to acknowledge his consistency and integrity in pursuing, sometimes to his friends' acute discomfort, a fairly incisive and certainly passionate line on pacifism and homosexuality in relation to subjectivity, nationality and the institutions of the capitalist democracy in which he lived. This line he maintained in his work rather than his life, where he acted out a role of charm and compliance laced with occasional brutality. The political stance is all the more remarkable because it barely exists anywhere else in art music outside avant-garde circles already too self-marginalized to offer any hope of serious intervention in the status quo. Further, it scores over the credo of the many later composers who, though openly gay, vow that homosexuality has nothing whatsoever to do with their music; they do not see it as a site from which to disrupt present notions of subjectivity and the organization of power and pleasure, as Britten demonstrably did.

Britten's artistic effort was an attempt to disrupt the centre that it occupied with the marginality that it expressed. If in life he was less discerning than Forster, his achievement as an artist makes interesting counterpoint with that of the novelist who, though he contributed a great deal in *A Passage to India* to the eventual downfall of the British Empire, never specifically addressed the persecution of his own kind until *Maurice*, which appeared posthumously. 'We are after all queer & left & conshies which is enough to put us, or make us put ourselves, outside the pale, apart from being artists as well', wrote Pears in 1963 to Britten, who in his public life predictably 'wanted to be just an absolutely normal person' (as reported by Reiss to Carpenter, 419–20, 445). It was Britten's achievement (reinforced rather than contradicted by Tippett) that British art music during his years of ascendancy came to embrace what was indelibly 'queer & left & conshie': and, instead of being instantly marginalized, it has travelled all over the world. There is no need to argue that in the process of assimilation Britten's music may have had some transformative effect; it is enough to note that, for anyone inclined to explore beyond its deceptively 'conservative' and desperately inviting surface, it offers not only a rigorous critique of the past but possibly also the vision of a differently organized reality for the future.

WORKS

STAGE

original works

dates are of first publication; earlier printed rehearsal editions are in GB-ALb and Lbl

Op.	*Title*	*Genre, acts*	*Composition*	*Libretto*	*First performance*	*Publication; autograph*
17	Paul Bunyan	operetta, prol, 2	1939–41	W.H. Auden	cond. H. Ross, New York, Columbia U., 5 May 1941	
	rev. version		1974–5		cond. S. Bedford, BBC, 1 Feb 1976; stage, cond. Bedford, Snape Maltings, 4 June 1976	vs 1978, fs 1993
33	Peter Grimes	op, prol, 3	1944–5	M. Slater, after G. Crabbe: *The Borough*	cond. Goodall, London, Sadler's Wells, 7 June 1945	vs 1945, study score 1963; *US-Wc*
37	The Rape of Lucretia	op, 2	1946; rev. 1947	R. Duncan, after A. Obey: *Le viol de Lucrèce*	cond. Ansermet, Glyndebourne, 12 July 1946	vs 1946, vs 1947 (rev. edn), study score 1958
39	Albert Herring	comic op, 3	1946–7	E. Crozier, after G. de Maupassant: *Le rosier de Madame Husson*	cond. Britten, Glyndebourne, 20 June 1947	vs 1948, study score 1970
45	The Little Sweep [Act 3 of Let's Make an Opera, op.45]	'an entertainment for young people'	1949	Crozier	cond. N. Del Mar, Aldeburgh, Jubilee Hall, 14 June 1949	vs 1950, study score 1965

Op.	*Title*	*Genre, acts*	*Composition*	*Libretto*	*First performance*	*Publication; autograph*
50	Billy Budd	op,4	1950–51	E.M. Forster and Crozier, after H. Melville	cond. Britten, London, CG, 1 Dec 1951	vs 1952
	rev. version	op, 2	1960		cond. Britten, BBC, 13 Nov 1960; stage, cond. Solti,. London, CG, 9 Jan 1964	vs 1961, study score 1985
53	Gloriana	op, 3	1952–3; rev. 1966	W. Plomer, after L. Strachey: *Elizabeth and Essex*	cond. Pritchard, London, CG, 8 June 1953	vs 1953, vs 1968 (rev. edn), study score 1990; *GB-Lbl*
54	The Turn of the Screw	op, prol, 2	1954	M. Piper, after H. James	cond. Britten, Venice, Fenice, 14 Sept 1954	vs 1955, study score 1966
57	The Prince of the Pagodas	ballet, 3	1955–6	J. Cranko	cond. Britten, London, CG, 1 Jan 1957	study score 1989
59	Noye's Fludde	1	1957–8	Chester miracle play	cond. Mackerras, Orford Church, 18 June 1958	vs 1958, fs 1959
64	A Midsummer Night's Dream	op, 3	1959–60	Britten and Pears, after W. Shakespeare	cond. Britten, Aldeburgh, Juilee Hall, 11 June 1960	vs 1960, study score 1962
71	Curlew River	church parable, 1	1964	Plomer, after J. Motomasa: *Sumidagawa*	dir. Britten, Orford Church, 12 June 1964	rehearsal score 1965, fs 1983
77	The Burning Fiery Furnace	church parable, 1	1965–6	Plomer, after Bible: *Daniel* i–iii	dir. Britten, Orford Church, 9 June 1966	rehearsal score 1968, fs 1983
78	The Golden Vanity	vaudeville for boys and pf	1966	C. Graham, after old Eng. ballad	Vienna Boys' Choir, dir. A. Neyder, Snape Maltings, 3 June 1967	1967
81	The Prodigal Son	church parable, 1	1967–8	Plomer, after Bible *Luke* xv.11–32	dir. Britten, Orford Church, 10 June 1968	rehearsal score 1971, fs 1986
85	Owen Wingrave	op, 2	1969–70	Piper, after James	cond. Britten, BBC TV, 16 May 1971; stage, cond. Bedford, London, CG, 10 May 1973	vs 1973, fs 1995
88	Death in Venice	op, 2	1971–3; rev. 1973–4	Piper, after T. Mann	cond. Bedford, Snape Maltings, 16 June 1973	vs 1975, fs 1979

realizations and completions

J. Gay: The Beggar's Opera, realized Britten (ballad op, 3, Gay, T. Guthrie), op.43, 1947–8; cond. Britten, Cambridge, Arts Theatre, 24 May 1948; vs (1949), study score (1997)

H. Purcell: Dido and Aeneas, z626, ed. Britten and I. Holst (op, 3, N. Tate), 1950–51, rev. 1958–9; cond. Britten, Hammersmith, Lyric, 1 May 1951; rev. version, cond. Britten, Drottningholm, 16 May 1962; vs (1960), fs (1961)

Purcell: The Fairy Queen, z629, ed. Pears, Britten and I. Holst (masque, after Shakespeare: *A Midsummer Night's Dream*), 1967; cond. Britten, Snape Maltings, 25 June 1967; vs (1970)

G. Holst: The Wandering Scholar, op.50, ed. Britten and I. Holst (chbr op, 1, C. Bax), ?1948–51; cond. I. Clayton, BBC, 5 Jan 1949; vs (1968)

INCIDENTAL MUSIC

film

recording sessions were in year of composition unless otherwise stated

GPO – *produced by General Post Office Film Unit*

BCGA – *produced by British Commercial Gas Association*

The King's Stamp, fl + pic, cl, perc, 2 pf, April–May 1935 [rec. 17 May]; GPO, dir. W. Coldstream, 1935

Coal Face (verse: W.H. Auden, M. Slater), spkr, whistler, SATB, perc, pf, May–June 1935 [rec. 19, 26 June]; GPO producer J. Grierson, dir. A. Cavalcanti, 1935

CTO: the Story of the Central Telegraph Office, fl, ob, cl, perc, pf, July 1935 [rec. 20 July]; GPO, producer S. Legg, 1935

Telegrams, boys' vv, fl, ob, cl, perc, pf, July 1935 [1st recording session 20 July]; GPO [film unidentified]

The Tocher (film ballet), boys' vv, fl + pic, ob, cl, perc, pf, July 1935 [rec. 20 July]; GPO producer Cavalcanti, animator L. Reiniger, 1938 [see also CHORAL, Rossini Suite]

Gas Abstract, fl, cl, bn, perc, pf, Aug–Sept 1935 [rec. 3 Sept]; ?BCGA [film unidentified]

Dinner Hour, fl, cl, perc, pf, vn, vc, Sept 1935 [rec. 16 Sept]; BCGA, dir. A. Elton, 1936

Title Music III, fl, cl, perc, pf, vn, vc, Sept 1935 [rec. 16 Sept]; BCGA, dir. A. Elton, ?1936 [film unidentified]

Men behind the Meters, fl, ob, cl, perc, glock, pf, vn, vc, Sept–Oct 1935 [rec. 16 Sept, 2 Oct]; ARFP for BCGA, dir. A. Elton, 1936

Conquering Space: the Story of Modern Communications, fl, ob, cl, bn, perc, pf, Sept 1935 [rec. 1 Oct]; GPO, dir. Legg, 1935

How the Dial Works, fl, ob, cl, perc, pf, Sept 1935 [rec. 1 Oct]; GPO, producer R. Elton, R. Morrison, 1937

The New Operator, fl, ob, cl, bn, perc, pf, Sept 1935 [rec. 1 Oct]; GPO, producer J. Grierson, dir. Legg [soundtrack for silent film; never released]

The Savings Bank, fl, ob, cl, bn, perc, pf, Sept 1935 [rec. 1 Oct]; GPO, dir. Legg, 1935

Sorting Office, fl, ob, cl, bn, perc, pf, Sept 1935 [rec. 1 Oct]; GPO, dir. H. Watt [soundtrack for silent film; never released]

Negroes/God's Chillun (Auden), Sept–Nov 1935, rev. Jan 1938 [rec. 8 Jan]; S, T, B, TB chorus, ob + eng hn + tambourine, perc, hp, pf + b drum; GPO, 1938

GPO Title Music 1 and 2, fl, ob, bn, tpt, perc, hp, vn, va, vc, db, ?Nov 1935; GPO [film unidentified]

Night Mail (J. Grierson, Watt, B. Wright; verse: Auden), spkr, fl, ob, bn, tpt, perc, vn, va, vc, db, Nov 1935–Jan 1936 [rec. Dec 1935–Jan 1936] (2000); GPO, producer Grierson, dir. Watt, Wright, sound dir. Cavalcanti, 1936 [see INSTRUMENTAL ENSEMBLE]

Peace of Britain, fl, cl, tpt, perc, pf, str, March 1936 [rec. 21 March]; Freenat Films and Strand Films, dir. P. Rotha, 1936

Around the Village Green, 2 fl, ob, cl, tpt, trbn, timp, perc, hp, str, April, Sept–Oct 1936 [rec. 19, 21 Oct]; Travel and Industrial Development Association, dir. Spice, M. Grierson, 1937 [see ORCHESTRAL, Irish Reel]

Men of the Alps, fl + pic, cl, tpt, trbn, perc, hp, str; Sept–Oct 1936 [rec. 20 Oct]; GPO and Pro Telephon, Zürich, producer, Watt, dir. Cavalcanti, 1937

The Saving of Bill Blewitt, fl, cl, tpt, trbn, perc, hp, str, Oct 1936 [rec. 20 Oct]; GPO, producer J. Grierson, dir. Watt, 1937; music lost
Calendar of the Year, March, Sept–Nov 1936 [rec. 9, 20 Oct, 3 Nov]; GPO, produced Cavalcanti, dir. E. Spice, 1937; most music lost
Line to the Tschierva Hut, fl + pic, cl, tpt, trbn, perc, hp, str, Sept–Nov 1936 [rec. 20 Oct, 3 Nov]; GPO and Pro Telephon, Zürich, producer, J. Grierson, dir. Cavalcanti, 1937
Four Barriers, ?Sept–Nov 1936; GPO and Pro Telephon, Zürich, producer Watt, dir. Cavalcanti, 1937; music lost
Message from Geneva, ?Sept 1936; GPO and Pro Telephon, Zürich, dir. Cavalcanti, 1937; music lost
Love from a Stranger (F. Marion, adapted from play by F. Vosper, after A. Christie: *Philomel Cottage*), orch, Nov 1936 [rec. 25, 27 Nov] (2000, transcr. C. Matthews); Capitol (Trafalgar) Films/Max Schach Productions, produced Schach, dir. R.V. Lee, 1937 [feature film; for pubd version, see Arrangements by others of Britten works]
The Way to the Sea (verse: Auden), spkr, fl + pic, ob + eng hn, cl, a sax, bn, tpt, trbn, perc, hp, pf, Dec 1936 [rec. 14, 16 Dec]; Strand Films for Southern Railway, producer Rotha, dir. J.B. Holmes, 1937
Book Bargain, ?1936–7; GPO, dir. N. McLaren, 1937
Advance Democracy (R. Bond), SATB, perc, 1938; Realist Film Unit, dir. Bond, Wright, 1938
Mony a Pickle, ?1938; GPO, dir. Cavalcanti, R. Massingham, 1938 [music taken from The King's Stamp, probably without Britten's knowledge]
Instruments of the Orchestra (Slater), orch, 1945 [rec. 28 March 1946] (1947); Crown Film Unit, producer A. Shaw, dir. M. Mathieson, 1946 [see ORCHESTRAL, The Young Person's Guide to the Orchestra, 1945]

radio

King Arthur (D.G. Bridson), SATB, orch, March–April 1937; BBC, 23 April 1937 [for pubd Suite, see Arrangements by others of Britten works]
The Company of Heaven (compiled R.E. Roberts), S, T, SATB, timp, org, str, Aug–Sept 1937 (1990); BBC, 29 Sept 1937 [see VOCAL: solo voices and chorus with orchestra]
Hadrian's Wall (W.H. Auden), solo male v, SATB, perc, str qt, Nov 1937; BBC, 25 Nov 1937; music lost
Lines on the Map (4 programmes: S. Potter, J. Miller, D.F. Aitken and E.J. Alway, Potter), 2 tpt, 2 trbn, perc, Jan 1938; BBC, Jan–April 1938
The Chartists' March (J.H. Miller), TB, perc, April–May 1938; BBC, 13 May 1938; music lost
The World of the Spirit (compiled Roberts), S, A, T, B, SATB, orch, April–May 1938 (2000); BBC, 5 June 1938 [see VOCAL: solo voices and chorus with orchestra]
The Sword in the Stone (6 pts, M. Helweg, after T.H. White), solo female v, 2 solo male vv, TB, fl + pic, cl, bn, tpt, trbn, perc, hp, April–May 1939; BBC, 11 June – 16 July 1939 [for pubd Suite, see Arrangements by others of Britten works]
The Dark Valley (Auden), solo female v, fl, eng hn, cl, tpt, perc, May 1940; CBS (New York), 2 June 1940
The Dynasts (after T. Hardy), brass, perc, str, 1940; CBS (New York), 24 Nov 1940; music lost
The Rocking-Horse Winner (Auden and J. Stern, after D.H. Lawrence), male vv, fl, cl, perc, hp, 1941; CBS (New York), 6 April 1941; music lost
Appointment (N. Corwin), orch, 1942; BBC, 20 July 1942
An American in England (6 programmes: Corwin), orch, July 1942; CBS (London), July–Sept 1942
Lumberjacks of America (R. MacDougall), fl, cl, bn, 2 tpt, trbn, perc, pf, hp, db, July–Aug 1942; BBC, 24 Aug 1942
The Man Born to be King, play 10: The Princes of this World (D.L. Sayers), solo male v, pf, 1942; BBC, 23 Aug 1942 [song: Bring me garlands, bring me wine]
The Man Born to be King, play 11: King of Sorrows (Sayers), S/Mez, male chorus, hp/pf, Sept 1942; BBC, 20 Sept 1942 [song: Soldier, soldier, why will you roam]
Britain to America (programmes i/9, ii/4, ii/13: L. MacNeice), orch, 1942; BBC North American Service, Sept, Nov 1942, Jan 1943
The Four Freedoms, programme 1: Pericles (MacNeice), 1943; BBC, 21 Feb 1943; music lost
The Rescue (E. Sackville-West, after Homer: *Odyssey*), S, Mez, T, B, orch, 1943; BBC, 25–6 Nov 1943 [for concert version, see Arrangements by others of Britten works]
A Poet's Christmas (Auden), SATB, 1944; BBC, 24 Dec 1944 [music for: 1 A Shepherd's Carol, 2 Chorale after an Old French Carol]
The Dark Tower (MacNeice), tpt, perc, str, 1945; BBC, 21 Jan 1946
Men of Goodwill (compiled L. Gilliam and L. Cottrell), orch, 1947; BBC, 25 Dec 1947

theatre

Timon of Athens (W. Shakespeare), 2 ob, perc, hpd, Oct–Nov 1935; producer N. Monck, London, Westminster Theatre, 19 Nov 1935
Easter 1916 (M. Slater), mixed vv, perc, accdn, Dec 1935; producer A. van Gyseghem, London, Phoenix, 8 Dec 1935; music lost
Stay down Miner (Slater), T/Bar, TB chorus, cl, perc, vn, vc, May 1936; producer W. Walter, London, Westminster Theatre, 10 May 1936
The Agamemnon of Aeschylus (trans. L. MacNeice), SATB, 2 fl, eng hn, cl, perc, Oct 1936; producer R. Doone, London, Westminster Theatre, 1 Nov 1936
The Ascent of F6 (W.H. Auden, C. Isherwood), solo female v, 2 solo male vv, SATB, perc, ukelele, 2 pf, Feb 1937; producer Doone, London, Mercury, 26 Feb 1937
Pageant of Empire (Slater), mixed vv, cl, a sax, tpt, perc, pf, vn, vc, db, Feb 1937; London, Collins' Music Hall, 28 Feb 1937
Out of the Picture (MacNeice), S, solo male v, SATB, tpt, perc, pf, Dec 1937; producer Doone, London, Westminster Theatre, 5 Dec 1937
Spain (Slater), mixed vv, cl, vn, pf, June 1938; London, Mercury, 22 June 1938; music lost
On the Frontier (Auden, Isherwood), male v, chorus, 2 tpt, perc, accdn, pf, Oct–Nov 1938; producer Doone, Cambridge, Arts, 14 Nov 1938
They Walk Alone (M. Catto), org, Nov 1938; producer B. Viertel, London, Q Theatre, 21 Nov 1938
The Seven Ages of Man (Slater), 1938; London, Mercury, 1938; music lost
Johnson over Jordan (J.B. Priestley), S, fl + pic, orch, Jan–Feb 1939; producer B. Dean, London, New, 22 Feb 1939 [for pubd Suite, see Arrangements by others of Britten works]
This Way to the Tomb (R. Duncan), S, A, T, B, SATB, perc, pf 4 hands, 1945; producer E.M. Browne, London, Mercury, 11 Oct 1945
The Eagle has Two Heads (J. Cocteau, trans. Duncan), brass, perc, 1946; producer M. MacDonald, Hammersmith, Lyric, 4 Sept 1946
The Duchess of Malfi (J. Webster, adapted Auden), 1946; producer G. Rylands, Providence, RI, Metropolitan, 20 Sept 1946; music lost
Stratton (Duncan), 1949; producer J. Fernald, Brighton, Royal, 31 Oct 1949; music lost
Am stram gram (A. Roussin), mixed vv, pf, 1954; producer V. Azaria, London, Toynbee Hall, 4 March 1954 [for pubn, see VOCAL: chorus with instrumental ensemble or solo instrument]
The Punch Revue (Auden, W. Plomer), female v, pf, 1955; producer V. Hope, London, Duke of York's, 28 Sept 1955

For further details of Britten's incidental music, see Evans, Reed and Wilson (B1987) and Reed (F1987).

ORCHESTRAL

*c*60 unpubd juvenilia

—	Two Portraits, str (no.2 with solo va) 1930 (1997); M. Gerrard, Northern Sinfonia, cond. M. Brabbins, BBC, 5 Dec 1995
—	Plymouth Town, 1931 [orig. a ballet, never perf.]
—	Double Concerto, vn, va, orch, 1932 (1999, ed. C. Matthews); K. Hunka, P. Dukes, Britten-Pears Orchestra, cond. Nagano, Snape Maltings, 15 June 1997
1	Sinfonietta, chbr orch, 1932 (1935), London, 31 Jan 1933; version for small orch, 1936, cond. E. Cundell, London, 10 March 1936
4	Simple Symphony, str, 1933–4 (1935); cond. Britten, Norwich, 6 March 1934
9	Soirées musicales [after Rossini]: 1 March, 2 Canzonetta, 3 Tirolese, 4 Bolero, 5 Tarantella, 1935–6 (1938); BBC Orch, cond. J. Lewis, BBC, 16 Jan 1937 [nos.1, 2, 4 adapted from choral work, Rossini Suite, 1935; see also Matinées musicales, op.24]
—	Irish Reel, 1936, rev. 1937 (1996); Charles Brill Orchestra, cond. Brill, BBC, 21 April 1938 [composed as title music to film score, Around the Village Green, 1936]
10	Variations on a Theme of Frank Bridge, str, 1937 (1938); Boyd Neel Orchestra, cond. Neel, Radio Hilversum, Netherlands, 25 Aug 1937
12	Mont Juic [after Catalan dances], 1937 (1938), collab. L. Berkeley; BBC Orchestra, cond. Lewis, BBC, 8 Jan 1938

13 Piano Concerto, 1938 (red. score 1939), rev. 1945 (red. score 1946, fs 1967); Britten, BBC SO, cond. Wood, London, 18 Aug 1938

15 Violin Concerto, 1938–9 (red. score 1940), rev. 1950, 1954 (red. score 1958), 1965 (1965); A. Brosa, New York PO, cond. Barbirolli, New York, 28 March 1940

16 Young Apollo, pf, str qt, str orch, 1939 (1982); Britten, CBC String Orchestra, cond. A. Chuhaldin, CBC, 27 Aug 1939; withdrawn

19 Canadian Carnival (Kermesse canadienne), 1939 (1948); BBC Orchestra, cond. Raybould, BBC, 6 June 1940

20 Sinfonia da Requiem, 1939–40 (1942); New York PO, cond. Barbirolli, New York, 29 March 1941

21 Diversions, pf left hand, orch, 1940 (1941), rev. 1950, 1953–4 (red. score 1955, fs 1988); Wittgenstein, Philadelphia Orchestra, cond. Ormandy, Philadelphia, 16 Jan 1942

24 Matinées musicales [after Rossini]: 1 March, 2 Nocturne, 3 Waltz, 4 Pantomime, 5 Moto perpetuo, 1941 (1943); American Ballet Company, cond. E. Balaban, Rio de Janeiro, 27 June 1941 [no.1 is reorchestration of no.3 from choral work, Rossini Suite, 1935; see also Soirées musicales, op.9]

— Paul Bunyan Overture, 1941, orchd C. Matthews 1977 (1980); European Community Youth Orchestra, cond. J. Judd, London, 6 Aug 1978

— An American Overture, 1941 (1985); CBSO, cond. Rattle, Birmingham, 8 Nov 1983

26 Scottish Ballad, 2 pf, orch, 1941 (red. score 1946, fs 1969); E. Bartlett, R. Robertson, Cincinnati SO, cond. E. Goossens, Cincinnati, 28 Nov 1941

— Movement for Clarinet and Orch, 1941–2, orchd C. Matthews *c*1990; M. Collins, Britten-Pears Orchestra, cond. T. Vásáry, London, 7 March 1990

29 Prelude and Fugue, 18-pt str orch, 1943 (1951); Boyd Neel Orchestra, cond. Neel, London, 23 June 1943

33a Four Sea Interludes, from Peter Grimes, 1945 (1946); LPO, cond. Britten, Cheltenham, 13 June 1945

33b Passacaglia, from Peter Grimes, 1945 (1946); BBC SO, cond. Boult, London, 29 Aug 1945

34 The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Henry Purcell (opt. text: E. Crozier), spkr ad lib, orch, 1945 (1947); Liverpool PO, cond. Sargent, Liverpool, 15 Oct 1946

38 Occasional Overture, 1946 (1984); BBC SO, cond. Boult, BBC, 29 Sept 1946; withdrawn

— Men of Goodwill: Variations on a Christmas Carol ('God rest ye merry, gentlemen'), 1947 (1982); LSO, cond. W. Goehr, BBC, 25 Dec 1947

48a Lachrymae, va, str, 1976 (1977); R. Moog, Westphalian SO, cond. K.A. Rickenbacher, Recklinghausen, 3 May 1977 [arr. of chbr work, op.48]

— Variation on an Elizabethan Theme, str, 1953; Aldeburgh Festival Orchestra, cond. Britten, BBC, 16 June 1953 [theme by Byrd, Sellenger's Round, arr. I. Holst, other variations by A. Oldham, Tippett, Berkeley, Searle, Walton]

53a Symphonic Suite 'Gloriana' (R. Devereux), T/ob ad lib, orch, 1953; Pears, CBSO, cond. R. Schwarz, Birmingham, 23 Sept 1954

57a Pas de six, from The Prince of the Pagodas, 1957; CBSO, cond. Schwarz, Birmingham, 26 Sept 1957

68 Symphony for Cello and Orchestra, 1963, rev. 1964 (1964); Rostropovich, Moscow PO, cond. Britten, Moscow, 12 March 1964

79 The Building of the House (Bible: Ps cxxvii), ov., SATB/org/brass ad lib, orch, 1967 (1968); East Anglian choirs, English Chamber Orchestra, cond. Britten, Snape Maltings, 2 June 1967

90 Suite on English Folk Tunes: 'A time there was . . .', 1974 (1976); English Chamber Orchestra, cond. Bedford, Snape Maltings, 13 June 1975 [incl. Hankin Booby, 1966, written for opening of Queen Elizabeth Hall, London, 1 March 1967]

See also Arrangements by others of Britten works

INSTRUMENTAL ENSEMBLE

— Night Mail (W.H. Auden), spkr, fl, ob, bn, tpt, 8 perc, vn, va, vc, db, 1935–6 (2000); concert perf. Apollo Chamber Orchestra, cond. D. Chernaik, London, 7 Nov 1997 [orig. composed as film score]

— Russian Funeral, brass and perc ens, 1936 (1981); South London Brass Orchestra, cond. A. Bush, London, 8 March 1936

— Fanfare [from Gloriana, 1953], tpts in multiples of 3; Herald Trumpeters of the Royal Artillery Band, Woolwich, Snape Maltings, 2 June 1967

VOCAL

solo voices and chorus with orchestra

— The Company of Heaven (compiled R.E. Roberts), spkrs, S, T, SATB, timp, org, str, 1937 (1990); F. Aylmer, I. Dawson, S. Rome, S. Wyss, P. Pears, BBC Chorus and Orchestra, cond. T. Harvey, BBC, 29 Sept 1937 [orig. a radio feature]

— Pacifist March (R. Duncan), chorus 2vv, orch, 1936–7 (1937)

— The World of the Spirit (compiled R.E. Roberts), spkrs, S, C, T, B, SATB, orch, 1938 (2000); Aylmer, L. Genn, R. Speaight, Wyss, A. Wood, E. Bebb, V. Harding, BBC Singers and Orchestra, cond. Harvey, BBC, 5 June 1938 [orig. a radio feature]

14 Ballad of Heroes (R. Swingler, W.H. Auden), T/S, chorus, orch, 1939 (vs 1939); W. Widdop, 12 choruses, LSO, cond. Lambert, London, 5 April 1939

42 Saint Nicolas (E. Crozier), T, 4, Tr, SATB, SA, pf 4 hands, perc, org, str, 1947–8 (chorus score 1948, fs 1949); Pears, Aldeburgh Festival Chorus, cond. L. Woodgate, Aldeburgh, 5 June 1948

44 Spring Symphony (various poets), S, C, T, mixed vv, boys' vv, orch, 1948–9 (vs 1949, fs 1951); J. Vincent, Ferrier, Pears, Dutch Radio Chorus, Concertgebouw Orchestra, cond. van Beinum, Amsterdam, 14 July 1949

62 Cantata academica, carmen basiliense (charter of Basle U. and other texts, compiled B. Wyss), S, A, T, B, chorus, orch, 1959 (vs 1959, fs 1960); A. Giebel, E. Cavelti, Pears, H. Rehfuss, Basle Chamber Orchestra, cond. Sacher, Basle U., 1 July 1960

66 War Requiem (Missa pro defunctis, W. Owen), S, T, Bar, SATB, orch, chbr orch, boys' vv, org, 1961–2 (1962); Harper, Pears, Fischer-Dieskau, Coventry Festival Chorus, CBSO, cond. M. Davies, Melos Ensemble, cond. Britten, Coventry Cathedral, 30 May 1962

69 Cantata misericordium (P. Wilkinson), T, Bar, small chorus, str qt, str orch, pf, hp, timp, 1963 (chorus score 1963, fs 1964); Pears, Fischer-Dieskau, Le Motet de Genève, Suisse Romande Orchestra, cond. Ansermet, Geneva, 1 Sept 1963

95 Welcome Ode (T. Dekker, J. Ford, H. Fielding, anon.), young people's vv, orch, 1976 (1977); Suffolk Schools' Choir and Orchestra, cond. K. Shaw, Ipswich, 11 July 1977

— Praise we Great Men (E. Sitwell), S, Mez, T, B, SATB, orch, 1976, orchd C. Matthews 1977; M. McLaughlin, Harper, Langridge, R. Jackson, Philharmonia Chorus and Orchestra, cond. Rostropovich, Snape Maltings, 11 Aug 1985

solo voice with orchestra

9 unpubd juvenilia

— Quatre chansons françaises: 1 Nuits de juin (V. Hugo), 2 Sagesse (P. Verlaine), 3 L'enfance (Hugo), 4 Chanson d'automne (Verlaine); high v, orch, 1928 (vs 1982, fs 1983); Harper, English Chamber Orchestra, cond. Bedford, BBC, 30 March 1980

8 Our Hunting Fathers, sym. cycle: Prologue (W.H. Auden), 1 Rats away! (anon.), 2 Messalina (anon.), 3 Dance of Death (T. Ravenscroft), Epilogue and Funeral March (Auden); high v, orch, 1936 (vs 1936), rev. 1961 (fs 1964); Wyss, LPO, cond. Britten, Norwich, 25 Sept 1936

18 Les illuminations (A. Rimbaud), high v, str, 1939 (1940); Wyss, Boyd Neel Orchestra, cond. Neel, London, 30 Jan 1940

— Now sleeps the crimson petal (Tennyson), T, hn, str, 1943 (1989, ed. C. Matthews); N. Mackie, A. Civil, English Chamber Orchestra, cond. Bedford, London, 3 April 1987 [orig. composed as part of Serenade, op.31]

31 Serenade: Prologue, 1 Pastoral (C. Cotton), 2 Nocturne (Tennyson), 3 Elegy (W. Blake), 4 Dirge (anon., 15th century), 5 Hymn (B. Jonson), 6 Sonnet (J. Keats), Epilogue; T, hn, str orch, 1943 (1944); Pears, D. Brain, cond. W. Goehr, London, 15 Oct 1943

60 Nocturne: Prometheus Unbound (P.B. Shelley), The Kraken (Tennyson), from The Wanderings of Cain (S.T. Coleridge), Blurt, Master Constable (T. Middleton), from The Prelude (W. Wordsworth), The Kind Ghosts (W. Owen), Sleep and Poetry (Keats), Sonnet 43 (W. Shakespeare); T, 7 obbl insts, str, 1958 (1959); Pears, BBC SO, cond. Schwarz, Leeds, 16 Oct 1958

93 Phaedra (dramatic cant., R. Lowell, after J. Racine), Mez, perc, hpd, str, 1975 (vs 1977, fs 1992); Baker, English

Chamber Orchestra, cond. Bedford, Snape Maltings, 16 June 1976

See also Arrangements by Britten: FOLKSONGS

chorus with instrumental ensemble or solo instrument

20 unpubd juvenilia

— Three Two-Part Songs (W. de la Mare): The Ride-by-Nights, The Rainbow, The Ship of Rio; boys'/female vv, pf, 1932 (1932); Carlyle Singers, pf Britten, cond. I. Lemare, London, 12 Dec 1932

— Two Part-Songs: I Lov'd a Lass (G. Wither), Lift Boy (R. Graves); SATB, pf, 1932, rev. 1933 (1934); cond. Lemare, London, 11 Dec 1933

— Jubilate Deo, E♭ (Psalm c), SATB, org, 1934 (1984); Winchester Cathedral Choir, J. Lancelot, cond. M. Neary, Winchester Cathedral, 4 March 1984

— Te Deum, C (Bk of Common Prayer), Tr, SATB, org/(hp/pf, str), 1934 (1935), orchd 1936; M. Bartlett, St Michael's Singers, G. Thalben-Ball, cond. H. Darke, London, 13 Nov 1935

— May (anon.), unison vv, pf, 1934 (1935); BBC, 24 June 1942

— Rossini Suite [after Rossini]: 1 Allegro brillante, 2 Allegretto, 3 Allegretto, 4 Bolero, 5 Allegro con brio; boys' vv, chbr ens, 1935 [nos.1, 2, 5 from film score, The Tocher, 1935; adaptation of nos.1, 2, 4 in Soirées musicales, op.9; reorch of no.3 in Matinées musicales. op.24]

7 Friday Afternoons, 12 children's songs: 1 Begone, dull care (anon.), 2 A Tragic Story (W.M. Thackeray), 3 Cuckoo! (J. Taylor), 4 'Ee-Oh!' (anon.), 5 A New Year Carol (anon.), 6 I mun be married on Sunday (N. Udall), 7 There was a man of Newington (anon.), 8 Fishing Song (I. Walton), 9 The Useful Plough (anon.), 10 Jazz-Man (E. Farjeon), 11 There was a monkey (anon.), 12 Old Abram Brown (anon.); children's vv, pf, 1933–5 (1936); St Felix School Choir, Southwold, cond. R. Railton, BBC, 18 May 1949 [Lone Dog (I.R. McLeod), orig. composed as part of group, pubd in appx of 1994 edn]

28 A Ceremony of Carols: 1 Procession, 2 Wolcum Yole! (anon.), 3 There is no rose (anon.), 4a That yongë child (anon.), 4b Balulalow (J., J. and R. Wedderburn), 5 As Dew in Aprille (anon.), 6 This Little Babe (R. Southwell), 7 Interlude, 8 In Freezing Winter Night (Southwell), 9 Spring Carol (W. Cornish), 10 Deo gracias (anon.), 11 Recession; Tr vv, hp, 1942, rev. 1943 (1943); Fleet Street Choir, G. Mason, cond. T.B. Lawrence, Norwich Castle, 5 Dec 1942

30 Rejoice in the Lamb (festival cant., C. Smart), Tr, A, T, B, SATB, org, 1943 (1943); Choir of St Matthew's Church, Northampton, C. Barker, cond. Britten, Northampton, St Matthew, 21 Sept 1943

— The Ballad of Little Musgrave and Lady Barnard (anon.), male vv, pf, 1943 (1952); Chorus of Prisoners of War, B. Grayson and F. Henson, cond. R. Wood, Eichstätt, Germany, 20 Feb 1944

32 Festival Te Deum (Bk of Common Prayer), Tr, SATB, org, 1944 (1945); P. Titcombe, Choir of St Mark's, Swindon, G.W. Curnow, cond. J.J. Gale, Swindon, 24 April 1945

46 A Wedding Anthem (Amo ergo sum) (R. Duncan), S, T, SATB, org, 1949 (1950); Cross, Pears, cond. Britten, London, 29 Sept 1949

— Am stram gram (A. Roussin), (unison vv, pf)/SATB, 1954 (1973, in *Tempo*, no.107); London, 4 March 1954 [orig. composed as theatre incid music]

56a Hymn to St Peter, Tr, SATB, org, 1955 (1955); Norwich, 20 Nov 1955

56b Antiphon (G. Herbert), SATB, org, 1956 (1956); Tenbury Wells, 29 Sept 1956

63 Missa brevis, D, boys' vv, org, 1959 (choral score 1959, fs 1960); Westminster Cathedral Choir, org and cond. Malcolm, London, 22 July 1959

— Jubilate Deo, C (Ps c), SATB, org, 1961 (1961); Choir of St George's Chapel, Windsor, W. Harris, Windsor, 16 July 1961

— Venite exultemus Domino (Ps xcv), SATB, org, 1961 (1983); Westminster Abbey Choir, G. Morgan, cond. S. Preston, London, 2 Oct 1983

— Corpus Christi Carol, arr. 1v/unison vv, pf/org, 1961 (1961) [from A Boy was Born, op.3, variation 5]

— Fancie (W. Shakespeare), unison vv, pf, 1961, rev. 1965 (1965); BBC, 2 March 1969

67 Psalm 150, children's chorus 2vv, insts, 1962 (1963); Old Buckenham Hall School Choir and ens, cond. K. Foster, Thorpe Morieux, 29 July 1962

— A Hymn of St Columba: Regis regum rectissimi, SATB, org, 1962 (1963); Ulster Singers, R.A. McGraw, cond. H. Nelson, Co. Donegal, 2 June 1963

75 Voices for Today, anthem (Virgil and others), mixed vv (men, women, children), org ad lib, 1965 (1965); simultaneous premières in London, New York and Paris, 24 Oct 1965

— The Oxen ('Christmas eve, and twelve of the clock') (T. Hardy), women's chorus 2vv, pf, 1967 (1968); East Coker Women's Institute Choir, 25 Jan 1968

82 Children's Crusade, ballad (B. Brecht, trans. H. Keller), children's vv, perc, 2 pf, org, 1969 (chorus score 1970, fs 1972); Wandsworth School Choir and Orchestra, cond. R. Burgess, London, 19 May 1969

chorus unaccompanied

— A Wealden Trio: the Song of the Women (F.M. Ford), carol, SSA, 1929–30, rev. 1967 (1968); rev. version: Ambrosian Singers, cond. Ledger, Aldeburgh, 19 June 1968

— A Hymn to the Virgin (anon., *c*1300), anthem, SATB double chorus, 1930, rev. 1934 (1935); Lowestoft, 5 Jan 1931

— The Sycamore Tree (trad.), carol, SATB, 1930, rev. 1934, 1967 (1968); Lowestoft, 5 Jan 1931; rev. version, Ambrosian Singers, cond. Ledger, Aldeburgh, 19 June 1968

— Christ's Nativity, Christmas suite: 1 Christ's Nativity (H. Vaughan), 2 Sweet was the song (W. Ballet's lute bk), 3 Preparations (Christ Church MS), 4 New Prince, New Pomp (Bible, R. Southwell), 5 Carol of King Cnut (C.W. Stubbs); S, C, SATB, 1931 (1994); A. Barlow, A. Murray, Britten Singers, cond. S. Wilkinson, Southwold, 14 June 1991

3 A Boy was Born (15th- and 16th-century carols, C. Rossetti), choral variations, male vv, female vv, boys' vv, 1932–3 (1934), rev. 1955, rev. with org ad lib 1957–8 (1958); Wireless Chorus, Choirboys of St Mark's, North Audley Street, cond. L. Woodgate, BBC, 23 Feb 1934

— Advance Democracy (R. Swingler), SSAATTBB, 1938 (1939)

— A.M.D.G. (G.M. Hopkins): 1 Prayer I, 2 Rosa mystica, 3 God's Grandeur, 4 Prayer II, 5 O Deus, ego amo te, 6 The Soldier, 7 Heaven-Haven; SATB, 1939 (1989); London Sinfonietta Chorus, cond. T. Edwards, London, 22 Aug 1984 [orig. op.17, but number reassigned to Paul Bunyan]

27 Hymn to St Cecilia (W.H. Auden), SSATB, 1941–2 (1942), rev. 1966 (1967); BBC Singers, cond. Woodgate, BBC, 22 Nov 1942

— A Shepherd's Carol (Auden), SATB, 1944 (1962); BBC Singers, cond. Woodgate, BBC, 24 Dec 1944 [orig. composed for radio feature, A Poet's Christmas]

— Chorale after an Old French Carol (Auden), SSAATTBB, 1944 (1992); BBC Singers, cond. Woodgate, BBC, 24 Dec 1944 [orig. composed for radio feature, A Poet's Christmas]

— Deus in adjutorium meum [from incid music to This Way to the Tomb] (Ps lxx), SATB, 1945 (1983); Elizabethan Singers, cond. L. Halsey, London, 26 Oct 1962

47 Five Flower Songs: 1 To Daffodils (R. Herrick), 2 The Succession of the Four Sweet Months (Herrick), 3 Marsh Flowers (G. Crabbe), 4 The Evening Primrose (J. Clare), 5 Ballad of Green Broom (anon.); SATB, 1950 (1951); cond. I. Holst, Dartington, 23 July 1950

— We are the darkness in the heat of the day [arr. of no.2 from The Heart of the Matter] (E. Sitwell), SMezATB, *c*1956 (1997)

— Sweet was the Song [rev. of Christ's Nativity, no.2] (W. Ballet's lute bk), carol, SSAA, 1966 (1966); P. Stevens, Purcell Singers, cond. I. Holst, Aldeburgh, 15 June 1966

— Alleluia! For Alec's 80th Birthday, canon, 3-pt vv, 1971 (1972) [tribute to Alec Robertson]

91 Sacred and Profane (8 medieval lyrics), SSATB, 1974–5 (1977); Wilbye Consort, cond. Pears, Snape Maltings, 14 Sept 1975

1–3 solo voices with 1 or 2 instruments

*c*60 unpubd juvenilia

— Beware! (3 early songs): 1 Beware! (H.W. Longfellow, after Ger. text), 2 O that I had ne'er been married (R. Burns), 3 Epitaph: The Clerk (H. Asquith); medium v, pf, 1922–6, rev. 1967–8 (1985)

— Tit for Tat (5 settings from boyhood, W. de la Mare): 1 A Song of Enchantment, 2 Autumn, 3 Silver, 4 Vigil, 5 Tit for Tat; 1v, pf, 1928–31, rev. 1968 (1969); Shirley-Quirk, Britten, Aldeburgh, 23 June 1969

— The Birds (H. Belloc), medium v, pf, 1929–34 (1935); Wyss, Britten, BBC, 13 March 1936
— A Poison Tree (W. Blake), medium v, pf, 1935 (1994); H. Herford, I. Brown, London, 22 Nov 1986
— When you're feeling like expressing your affection (? W.H. Auden), high v, pf, 1935–6 (1994); L. Shelton, I. Brown, Blythburgh Church, 15 June 1992
— Two Ballads: 1 Mother Comfort (M. Slater), 2 Underneath the abject willow (Auden); 2vv, pf, 1936 (1937); Wyss, B. Bannerman, A Hallis, London, 15 Dec 1936
— Johnny (cabaret song, Auden), 1v, pf, 1937 (1980); H. Anderson, N. Franklin, BBC, 29 June 1949
— Funeral Blues [from incid music to The Ascent of F6] (cabaret song, Auden), 1v, pf, 1937 (1980); Pears, Britten, Long Island, NY, 14 Dec 1941
— Not even summer yet (P. Burra), high v, pf, 1937 (1994); N. Burra, G. Thorne, Berkshire, 3 Dec 1937
11 On This Island (5 songs, Auden): 1 Let the florid music praise!, 2 Now the leaves are falling fast, 3 Seascape, 4 Nocturne, 5 As it is, plenty; high v, pf, 1937 (1938); Wyss, Britten, London, 19 Nov 1937
— To lie flat on the back (Auden), high v, pf, 1937 (1997); N. Mackie, J. Blakely, BBC, 23 April 1985
— Night covers up the rigid land (Auden), high v, pf, 1937 (1997); P. Rozario, G. Johnson, London, 22 Nov 1985
— The sun shines down (Auden), high v, pf, 1937 (1997)
— Fish in the unruffled lakes (Auden), high v, pf, 1938 (1997, ed. C. Matthews), rev. 1942–3 (1947); Pears, Britten, London, 28 Feb 1943
— The Red Cockatoo (A. Waley, after Po Chü-i), high v, pf, 1938 (1994); Shelton, Brown, Snape Maltings, 17 June 1991
— Tell me the Truth about Love (cabaret song, Auden), 1v, pf, 1938 (1980); H. Anderson, D. Ibbott, BBC, 14 June 1949
— A Cradle Song: Sleep, beauty bright (W. Blake), S, C, pf, 1938 (1994), V. Bell, K. Roland, J. West, Snape, 23 July 1994
— Calypso (cabaret song, Auden), 1v, pf, 1939 (1980); Pears, Britten, Long Island, NY, 14 Dec 1941
22 Seven Sonnets of Michelangelo: 1 Sonetto XVI: Sì come nella penna e nell'inchiostro, 2 Sonetto XXXI: A che più debb'io mai l'intensa voglia, 3 Sonetto XXX: Veggio co' bei vostri occhi un dolce lume, 4 Sonetto LV: Tu sa' ch'io so, signior mie, che tu sai, 5 Sonetto XXXVIII: Rendete a gli occhi miei, o fonte o fiume, 6 Sonetto XXXII: S'un casto amor, s'una pietà superna, 7 Sonetto XXIV: Spirto ben nato, in cui si specchia e vede; T, pf, 1940 (1943); Pears, Britten, London, 23 Sept 1942
— What's in your mind? (Auden), high v, pf, 1941 (1997)
— Underneath the abject willow (Auden), high v, pf, 1941 (1997) [recomposition of duet version in Two Ballads, 1936]
— Wild with passion (T.L. Beddoes), high v, pf, 1942 (1994); Shelton, Brown, Blythburgh Church, 15 June 1992
— If thou wilt ease thine heart (Beddoes), high v, pf, 1942 (1994); Shelton, Brown, Blythburgh Church, 15 June 1992
— Cradle Song (Sleep, my darling, sleep) (L. MacNeice), high v, pf, 1942 (1994); Shelton, Brown, Blythburgh Church, 15 June 1992
35 The Holy Sonnets of John Donne: 1 Oh my black Soule!, 2 Batter my heart, 3 Oh might those sighes and teares, 4 Oh, to vex me, 5 What if this present, 6 Since she whom I loved, 7 At the round earth's imagined corners, 8 Thou hast made me, 9 Death, be not proud; high v, pf, 1945 (1947); Pears, Britten, London, 22 Nov 1945
— Evening, Morning, Night [from incid music to This Way to the Tomb] (R. Duncan), medium v, hp/pf, 1945 (1988)
— Birthday Song for Erwin (R. Duncan), high v, pf, 1945 (1994); C. Hobkirk, R. Jones, London, 22 Nov 1988
40 Canticle I 'My beloved is mine' (F. Quarles), high v, pf, 1947 (1950); Pears, Britten, Westminster, 1 Nov 1947
41 A Charm of Lullabies: 1 A Cradle Song (Blake), 2 The Highland Balou (Burns), 3 Sephestia's Lullaby (R. Greene), 4 A Charm (T. Randolph), 5 The Nurse's Song (J. Philip); Mez, pf, 1947 (1949); N. Evans, F. de Nobel, The Hague, 3 Jan 1948
51 Canticle II 'Abraham and Isaac' (Chester miracle play), A, T, pf, 1952 (1953); Ferrier, Pears, Britten, Nottingham, 21 Jan 1952
52 Winter Words: Lyrics and Ballads of Thomas Hardy: 1 At Day-Close in November, 2 Midnight on the Great Western, 3 Wagtail and Baby, 4 The Little Old Table, 5 The Choirmaster's Burial, 6 Proud Songsters, 7 At the Railway Station, Upway, 8 Before Life and After; high v, pf, 1953 (1954); Pears, Britten, Leeds, 8 Oct 1953
55 Canticle III 'Still Falls the Rain – the Raids, 1940, Night and Dawn' (E. Sitwell), T, hn, pf, 1954 (1956); Pears, D. Brain, Britten, London, 28 Jan 1955
— Farfield 1928–30 (J. Lydgate), 1v, pf, 1955 (1955)
— Three Songs from 'The Heart of the Matter' (E. Sitwell): 1 Prologue 'Where are the seeds of the Universal Fire', 2 Song 'We are the darkness in the heat of the day', 3 Epilogue 'So, out of the dark'; T, hn, pf, 1956 (1994); Pears, D. Brain, Britten, Aldeburgh, 21 June 1956
58 Songs from the Chinese (trans. A. Waley): 1 The Big Chariot (from The Bk of Songs), 2 The Old Lute (Po Chü-i), 3 The Autumn Wind (Wu-ti), 4 The Herd-Boy (Lu Yu), 5 Depression (Po Chü-i), 6 Dance Song (from the Bk of Songs); high v, gui, 1957 (1959); Pears, Bream, Great Glemham, 17 June 1958
61 Sechs Hölderlin-Fragmente: 1 Menschenbeifall, 2 Die Heimat, 3 Sokrates und Alcibiades, 4 Die Jugend, 5 Hälfte des Lebens, 6 Die Linien des Lebens; 1v, pf, 1958 (1963); Pears, Britten, BBC, 14 Nov 1958
— Um Mitternacht (J.W. von Goethe), high v, pf, ?1960 (1994); Shelton, Brown, Blythburgh Church, 15 June 1992
— Corpus Christi Carol, 1v, pf, 1961 (1961) [from A Boy was Born, op.3, variation 5]
— The Ship of Rio [from Three Two-Part Songs, 1932] (W. de la Mare), arr. medium v, pf, 1963 (1964)
74 Songs and Proverbs of William Blake: Proverb I, London, Proverb II, The Chimney-Sweeper, Proverb III, A Poison Tree, Proverb IV, The Tyger, Proverb V, The Fly, Proverb VI, Ah, Sun-flower!, Proverb VII, Every Night and Every Morn; Bar, pf, 1965 (1965); Fischer-Dieskau, Britten, Aldeburgh, 24 June 1965
76 The Poet's Echo (A.S. Pushkin): 1 Echo, 2 My Heart, 3 Angel, 4 The Nightingale and the Rose, 5 Epigram, 6 Lines written during a sleepless night; high v, pf, 1965 (1967); Vishnevskaya, Rostropovich, Moscow Conservatory, 2 Dec 1965
84 Who are these Children?: Lyrics, Rhymes and Riddles by William Soutar: 1 A Riddle (The Earth), 2 A Laddie's Sang, 3 Nightmare, 4 Black Day, 5 Bed-time, 6 Slaughter, 7 A Riddle (The Child You Were), 8 The Larky Lad, 9 Who are these Children?, 10 Supper, 11 The Children, 12 The Auld Aik; T, pf, 1969 (1972); Pears, Britten, Edinburgh, 4 May 1971 [Dawtie's Devotion, The Gully and Tradition, orig. composed as part of cycle, pubd in appx of 1997 edn]
86 Canticle IV 'The Journey of the Magi' (T.S. Eliot), Ct, T, Bar, pf, 1971 (1972); Bowman, Pears, Shirley-Quirk, Britten, Snape Maltings, 26 June 1971
89 Canticle V 'The Death of Saint Narcissus' (Eliot), T, hp, 1974 (1976); Pears, Ellis, Schloss Elmau, Upper Bavaria, 15 Jan 1975
92 A Birthday Hansel (Burns): 1 Birthday Song, 2 My Early Walk, 3 Wee Willie Gray 4 My Hoggie, 5 Afton Water, 6 The Winter, 7 Leezie Lindsay; high v, hp, 1975 (1978); Pears, Ellis, Schloss Elmau, Upper Bavaria, 11 Jan 1976

See also Arrangements by Britten: FOLKSONGS

opera excerpts prepared in Britten's lifetime: choral

from Paul Bunyan, 1941: Inkslinger's Love Song, T, TB, orch [removed from the opera 1974–5]; Lullaby of Dream Shadows, 2 S, 2 T, SATB, orch [removed from the opera 1941]

from Peter Grimes, 1945: Oh, hang at open doors the net, vv (2 pts), pf, 1965 (1967); Old Joe has gone fishing, SATB, pf (1947); Song of the Fishermen, SATB, pf (1947)

from The Little Sweep, 1949: Audience Songs, vv, pf (1950)

from Gloriana, 1953: Choral Dances, SATB (1954), BBC Midland Chorus, cond. J. Lowe, BBC, 7 March 1954; Choral Dances, T, SATB, hp, 1967 (1982), Pears, Ambrosian Singers, O. Ellis, cond. Britten, London 1 March 1967

from Noye's Fludde, 1958: Tallis's Canon, SATB, acc. (1967); Eternal Father, strong to save, unison vv, kbd (1967)

See also Arrangements by Britten: FOLKSONGS and Arrangements by others of Britten works

opera excerpts: solo voice with accompaniment

from Paul Bunyan, 1941: Ballads, 1v, pf/gui, rev. and arr. 1974 (1978)

from Peter Grimes, 1945: Church Scene (Ellen's aria), S, pf/orch (vs 1945); Embroidery Aria, S, pf/orch (vs 1945); Peter's Dreams, T, pf/orch (vs 1945)

from The Rape of Lucretia, 1946: Flower Song, C, pf/orch (vs 1947); The Ride, T, pf/orch (1947); Slumber Song, S, pf/orch (1947)

from Gloriana, 1953: The Second Lute Song of the Earl of Essex (R. Devereux), arr. I. Holst, 1v, pf (1954), Pears, Britten, Aldeburgh, 28 June 1953

from A Midsummer Night's Dream, 1960: Bottom's Dream, op.64a, B-Bar, pf/orch (1965)

Other excerpts in opera aria volumes: soprano (1992), mezzo-soprano (1993), tenor (1996), baritone and bass-baritone (forthcoming)

CHAMBER AND SOLO INSTRUMENTAL

for 3 or more instruments

c50 unpubd juvenilia
— String Quartet, F, 1928 (1999); Sorrel Quartet, BBC, 21 Nov 1995
— Rhapsody, str qt, 1929 (1989); Alexandra Quartet, BBC, 6 Nov 1985
— Quartettino, str qt, 1930 (1984); Arditti Quartet, London Weekend Television, 15 May 1983
— Movement, fl, ob, cl, b cl, bn, hn, 1930; Haffner Wind Ensemble, Aldeburgh, 11 June 1993
— Rhapsodies, vn, va, pf, 1931
— String Quartet, D, 1931, rev. 1974 (1975); Gabrieli Quartet, Snape Maltings, 7 June 1975
— Phantasy, str qnt, 1932 (1983); London, 22 July 1932
2 Phantasy, ob, vn, va, vc, 1932 (1935); L. Goossens, members of International String Quartet, BBC, 6 Aug 1933
— Alla marcia, str qt, 1933 (1983); Macnaghten String Quartet, London, 11 Dec 1933 [first conceived as 1st movt of 5-movt suite, Alla quartetto serioso: 'Go play, boy, play'; rev. as Three Divertimenti, 1936; re-used and expanded in 'Parade' from Les illuminations, 1939]
— Three Divertimenti: 1 March, 2 Waltz, 3 Burlesque; str qt, 1936 (1983); Stratton Quartet, London, 25 Feb 1936 [rev. of earlier works; for derivation see Banks, B1999]
25 String Quartet no.1, D, 1941 (1942); Coolidge String Quartet, Los Angeles, 21 Sept 1941
36 String Quartet no.2, C, 1945 (1946); Zorian String Quartet, London, 21 Nov 1945
— Scherzo, rec qt, 1954 (1955); Aldeburgh, 26 June 1955
— Alpine Suite, rec trio, 1955 (1956); Aldeburgh, 26 June 1955
— Fanfare for St Edmundsbury, 3 tpt, 1959 (1969); Cathedral of Bury St Edmunds, 10 June 1959
73 Gemini Variations, fl, vn, pf 4 hands [2/4 players], 1965 (1966); Z. and G. Jeney, Aldeburgh, 19 June 1965
94 String Quartet no.3, 1975 (1977); Amadeus Quartet, Snape Maltings, 19 Dec 1976

for 1–2 instruments

c150 unpubd juvenilia
— Five Walztes [*sic*], pf, 1923–5, rev. 1969 (1970); A. Peebles, BBC, 10 Feb 1971
— Reflection, va, pf, 1930 (1997); P. Dukes, S. Rahman, BBC, 28 Nov 1995
— Elegy, va, 1930 (1985); N. Imai, Snape Maltings, 22 June 1984
— Three Character Pieces: 1 John, 2 Daphne, 3 Michael, pf, 1930 (1989); S. Briggs, Chester, 28 July 1989
— Fugue, A, pf, 1931 (1991)
— Twelve Variations, pf, 1931 (1986); M. Perahia, Snape Maltings, 22 June 1986
5 Holiday Diary, suite, pf, 1934 (1935); B. Humby, London, 30 Nov 1934 [orig. title: Holiday Tales]
— Two Insect Pieces: 1 The Grasshopper, 2 The Wasp, ob, pf, 1935 (1980); J. Craxton, M. Wright, Manchester, 7 March 1979
6 Suite, vn, pf, 1934–5 (1935); A. Brosa, Britten, BBC, 13 March 1936
— Two Lullabies: 1 Lullaby, 2 Lullaby for a Retired Colonel, 2 pf, 1936 (1990); P. Frankl, T. Vásáry, Snape Maltings, 22 June 1988
— Theme for Improvisation, org, 1936 (1936); A. Marchal, London, 12 Nov 1936
— Temporal Variations, ob, pf, 1936 (1980); N. Caine, A. Hallis, London, 15 Dec 1936
— Reveille, concert study, vn, pf, 1937 (1983); Brosa, F. Reizenstein, London, 12 April 1937
— Moderato and Nocturne, pf, 1940 (1986), G. Benjamin, Aldeburgh, 16 June 1983 [movts 1 and 2 of Sonatina romantica]
23/1 Introduction and Rondo alla burlesca, 2 pf, 1940 (1944); E. Bartlett, R. Robertson, New York, 5 Jan 1941
23/2 Mazurka elegiaca, 2 pf, 1941 (1942); Bartlett, Robertson, New York, 9 Dec 1941
— Themes for Improvisation, org, 1945 (1945); M. Dupré, BBC, 24 July 1945
— Prelude and Fugue on a Theme of Vittoria, org, 1946 (1952); A. Wyton, Northampton, 21 Sept 1946
48 Lachrymae: Reflections on a Song of John Dowland, va, pf, 1950 (1951), rev. 1970 (1974); W. Primrose, Britten, Aldeburgh, 20 June 1950 [see also ORCHESTRAL, op.48a]
49 Six Metamorphoses after Ovid: 1 Pan, 2 Phaeton, 3 Niobe, 4 Bacchus, 5 Narcissus, 6 Arethusa, ob, 1951 (1952); J. Boughton, Thorpeness, 14 June 1951
65 Sonata, C, vc, pf, 1960–61 (1961); Rostropovich, Britten, Aldeburgh, 7 July 1961
— Night Piece (Notturno), pf, 1963 (1963); Leeds, 19 Sept 1963
70 Nocturnal after John Dowland: Reflections on 'Come, heavy sleep', gui, 1963 (1965); J. Bream, Aldeburgh, 12 June 1964
72 Suite no.1, vc, 1964 (1966); Rostropovich, Aldeburgh, 27 June 1965
80 Suite no.2, vc, 1967 (1969); Rostropovich, Snape Maltings, 17 June 1968
83 Suite, hp, 1969 (1970); Ellis, Aldeburgh, 24 June 1969
87 Suite no.3, vc, 1971, rev. 1974 (1976); Rostropovich, Snape Maltings, 21 Dec 1974
— Tema 'Sacher', vc, 1976 (1990), Rostropovich, Zürich, 2 May 1976

concerto cadenzas

J. Haydn: Cello Concerto, C, HVIIb/I, 1964 (1966); Rostropovich, Blythburgh Church, 18 June 1964 [cadenzas to movts 1 and 2]

W.A. Mozart: Piano Concerto, E♭, K482, 1966 (1967); Richter, Tours, France, July 1966 [cadenzas to movts 1 and 3]

ARRANGEMENTS BY BRITTEN

FOLKSONGS

1 or 2 voices with 1 or 2 instruments

listed as published volumes in order of publication date

Folk Song Arrangements, vol.i, British Isles: 1 The Salley Gardens, 2 Little Sir William, 3 The Bonny Earl o' Moray, 4 O can ye sew cushions?, 5 The trees they grow so high, 6 The Ash Grove, 7 Oliver Cromwell; high/medium v, pf, 1941–2 (1943)

Folk Song Arrangements, vol.ii, France: 1 La Noël passée (The Orphan and King Henry), 2 Voici le printemps, 3 Fileuse, 4 Le roi s'en va-t'en chasse, 5 La belle est au jardin d'amour, 6 Il est quelqu'un sur terre, 7 Eho! Eho!, 8 Quand j'étais chez mon père (Heigh ho! heigh hi!); high/medium v, pf, 1942 (1946)

Folk Song Arrangements, vol.iii, British Isles: 1 The Plough Boy, 2 There's none to soothe, 3 Sweet Polly Oliver, 4 The Miller of Dee, 5 The Foggy, Foggy Dew, 6 O Waly, Waly, 7 Come you not from Newcastle?; high/medium v, pf, 1945–6 (1948)

Folk Song Arrangements, vol.iv, Moore's Irish Melodies: 1 Avenging and bright, 2 Sail on, sail on, 3 How sweet the answer, 4 The minstrel boy, 5 At the mid hour of night, 6 Rich and rare, 7 Dear harp of my country!, 8 Oft in the stilly night, 9 The Last Rose of Summer, 10 O the sight entrancing; high v, pf, 1957 (1960)

Folk Song Arrangements, vol.v, British Isles: 1 The Brisk Young Widow, 2 Sally in our Alley, 3 The Lincolnshire Poacher, 4 Early one morning, 5 Ca' the yowes; high v, pf, 1951–9 (1961)

Folk Song Arrangements, vol.vi, England: 1 I will give my love an apple, 2 Sailor-Boy, 3 Master Kilby, 4 The Soldier and the Sailor, 5 Bonny at Morn, 6 The Shooting of his Dear; high v, gui, 1956–8 (1961)

[Four English Folk Songs from the Southern Appalachians:] 1 Love Henry, 2 What's Little Babies Made of? 3 The Maid Freed from the Gallows, 4 The Frog and the Mouse; pf acc., 1967 (1968)

Eight Folk Song Arrangements: 1 Lord! I married me a wife, 2 She's like the swallow, 3 Lemady, 4 Bonny at Morn, 5 Bugeilio'r Gwenith Gwyn (I was lonely and forlorn), 6 David of the White Rock, 7 The False Knight upon the Road, 8 Bird Scarer's Song; high v, hp, 1976 (1980)

Tom Bowling and Other Song Arrangements: for 1v, pf: 1 Tom Bowling [arr. of song and text by C. Dibdin], c1959, 2 Greensleeves, ?1941, 3 The Crocodile, c1941, 4 Pray Goody, ?1945–6, 5 The holly and the ivy, 6 I wonder as I wander [arr. of song collected by J.J. Niles], ?1940–41, 7 Dink's Song; for 2vv, pf: 8 Soldier, won't you marry me?, c1958, 9 The Deaf Woman's Courtship; for 1v, vc, pf: 10 The Stream in the Valley (Da unten im Tale), c1946; (2000)

solo voice with orchestra

The Salley Gardens [vol.i/1], high v, str, 1942 (2000); Pears, New London Orchestra, cond. A. Sherman, London, 13 Dec 1942

The Salley Gardens [vol.i/1], high/medium v, bn/vc, hp/pf, str, c1955 (2000)

Little Sir William [vol.i/2], high v, orch, 1942 (2000); Pears, New London Orchestra, cond. Sherman, London, 13 Dec 1942

The Bonny Earl o' Moray [vol.i/3], high v, orch, 1942 (2000); Pears, New London Orchestra, cond. Sherman, London, 13 Dec 1942

O can ye sew cushions? [vol.i/4], high v, orch, 1944 (2000); H. Cook, BBC Midland Light Orchestra, cond. R. Jenkins, BBC, 6 Nov 1944

Oliver Cromwell [vol.i/7], high v, orch, 1942 (2000); Pears, New London Orchestra, cond. Sherman, London, 13 Dec 1942
La Noël passée [vol.ii/1], 1v, str (2000)
Five French Folk Songs: 1 Fileuse, 2 Le roi s'en va-t'en chasse, 3 La belle est au jardin d'amour, 4 Eho! Eho!, 5 Quand j'étais chez mon père [vol.ii/3, 4, 5, 7, 8]; Bar, orch, 1945–6 (2000); M. Singher, Chicago SO, cond. Busch, Chicago, 23 Dec 1948
The Plough Boy [vol.iii/1], high v, orch, 1946 (2000)
O Waly, Waly [vol.iii/6], high v, str (2000)
Come you not from Newcastle? [vol.iii/7], high v, orch, ?1959 (2000)

choral

The Salley Gardens [vol.i/1], unison vv, pf (1955); Chorus and Orchestra of the Schools Music Association, cond. Boult, London, 6 May 1956
Oliver Cromwell [vol.i/7], unison vv, pf (1959)
The holly and the ivy, SATB, 1957 (1957); Haddo House Choral Society, cond. J. Gordon, BBC, 22 Dec 1957
King Herod and the Cock, unison vv, pf, 1962 (1965); London Boy Singers, Britten, Aldeburgh 16 June 1962
The Twelve Apostles, T, unison vv, pf, 1962 (1981), London Boy Singers, Britten, Aldeburgh 16 June 1962

PURCELL REALIZATIONS AND EDITIONS
in order of date of arrangement unless otherwise stated

instrumental ensemble

The Golden Sonata, Z810, 2 vn, vc, pf, 1945 (1946); O. Zorian, M. Lavers, N. Semino, Britten, London, 21 Nov 1945
Chacony, g, Z730, str qt/str orch, 1947–8, rev. 1963 (1965); Collegium Musicum Zürich, cond. Britten, Zürich, 30 Jan 1948

solo vocal (realized and edited by Britten and Pears)

Orpheus Britannicus (with orchestra)

Suite of Songs from Orpheus Britannicus: 1 Let sullen discord smile, Z321/6 (from Tate: *Birthday Song for Queen Mary*), 2 Why should men quarrel?, Z630/4d (from Dryden and Howard: *The Indian Queen*), 3 So when the glittering Queen of Night, Z333/11 (from D'Urfey: *The Yorkshire Feast Song*), 4 Thou tun'st this world, Z328/6 (from N. Brady: *A Song for St Cecilia's Day*), 5a *'Tis holiday*, Z321/5 (from Tate: *Birthday Song for Queen Mary*), 5b Sound Fame thy brazen trumpet, Z627/22 (from T. Betterton and Dryden: *Dioclesian*); high v, orch, 1946 (1956)
Three Songs: 1 Hark the ech'ing air!, Z629/48b (anon., from The Fairy Queen), 2 Not all my torments, Z400 (anon.), 3 Take not a woman's anger ill, Z609/11 (from Gould: *The Rival Sisters*); high v, orch, 1963

Orpheus Britannicus (with piano)

Five Songs: 1 I attempt from Love's sickness to fly, Z630/17h (from J. Dryden and R. Howard: *The Indian Queen*), 2 I take no pleasure, Z388 (anon.), 3 Hark the ech'ing air!, Z629/48b (anon. from The Fairy Queen), 4 Take not a woman's anger ill, Z609/11 (from R. Gould: *The Rival Sisters*), 5 How blest are shepherds, Z628/15b (from Dryden: *King Arthur*); high v, pf, 1939–59 (1960)
Seven Songs: 1 Fairest Isle, Z628/38 (from Dryden: *King Arthur*), 2 If music be the food of love, Z379C (H. Heveningham), 3 Turn then thine eyes, Z425 (anon.), 4 Music for a while, Z583/2 (from Dryden: *Oedipus*), 5 Pious Celinda, Z410 (W. Congreve), 6 I'll sail upon the Dog-star, Z571/6 (from T. D'Urfey: *A Fool's Preferment*), 7 On the Brow of Richmond Hill, Z405 (D'Urfey); high/medium v, pf, 1943–5 (1947)
Six Duets: 1 Sound the trumpet, Z323/3 (? from N. Tate: *Birthday Song for Queen Mary*), 2 I spy Celia, Z499 (anon.), 3 Lost is my quiet, Z502 (anon.), 4 What can we poor females do?, Z518 (anon.), 5 No, resistance is but vain, Z601/2a (A. Henly), 6 Shepherd, leave decoying, Z628/16b (from Dryden: *King Arthur*); high and low vv, pf, 1945–?1954 (1961)
Six Songs: 1 Mad Bess, Z370 (anon.), 2 If music be the food of love, Z379A (Heveningham), 3 There's not a swain of the plain, Z587 (Henly), 4 Not all my torments, Z400 (anon.), 5 Man is for the woman made, Z605/3 (P.A. Motteux), Sweeter than roses, Z585/1 (from R. Norton: *Pausanius*); high/medium v, pf, 1943–5 (1947)

Harmonia sacra

The Blessed Virgin's Expostulation, Z196 (N. Tate), high v, pf, 1944 (1947)
Saul and the Witch at Endor, Z134 (anon.), S, T, B, pf, 1945 (1947)
Job's Curse, Z191 (J. Taylor), high v, pf, 1948 (1950)
Three Divine Hymns: 1 Lord, what is man?, Z192 (W. Fuller), 2 We sing to Him, Z199 (N. Ingelo), 3 Evening Hymn, Z193 (Fuller); high/medium v, pf, 1944–5 (1947)
Two Divine Hymns and Alleluia: 1 A Morning Hymn, Z198 (Fuller), 2 Alleluia, ZS14 (J. Weldon), 3 In the black dismal dungeon of despair, Z190 (Fuller); high v, pf, 1944–59 (1960)

Odes and Elegies

The Queen's Epicedium, Z383 (Herbert), high v, pf, 1944 (1946)

other solo vocal (listed as published volumes in order of publication date)

When night her purple veil, ZD201 (secular cant., anon.), Bar, 2 vn, continuo, 1965 (1977)
Let the dreadful engines of eternal will, Z578/3 (T. D'Urfey), Bar/T, pf, 1971 (1993)
A Miscellany of Songs: 1 The Knotting Song, Z371 (C. Sedley), high/medium v, pf, 1939, 2 O solitude, Z306 (K. Philips), high/medium v, pf, 1955, 3 Celemene, pray tell me, Z584 (D'Urfey), S, T, pf, 1946, 4 Dulcibella, whene'er I sue for a kiss, Z485 (A. Henly), S/T, B, pf, 1971, 5 When Myra sings, Z521 (G. Granville), S/T, B, pf, 1971 (1993)
Three Purcell Realizations: 1 Dialogue of Corydon and Mopsa, Z629/22 (anon., from The Fairy Queen), 2vv, pf, 1950, 2 In these delightful, pleasant groves, Z600/1d (T. Shadwell), S, C, T, B, pf, 1968, 3 You twice ten-hundred deities, Z630.13a (J. Dryden, R. Howard), Bar, vn, vc, pf, 1948 (forthcoming)

See also STAGE: Purcell realizations

OTHER ARRANGEMENTS
in order of date of arrangement

orchestra, vocal-orchestral

E. Carpenter: England Arise! (opt. text: Carpenter), orch, vv ad lib, ?1939 (1939)
G. Mahler: What the Wild Flowers Tell me [arr. of Sym. no.3, movt 2], red. orch, 1941 (1950); BBC Scottish Orchestra, cond. G. Warrack, BBC, 14 Nov 1942
F. Schubert: The Trout [arr. of Die Forelle D550] (C.F.D. Schubart, Eng. trans.), 1v, 2 cl, str, 1942
R. Schumann: Spring Night [arr. of Frühlingsnacht, op.39 no.2] (F. Eichendorff, Eng. trans.), 1v, orch, 1942
God Save the Queen, orch, 1971; English Chamber Orchestra, cond. Britten, Snape Maltings, 13 June 1971

choral

The National Anthem, double SATB, orch, 1961 (vs 1961), red. orch 1967; Leeds Festival Chorus, Royal Liverpool PO, cond. Pritchard, Leeds, 7 Oct 1961
J.S. Bach: St John Passion [arr. of BWV245], ed. Britten and I. Holst (trans. Pears and I. Holst), S, Mez, T, B, SATB, 2 fl, 2 ob + ob d'amore, bn, org, lute, str, 1967; cond. Britten, London, 26 July 1967

solo vocal

F. Schubert: Gretchens Bitte [completion of D564] (from J.W. von Goethe: *Faust*, pt I, trans. A. Porter), version 1: S, pf, 1938 (1998), M. Blyth, BBC, 27 Dec 1938; version 2: high v, pf, *c*1942, Pears, Britten, 1943
C. Dibdin: Tom Bowling (Dibdin), high v, pf, 1959 (2000); Pears, Britten, Aldeburgh, 22 June 1959
J.S. Bach: Five Spiritual Songs [arr. of songs from Geistliche Lieder] (trans. Pears): 1 Gedenke doch, mein Geist, zurücke, BWV509, 2 Kommt, Seelen, dieser Tag, BWV479, 3 Liebster Herr Jesu, BWV484, 4 Komm, süsser Tod, BWV478, 5 Bist du bei mir, BWV508; high v, pf, 1969 (1971); Pears, Britten, Blythburgh Church, 18 June 1969
J. Blow: Oh! that mine eyes would melt (anon.), high v, hp/pf, 1975 (1998); Pears, O. Ellis, Cardiff, 19 March 1976
J. Clarke: A Divine Hymn (Blest be those sweet regions) (anon.), high v, hp/pf, 1975–6 (1998)
W. Croft: A Hymn on Divine Musick (anon.), high v, hp/pf, 1976 (1998); Pears, Ellis, Cardiff, 19 March 1976
P. Humfrey: Hymn to God the Father (J. Donne), high v, hp/pf, 1975–6 (1998); Pears, Ellis, 20 Aug 1976
Humfrey: Lord! I have sinned (J. Taylor), high v, hp/pf, 1975–6 (1998)

chamber

F. Bridge: There is a Willow Grows Aslant a Brook [arr. of orch work, H173], va, pf, 1932 (1990); N. Imai, R. Vignoles, Isle of Man, 27 Aug 1988

See also STAGE: realizations and completions

ARRANGEMENTS BY OTHERS OF BRITTEN WORKS

ORCHESTRAL, VOCAL-ORCHESTRAL

Love from a Stranger: Music from the Film [1936], transcr. C. Matthews, orch, *c*1995 (2000); BBC Concert Orchestra, cond. C. Davis, London, 20 May 1995
Temporal Variations [1936], arr. C. Matthews, ob, str orch, *c*1994 (1995); N. Daniel, English Chamber Orchestra, cond. S. Bedford, Snape Maltings, 12 June 1994
Suite, from King Arthur [1937], arr. P. Hindmarsh, orch, *c*1995 (1996); RAM SO, cond. L. Köhler, Snape Maltings, 21 Oct 1995 [orig. composed as radio incid music]
Concert Suite, from The Sword in the Stone [1939], arr. O. Knussen and C. Matthews, chamber ens, *c*1983 (1989); Aldeburgh Festival Chamber Ensemble, cond. O. Knussen, Snape Maltings, 14 June 1983 [orig. composed as radio incid music]
Suite, from Johnson over Jordan [1939], arr. P. Hindmarsh, orch, *c*1990 (1993); Northern Sinfonia, cond. O. de la Martinez, BBC, 25 Feb 1990 [orig. composed as theatre incid music]
The Rescue of Penelope: concert version of the music to the radio drama The Rescue [1943] (E. Sackville-West, after Homer: *Odyssey*), arr. C. de Souza with D. Mitchell and C. Matthews, spkr, S, Mez, T, Bar, orch (1998); BBC SO, cond. N. Cleobury, Snape Maltings, 23 Oct 1993
A Charm of Lullabies [1947], arr. C. Matthews, Mez, orch; M. Forrester, Indianapolis SO, cond. R. Leppard, Indianapolis, 17 Jan 1991
Five Courtly Dances, from Gloriana [1953], arr. D. Stone, school orch, 1963 (1965) [arr. of 3rd movt of Symphonic Suite, op.53a]
Prelude and Dances, from The Prince of the Pagodas [1956], arr. N. Del Mar, op.57b, orch, *c*1963 (1980); BBC Scottish Orch, cond. Del Mar, BBC, 26 Dec 1963
Suite, from The Prince of the Pagodas [1956], arr. D. Mitchell and M. Cooke, orch, *c*1997; Deutsches SO Berlin, cond. V. Ashkenazy, Amsterdam, 4 June 1997
Suite, from Death in Venice [1973], arr. S. Bedford, op.88a, orch, *c*1984 (1993); English Chamber Orchestra, cond. S. Bedford, Snape Maltings, 13 June 1984
Welcome Suite, from Welcome Ode [1976], arr. T. Osborne, str orch (1994)

BAND

Russian Funeral [1936], arr. R. Farr, brass band (1987); Grimethorpe Colliery Band, cond. Farr, Framlingham, 15 June 1984
Soirées musicales [1936], arr. T. Conway Brown, military band (1946)
Spider and the Fly, from Johnson over Jordan [1939], arr. D. Barry, brass band (1993); cond. P. Hindmarsh, Spenmoor, Co. Durham, 18 Nov 1990
Paul Bunyan Overture [1941], arr. C. Fussell, concert band (1985)
The Courtly Dances, from Gloriana [1953], arr. J. Bach, sym. band (1995)
The Building of the House [1967] (opt. text: Ps cxxvii), arr. T. Marciniak, concert band, SATB ad lib (1977)

CHORAL

Friday Afternoons [1935], arr. H. Tircuit, SSA, orch
Old Abram Brown, from Friday Afternoons [1935], arr. SATB, pf (1947?)
Five Choruses, from Paul Bunyan [1941]: 1 Prologue I, 2 Prologue II, 3 Blues, 4 Hymn, 5 Litany; arr. SATB, pf (1978)
Carry her over the water, from Paul Bunyan [1941], arr. C. Matthews, SSATTBB (1980)
A Ceremony of Carols [1942], arr. J. Harrison, SATB, hp/pf (1948)
Rejoice in the Lamb [1943], arr. I. Holst, Tr, A, T, B, SATB, org, orch; A. Deller, P. Pears, T. Anthony, org R. Downes, Aldeburgh Festival Choir and Orchestra, cond. I. Holst, Aldeburgh, 20 June 1952
Rejoice in the Lamb [1943], arr. E. Walters, SSAA, org (1973); Liverpool, 3 July 1966
Agnus Dei, from War Requiem [1962], arr. P. Brunelle, T, SATB, org (1989)
O can ye sew cushions?, arr. I. Holst, SSA, pf (1955)
Three Folk Songs: 1 The Bonnie Earl O'Moray [*sic*], 2 The Salley Gardens, 3 Oliver Cromwell; arr. E. Walters, TTBB, pf (1986)

SOLO VOCAL

Funeral Blues from The Ascent of F6 [1937], Johnny [1937], Tell me the Truth about Love [1938] and Calypso [1939]: arr. D. Runswick, female v, a sax, tpt, perc, vn, db; Aldeburgh, 8 June 1990
The Salley Gardens [vol.i/1], The Foggy, Foggy Dew [vol.iii/5], O Waly, Waly [vol.iii/6], The Lincolnshire Poacher [vol.v/3]; arr. G. Nestor, 1v, gui (1984)
Four Burns Songs, from A Birthday Hansel [1975], arr. C. Matthews, high v, pf (1978)
Eight Folk Song Arrangements [1976], arr. C. Matthews, medium v, pf (1980)

CHAMBER AND SOLO INSTRUMENTAL

Playful Pizzicato and Sentimental Saraband, from Simple Symphony [1934], arr. H. Ferguson, pf 4 hands (1972)
Soirées musicales [1936], arr. B. Easdale, 2 pf (1938)
The Clock on the Wall, from On the Frontier [1938], arr. D. Runswick, a sax, tpt, perc, pf, vn, db; Aldeburgh, 8 June 1990
Spider and the Fly, from Johnson over Jordan [1939], arr. D. Runswick, a sax, tpt, perc, pf, vn, db; Aldeburgh, 8 June 1990
Blues, from Paul Bunyan [1941], arr. D. Runswick, a sax, tpt, perc, pf, vn, db; Aldeburgh, 8 June 1990
This Little Babe, from A Ceremony of Carols [1942], arr. C. Norton, pf (1989)
Boogie-Woogie, from This Way to the Tomb [1945], arr. D. Runswick, a sax, tpt, perc, pf, vn, db; Aldeburgh, 8 June 1990
Theme, from The Young Person's Guide [1945], arr. C. Norton, pf (1989)
Theme, from The Young Person's Guide [1945], arr. R. Brison, pf 4 hands (1990)
Morris Dance, from Gloriana [1953], arr. I. Holst, 2 descant rec (1957)
March, from Gloriana [1953], arr. I. Holst, descant rec (1959)
Concord, from Gloriana [1953], arr. C. Norton, pf (1989)
Most MSS at *GB-ALb*

Principal publishers: Boosey & Hawkes, Faber, OUP, Chester

For further details see Banks (B1999)

WRITINGS

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'Conversation with Benjamin Britten', *Tempo*, no.6 (1944), 4–5
'Introduction', *Peter Grimes*, ed. E. Crozier (London, 1945), 7–8
with M. Tippett: *250th Anniversary of the Death of Henry Purcell: Homage* (London, 1945)
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'A Note on the Spring Symphony', *Music Survey*, ii (1949–50), 237 only
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'Freeman of Lowestoft', *Tempo*, no.21 (1951), 3–5
'Verdi: a Symposium', *Opera*, ii (1951), 113–15
'A Composer in our Time', *Adam International Review*, nos.224–6 (1952), 14–16
'Variations on a Critical Theme', *Opera*, iii (1952), 144–6
'Three Premieres', *Kathleen Ferrier: a Memoir*, ed. N. Cardus (London, 1954), 54–61
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'Dennis Brain (1921–1957)', *Tempo*, new ser., no.46 (1958), 5–6
'On Realizing the Continuo in Purcell's Songs', *Henry Purcell: 1659–1695*, ed. I. Holst (London, 1959), 7–13
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Speech on receiving an honorary degree from Hull University, *London Magazine*, new ser., iii/7 (1963), 89–91
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On Receiving the First Aspen Award (London, 1964/*R*)
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'Britten on Aldeburgh and the Future', *Opera* (1967), festival issue, 7–9
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PHILIP BRETT (text), JENNIFER DOCTOR, JUDITH LEGROVE, PAUL BANKS (works), JUDITH LEGROVE(bibliography)

Britton, Thomas (*b* Rushden, Northants., 14 Jan 1644; *d* London, 27 Sept 1714). English patron of music and amateur musician. He served a seven-year apprenticeship with a London coal dealer and, after returning to Northamptonshire for a while, set up in business in London, where by 1677 he was dealing in small-coal in Aylesbury Street, Clerkenwell. He amassed a large

collection of books, from which he acquired a wide knowledge of chemistry, astrology and both theoretical and practical music. In 1678, according to Hawkins, he established with the encouragement of Sir Roger L'Estrange the music meetings which were held every Thursday in a long narrow room over his shop. It was approached by stairs outside the house and was lit by a window 'no bigger than the bung-hole of a cask' according to an entertaining account by his neighbour Ned Ward.

Despite their mean surroundings the meetings were attended by such leaders of fashion as the Duchess of Queensberry. The performers included professionals like John Banister (ii) and Philip Hart and, in Britton's later years, Handel, Pepusch (who wrote a trio sonata entitled 'smalcoal') and Matthew Dubourg. Britton and L'Estrange played the viola da gamba, and other amateurs included Henry Needler, the poet John Hughes and the painter Woolaston. At first the concerts were free, Britton providing his guests with coffee at a penny a dish; later the visitors apparently paid ten shillings a year each, though the Yorkshire diarist Ralph Thoresby paid nothing when he attended a meeting in 1712.

Britton knew the Earls of Oxford, Pembroke and Sunderland and other eminent book collectors of the time. He is thought to have brought together the Somers tracts and was partly responsible for the formation of the Harleian library (now in *GB-Lbl*). His connections with these noblemen led some to believe that his music meetings were only a cover for seditious purposes, and he was variously and wrongly suspected of being a magician, atheist, Presbyterian and Jesuit. His death was brought about by the practical joke of a ventriloquist who so frightened him that he never recovered. Woolaston's portrait of him is in the National Portrait Gallery, London.

Britton sold part of his library in 1694, possibly so as to enlarge his music collection. The catalogue of this early sale (in *GB-Lbl*) lists over 1000 items – prints, manuscripts, tracts, pamphlets and books on 'English Divinity, Magick, and Chymistry'. His music and fine collection of instruments were sold on his death for the benefit of his widow (Hawkins reproduced the sale catalogue). Understandably, English 17th- and 18th-century chamber music is well represented, but there are also works by Walther and Biber, music in editions by Roger of Amsterdam and a wide range of Italian music from Domenico Gabrielli and Cazzati to Albinoni and Vivaldi, as well as many vocal works. With such resources the programmes of Britton's concerts must have been impressively wide-ranging. Several manuscripts from the collection have been preserved, including *GB-Lbl* Add.22098 ('Tho. Britton His Book July ye 12 1697') and Add.24889 (transcriptions of theatre music by Purcell and others); *Lcm* 2087; *Ob* Mus. Sch.C.75 (Corelli's op.1 in Britton's hand, inscribed 'used at his Assembly for many years'); *US-NYp* Drexel 3849 ('Thomas Britton his Book 1680'); and probably *Pu* Fi 9–12.

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MICHAEL TILMOUTH/SIMON McVEIGH

Briuschi, Antonio. *See* BRIOSCHI, ANTONIO.

Brivio, Giuseppe Ferdinando (*b* Milan, ? end of the 17th century; *d* Milan, ?*c*1758). Italian composer, possibly an impresario, singing teacher and violinist. 18th-century sources (e.g. *BurneyH*; *GerberL*; *GerberNL* and *La BordeE*) blur the distinction between two or more musicians active in Milan by failing to give first names. Only the revised edition of Mancini (1777) supplies Giuseppe Ferdinando as the composer's first names and describes him as a prominent Milanese singing teacher without identifying him with the violinist, composer and impresario also active in Milan. In fact a family of Brivios could be involved, including an older singing teacher, Carlo Francesco Brivio, who appeared in Milanese operas of 1696, *Teodolinda* and *L'Etna festante*, the librettos for which call him 'musico di S.E. il Castellano' (the castle commander's musician). Suggested as Giuseppe Ferdinando's father (Martinotti in *DBI*), this Carlo Francesco may have been the bass employed in the ducal court chapel until 1737 and then as a substitute singer until 1749. Recent sources (relying on *GerberNL* but based on *La BordeE*) credit Carlo Francesco with having taught Giuseppe Appiani and Felice Salimbeni. Since Mancini (1777) stated that Giuseppe Ferdinando taught Caterina Visconti and Giovanna Astrua, both Brivios may have taught singing at about the same time.

In 1720 the orchestra of the ducal theatre in Milan included two performers named Giuseppe Ferdinando Brivio, a first violinist and a trumpeter; only the latter, however, was cited in a list of June 1711 naming the Milanese players in Novara for the festival of S Gaudenzio. Although the ducal theatre orchestra did not include any player named Giuseppe Ferdinando Brivio in 1748 or 1765, a Gaetano Brivio played second violin in both years. It is generally assumed that the violinist Giuseppe Ferdinando Brivio also composed operas and symphonies and served as impresario in Milan. Archival documents indicate that he was in charge of the ducal theatre for a relatively long time: 26 February 1727 to 13 October 1732. Contrary to reports in modern encyclopedias, Brivio did not assist Giuseppe Milesio or any other of his predecessors, and his successor, G.A. Rozio, was forbidden to use him as partner.

Perhaps because some of Brivio's arias were used in pasticcios at the King's Theatre or because Brivio's pupils Giulia Frasi (according to Burney) and Visconti sang in these pasticcios, Loewenberg and others have supposed that Brivio was in London about 1742–5; no document proving a visit has come to light, however. Even though certain arias were published by Walsh, the pasticcios *Gianguir*, *Mandane* (both 1742) and *L'incostanza delusa* (1745; with music from Brivio's earlier opera of that name) were not especially popular with London audiences.

Archival papers of the ducal theatre at Milan indicate that Giuseppe Ferdinando Brivio was reimbursed for lodging Leonardo Leo (1740), the choreographer François Sauveterre (1748) and the prima donnas A. Conti (1753)

and Columba Mattei (1754) at his residence in Milan. No known documents, however, verify his death in 1758, and no evidence has been found to link unequivocally some of the instrumental music published at Paris and London (1730–63) under the name Brivio with Giuseppe Ferdinando.

WORKS

DRAMATIC

operas unless otherwise indicated

Ipermestra (3, A. Salvi), Milan, Regio Ducal, 26 Dec 1727, probably a pasticcio arr. Brivio
Olimpiade (3, P. Metastasio), Turin, Regio, 5 March 1737, for wedding of King Carlo Emanuele III of Savoy and Princess Elisabetta Teresa of Lorraine
Demofoonte (3, Metastasio), Turin, Regio, carn. 1738, *A-Wgm* (attrib. Carlo Francesco Brivio), arias, *F-Pc*
Artaserse (3, Metastasio), Padua, Obizzi, 2 June 1738, for visit of Maria Amalia, Queen of the Two Sicilies
Merope (3, A. Zeno), Milan, Regio Ducal, 26 Dec 1738
Didone abbandonata (3, Metastasio), Milan, Regio Ducal, Jan 1739, sometimes attrib. A. Bernasconi
La Germania trionfante in Arminio, Milan, Regio Ducal, 2 May 1739, for visit of Maria Teresa as Archduchess of Austria
L'incostanza delusa (2), Milan, Regio Ducal, ? sum. 1739, 2 arias (London, 1745/*R*)
Alessandro nell'Indie (3, Metastasio), Milan, Regio Ducal, Jan 1742, aria, *Pc*
Music in: Gianguir, 1742; Mandane, 1742; L'incostanza delusa, 1745
Unidentified arias and duet in *A-Wn*, *I-Gl*

INSTRUMENTAL

some may be by other Brivios

Sonata, fl/vn, bc, in 6 Solos . . . by Mr Handel, sigr Geminiani, sigr Somis, sigr Brivio (London, 1730)
Sonata in XII sonates en trio, fls/vns/obs, bc, bks 1–2 (Paris, *c*1730)
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Pieces in The Delightful Pocket Companion, fl, i–vi (London, *c*1745)
2 sonatas, 2 fl, kbd, in Musica curiosa or A Curious Collection of Celebrated Airs (London, *c*1745)
Sonata in XII sonates en trio, fls/vns/obs, bc, bks 1–2 (Paris, *c*1750)
Ov. in VI overture a più stromenti composte da varii autori (Paris, 1755)
Sym. in Sei sinfonie . . . da varii autori (Paris, 1757) (pubd by Venier)
Conc., 2 ob, 2 vn, va, bc, hpd, *D-ROs*, *F-Pn*

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SVEN HANSELL

Brixi. Czech family of musicians. Of the family's three branches the first, which settled at the beginning of the 17th century in Skalsko, Bohemia, included Dorota Brixi (1686–1762), the mother of František and Jiří Antonín Benda, and (5) Viktorin (Ignác) Brixi. To the second branch, which settled at Vlkava near Nymburk, belonged the organist and composer (1) Šimon Brixi and his son (2) František Xaver Brixi. The third branch, originating from Mělník, included (3) Jan Josef Brixi and his son (4) Václav Norbert Brixi.

(1) **Šimon Brixi** (*b* Vlkava, 28 Oct 1693; *d* Prague, 2 Nov 1735). Organist and composer. He received his musical education at the Jesuit Gymnasium Jičín (1711–17). He became a law student at Prague University, but abandoned these studies to devote himself to music and became organist at the Týn Church. In 1720 the success of his works for the *musica navalis*, the annual St John's Eve festivities on the river Vltava, earned him a commission for the festal music for each year from 1722 to 1729. His wedding in 1724 was celebrated by Bohuslav Matěj Černohorský, a composer and priest at the Franciscan monastery in Prague. In 1725 Brixi became a music teacher at the school of St Martín and organist at the church, and from 1727 was choirmaster at St Martín.

Brixi's compositions are in the Venetian style represented by Fux and Caldara, with some elements of Czech folk music. His style is marked by full instrumentation and a preference for brass. He handled contrapuntal texture skilfully, and in homophonic passages often made use of concertato interplay between soloists and chorus. The tunefulness of his melodic lines is reminiscent of folk music, and his use of Czech texts is unique in 18th-century Czech music.

Of Brixi's extensive output only 34 works survive. The majority of his autographs are in the collection of (3) Jan Josef Brixi, now in the National Museum, Prague. His other compositions, mostly in manuscript, are in the National Museum, Prague, the Moravian Museum at Brno and the archives of Czech and Moravian churches. He wrote principally church music, including several masses, settings of the *Te Deum* and the *Magnificat* (including one in MAB, 2nd ser., ii, 1967, 2/1982), litanies, offertories and motets; one school comedy is known, *Cancet preambulans*.

(2) **František** [Franz] **Xaver Brixi** (*b* Prague, bap. 2 Jan 1732; *d* Prague, 14 Oct 1771). Organist and composer, son of (1) Šimon Brixi. He received his musical education at the Piarist Gymnasium, Kosmonosy (1744–9), where in 1748 he was classified 'felicissimus ingenii'. In his last year at the Gymnasium his teacher was Václav Kalous (1715–86), a composer who was also choirmaster at the monastery church. In 1749 Brixi left for Prague where he became organist first at St Havel, and later at the churches of St Martín, St Mikuláš and St Mary na Louži. He soon became one of the best-known composers in Prague, evidence of which can be seen in that from 1757 to his death he was consistently chosen to write the *musica navalis* for St John's Eve. On 1 January 1759 he was appointed Kapellmeister of St Vít Cathedral, thus attaining at the age of 27 the highest musical position in the city. At the same time he is said to have become choirmaster of the Benedictine monastery of St Jiří at Hradčany in Prague. He died 12 years later of tuberculosis in the hospital of the Brothers of Charity.

Brixi was one of the leading musical figures of mid-18th-century Bohemia. His tremendous output of about 500 works was rooted in the Neapolitan style, particularly that of Alessandro Scarlatti, Francesco Feo and Francesco Durante, and he was also influenced by the Viennese school of Mancini, Reuter and Bonno. Brixi's style is distinguished from that of his contemporaries by its fresh melodic writing, vivacious rhythm and lively bass lines, and from that of his predecessors by its simple yet effective instrumentation. He often made use of folk music in his works. During his lifetime his music was widely dissemi-

nated in Bohemia and Moravia, as well as in other countries, especially Austria, Bavaria and Silesia. He had a profound effect on Bohemian musical taste, and Mozart's favourable reception in Prague in the 1780s was at least partly due to Brixi's lasting influence. The easy appeal of his musical style left an impression on Czech composers for the rest of the 18th century.

WORKS

most MSS in CZ-Pnm, Bm, Czech, Bavarian, Austrian and Polish church and monastery archives

VOCAL

*c*350 sacred works: 65 masses, mostly 1–4 solo vv, 4vv, acc., and 11 requiem settings, incl. Missa, C, 4vv, vs (Bonn, *c*1855); Missa pastoralis, D, 4vv, orch, ed. E. Trolda (Prague, 1947), ed. R. Walter (Zürich, 1977); Missa integra, D, 4 solo vv, 4vv, orch, in MAB, 2nd ser., vi (1971), ed. K. Pojar (Adliswil, 1992)

Messe, C, vs (Speyer, 1980); Missa Dominicalis, C, 4 solo vv, 4vv, orch, ed. M. Franěk (Prague, 1991); offs, incl. Offertorium, C (Kutná Hora, 1936); Motetto pastorale, G, 4vv, orch, ed. D. Hellmann (Wiesbaden, 1971/*R*); Scapulis suis, 4vv, orch (Prague, 1992); Confitebor tibi, Domine, 4vv, orch (Prague, 1992); lits, vespers, TeD, Regina coeli, D, 4vv, orch, ed. R. Walter (Hilversum, 1973), other works

Orats: Opera de passione Domini; Parva reflexio super casu Petri (Opera quadragesimalis); Jesus Christus Dei filius; Trias in monade; Filius prodigus; Crux morientis Jesu Christi, incl. Introductio, ed. in *Maestri antichi Boemi* (Prague, 1970); Judas Ischariotes; Die obsiegende Liebe, incl. Symphonia, ed. in *Maestri antichi Boemi* (Prague, 1970); Opus patheticum de septem doloribus BMV, incl. Fugis Maria, fugue, ed. B. Kothe, *Handbuch für Organisten*, ii (Leipzig, 1879), ed. in *Fliegende Blätter für katholische Kirchenmusik*, xxii (1887), 43; Sermo Jesum inter Magdalenae; Stabat mater; Ursach des Lebens und des Heils Maria

Dramatic cants: Sanctus Adalbertus Pragensium episcopus, 1764; Corona dignitatis senectus, 1766; Ad sanctam crucem majorem triplicis crucis praepositus, 1767; Divina providentia, 1771

Interludes to Lat. school dramas: Meditatio IV, Gustus, in Drama sensus humani, 1761; Meditatio II, Religio in aulis, in Religio seu Cultae religionis emolumenta, 1763; Meditatio III, Detrimentum vitae, in Religio seu Neglectae religionis detrimenta, 1764; Meditatio I, Turba negotiorum, in Religio seu Conservandae religionis impedimenta, 1766

Comic school dramas: Erat unum cantor bonus (Schola latino musica; Il cantore; Der Schulmeisterius), ed. H. Krupka (Prague, 1970); ed. in Musica rinata, ix (Budapest, 1966), as Der Schulmeister, attrib. Paisiello; Luridi scholares (Kartenspiel), ed. H. Krupka (Prague, 1970)

Spurious: Veni sancte spiritus, D, 4vv, orch, ed. R. Walter (Hilversum, 1973) [by J. Mentzel]

INSTRUMENTAL

Orch: Symphonia seu concertus, D, 1760, ed. in P. Eben and J. Burhauser: *Čtení a hra partitur* [Score reading and playing] (Prague, 1982), ed. in The Symphony 1720–1840, ser.B, xii (New York, 1984); Sym., D, 1760, ed. in The Symphony 1720–1840, ser. B, xii (New York, 1984); Sym.; Sym. frag.; Va conc., ed. W. Lebermann (Mainz, 1970); Conc., 2 fl; 2 concs., fl; 6 org/hpd concs., 1, F, ed. in MAB, 1st ser., xxvi (1956/*R*), 2, G, D, ed. in MAB, 1st ser., lxxv (1970/*R*)

Partitas, wind insts, incl. Intermezzo, ed. in P. Eben and J. Burhauser: *Čtení a hra partitur* [Score reading and playing] (Prague, 1982)

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Suites, partitas, hpd, incl. 2 movts ed. in MAB, 1st ser., xiv (1953/*R*); Partita, G, ed. in *Bertramka*, xii (1982)

(3) **Jan Josef Brixi** (*b* ?1712; *d* Mělník, 27 April 1762). Organist and composer. He became organist at St Petr and St Pavel in Mělník and teacher at the municipal school, but in 1738 moved to Manětín, where his son (4) Václav Norbert Brixi was born. From 1748 to his death he lived again in Mělník, where he held the position of choirmaster at the cathedral and raised the standard of its music to the highest level. He left a large collection of music (now in the National Museum of Prague), much of it copied in his own hand, containing works by the most prominent composers of his time. Of his own compositions only a single mass for mixed choir, orchestra and organ is known.

(4) **Václav Norbert** [Jeroným] **Brixi** (*b* Manětín, 20 Sept 1738; *d* Planá, 15 April 1803). Organist and composer, son of (3) Jan Josef Brixi. He entered the Cistercian monastery at Plasy near Plzeň in 1758, and took his vows the following year; in 1766 he was ordained a priest under the name Jeroným, with which he signed all his compositions. He became organist and later choirmaster of the monastery church, and from 1781 he was parish priest in Planá. His church music is Neapolitan in style, but fails to rise above the average level of its time.

(5) **Viktorin (Ignác) Brixi** (*b* Plzeň, 26 June 1716; *d* Poděbrady, 30 March 1803). Organist and composer. He received his basic musical education from his uncle Viktorin Zádolský, who was the parish priest at Skalsko. Later he studied at Čelákovice with the organist Josef Hojer, and completed his studies at the Piarist Gymnasium at Kosmonosy, where he is entered in the register for 1731 with the remark: 'In musica et literis pari pasu ambulat'. His musical talent was already evident during his time at the Gymnasium. He took part in school plays as an actor and singer, and composed music for several of them. After a short stay in Liberec, he became a schoolmaster in Poděbrady and was later an organist and choirmaster at the church there. According to his autobiographical note written for Dlabač's *Künstler-Lexikon*, he was offered a position at the imperial court in Vienna by Maria Theresa's husband, Francis of Lorraine, who had heard him play in Poděbrady, and received a similar offer from the Prussian court through his half-brother Franz Benda who was at that time in the service of Frederick the Great. In declining the opportunity to leave his native country Brixi was exceptional among his Czech contemporaries, and he remained in Poděbrady until his death.

Brixi's works are typical of the music composed by Czech cantors and organists for village choirlofts. Like those of (2) František Xaver Brixi, they are rooted in the Neapolitan style, but in comparison they are simpler and less ambitious. His use of folk idioms occurs mainly in his Christmas music. A *Missa pastoralis* in D is at St Gilet's Church in Nymburk; his other works include cantatas, offertories, arias, a Latin oratorio *Jephta* written in 1769 and a piano sonata. (Principal sources, *CZ-Bm*, *Pnm*.)

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(5) VIKTORIN BRIXI

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VLADIMIR NOVÁK

Brixides, Jan (*b* Brno, *c*1712; *d* Brno, ?1772). Czech organist and composer. As a boy he sang in St Jakub's church in Brno (1720–26) and learnt to play the organ from Jakub Wachter (*d* 1741). He became organist at the Benedictine monastery at Rajhrad, near Brno (1726–35), and at the Augustinian church of St Tomáš in Brno (from 1735 to his death), where he was noted for his improvisation at the keyboard. In 1742 he married Terezie Schulzová. Brixides had a reputation as an outstanding composer, though he was 29 when he began to compose. His works, all sacred, were written for his own choir; stylistically they are indebted to Fux and Caldara, with the Baroque effects of virtuoso clarino parts and loud timpani, but with simplified counterpoint. His earliest extant work is *Veni Sancte Spiritus* (1755), written for the first Mass celebrated by Anselm Hackenwälder, the choirmaster at St Tomáš. Brixides's works, which survive in manuscript at the Moravian Regional Museum, Brno, include six masses, one requiem in E♭ dated 1772 (with a note that it was composed shortly before his death for his own funeral), four settings of *Veni Sancte Spiritus* and 20 smaller sacred works using liturgical and non-liturgical Latin texts.

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Brixiensis, Prepositus. *See* PREPOSITUS BRIXIENSIS.

Brizeño, Luis de. *See* BRIÇEÑO, LUIS DE.

Brkanović, Ivan (*b* Škaljari, Boka Kotorska, 27 Dec 1906; *d* Zagreb, 20 Feb 1987). Croatian composer. He studied at the Zagreb Academy with Fran Lhotka and Blagoje Bersa (composition), graduating in 1935, and then at the Schola Cantorum in Paris with J. Léfebre. Between 1935 and 1951 he taught in Zagreb schools. He was made music adviser to the Croatian National Theatre, Zagreb, in 1951 and director of the Zagreb PO in 1954. He was president of the composers' unions of Bosnia and Hercegovina (1950–51) and of Croatia (1953–5), and a visiting professor at Sarajevo Music Academy (1957–62). He was also a prolific writer on music (see Majer-Bobetko, and Supičić, 1989), particularly in the period 1932–41.

Brkanović was one of the most prominent representatives of the so-called national style in Croatian music. Using traditional musical means, he blended elements of Croatian folk music with his own strong artistic ideas, and in an attempt to evoke folk art in all its aspects, he drew on traditional rites, particularly on their most primitive features. His musical style is characterized by innovative formal and harmonic procedures, and dense polyphonic textures. Brkanović's feeling for dramatic tension and powerful emotions made him an ideal operatic composer. His first opera, *Ekvinocij* ('Equinox'), is a realistic musical drama, while the opera-oratorio *Škrinja svetog Šimuna* ('St Simon's Shrine'), inspired by scenes from a 14th-century shrine in Zadar, is strongly archaic. Brkanović's best-known work is the *Triptihon* ('Triptych') of 1936, a requiem setting of epic folk poetry. This intensely emotional work contrasts restrained choral settings, striking for their Slavonic melodic inflections, with passages of blazing passion and intensity, reinforced by a sharp-edged orchestration. The five symphonies are dramatically conceived; outstanding among them is the traditionally-planned, tragic Second Symphony. Its freely tonal, and sometimes harsh, harmonic structure shows Brkanović's great contrapuntal skill with simple melodic lines, often reminiscent of folksong. The accumulation of motifs and the magnificent handling of the brass are equally noteworthy. Unlike many of his contemporaries, Brkanović has chosen not to investigate new techniques, but has aimed to draw the best from traditional means.

WORKS
(*selective list*)

STAGE

Ekvinocij [Equinox] (op, 3, T. Prpić, after I. Vojnović), 1945, rev. 1950; Škrinja svetog Šimuna [St Simon's Shrine] (Zlato Zadra) (op, 3, D. Robić), 1954, rev. 1955; Heloti (ballet-orat, Pino and Pina Mlakar, after Robić), 1960, rev. 1963; Hod po mukah Ambroza Matije Gupca, zvanog Beg [The Passion of Ambroz Matija Gubec, called Beg] (staged orat, Robić), 1972, rev. 1973; Fedra (musical tragedy, 2, T. Prpić, after J. Racine), 1975

VOCAL

Konavosko pirovanje [Konavli Wedding], chorus, 1933; Triptihon [Triptych], S, T, chorus, orch, 1936; Krijes planine [Mountain Fire], chorus, 1942; 5 Songs, T, chbr orch, 1949; Dalmatinski diptih [Dalmatian Diptych] (M. Marulić), Mez, T, chorus, orch, 1953; Žrtvene pjesme [Sacrificial Song], chorus, pf, wind, 1958; Bosanska sjećanja [Bosnian Reminiscences] (cant.), Bar, chorus, orch, 1959; Zelena zmija ljubavi [Green Serpent of Love] (cant.), S, Bar, chorus, 1965

INSTRUMENTAL

Orch: Pričalica, chbr orch, 1933; Sym. no.1, 1935; Živo srce u mrtvom gradu, 1940; Sym. no.2, 1946; Sym. no.3, 1947; Kolo iz Dolca, 1948; Zurlaši uoči praznika, 1948; Sym. no.4, 1948; Sym. no.5 'Ples Junaka', 1949; Zemljo Hrvatska [Our Croatian Land], sym. poem, 1951; Concertino, str, 1955 [from Str Qt no.1]; Sarajevo, suite, 1957; Zagrebačka, suite, 1985

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NIALL O'LOUGHLIN

Brnčić (Isaza), Gabriel (*b* Santiago, 16 Feb 1942). Chilean composer, active in Spain. He received his early musical training at the Conservatorio Nacional de Música in Santiago. After studying engineering and chemistry (1961–4), he pursued the Título Superior de Licenciado in composition at the Facultad de Ciencias y Artes Musicales of the Universidad de Chile, where his teachers included Becerra-Schmidt. His first work, *Oda a la energía* for orchestra, was given its première in 1963. In 1965 a stipend from the Buenos Aires Instituto Di Tella enabled him to study in Argentina, where he continued his training at the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) with Ginastera, Gandini, Sessions, Maurice La Roy, Xenakis, Francisco Kröpfl (in 1966) and Nono (in 1967). From 1967 to 1970 he lectured at the Instituto Di Tella, where, in collaboration with Fernando von Reichenbach, he tested the Convertidor Gráfico-Analógico (CGA), a conversion system similar to the UPIC prototype developed by Xenakis in France.

From 1971 to 1974 Brnčić directed the electronic studio of the Centro de Investigaciones en Comunicación Masiva, Arte y Tecnología (CICMAT) in Buenos Aires. When the political situation in Argentina caused him to leave the country in 1974, he moved with his family to Spain, where he settled in Barcelona. Active as a lecturer at the recently founded electro-acoustic studio of the Fundación Phonos from 1975, he served as its director from 1983 to 1992. During the 1980s and 90s his reputation as an expert in electro-acoustics brought him a series of invitations to lecture throughout Spain. In 1994 he was appointed to a post at the Universidad Pompeu Fabra, Barcelona. His honours include first prize at the Concurso Casa de las Américas of Cuba (1966), first prize at the Bourges International Competition for Electro-Acoustic Music (1984; for *Chile fértil provincia . . .*, 1975–83), the Premio Ciudad de Barcelona (1986; for the Viola Concerto, 1967) and election to the Academia Chilena de Bellas Artes del Instituto de Chile (1999). He has completed commissions from SWF Baden-Baden, Radio Nacional de España, the Associació Catalana de Compositors, the Groupe de Musique Expérimentale of Bourges and the Centro para la Difusión de la Música Contemporánea, among others.

Brnčić's experiences at the Instituto Di Tella inspired him to investigate new musical systems, combining techniques of sound generation and manipulation with modern compositional theories. His research into musical structure, form, instrumentation and notation are reflected in the extensive series of works *Quodlibet* (1966–88), pieces that typify an analogue depiction of music. Brnčić is also recognized for his integration of artificial sounds with traditional orchestral timbres. Almost half of his catalogue of works are scores in which natural musical instruments are combined with electro-acoustic elements. Purely instrumental music also occupies a prominent place in his output. His solo instrumental works take an experimental approach to the technical possibilities of various instruments. His unpublished *Catálogo de sonidos no convencionales en el oboe y el corno inglés* is the outcome of systematic study of the sounds of the oboe and the english horn, instruments which he plays himself.

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Orch: Oda a la energía, 1963; Quodlibet III, 1966; Va Conc., 1967; Quodlibet XI, wind, 1968 [version 1]; Volveremos a las montañas, 1968; Quodlibet IX, pf, orch, 1969; Sinfonía, 1969; Fl Conc., SATB, fl, orch, 1970; Vc Conc., SATB, vc, orch, 1976; Florida invierno, 1985; Diaphonia, 1987; Sinfonía concertante, 1988; Vn Conc., 1993; Polifonía de la lluvia, 1995

Vocal: Quodlibet XIX, 6vv, SATB, 1970 [version 1]; Cançó del fruiter, chorus, 1978; Tonada larga a Recabarren (A. Silva), TBarB, str, pf, 1978; A la mayor gloria de El Salvador, 1v, 4 fl, vn/mar/hp, synth, 1980; Triunfo por las madres de Plaza de Mayo, Mez, gui, tape, 1983; Argentina, 5vv, kbd, 1984; Momotombo (R. Dario), TBarB, 1985; Despedida (F. García Lorca), Mez, fl, b cl, vib, gui, vc, db, 1998; Vuelta de paseo (García Lorca), S, hp, tape, 1998; Amico ai vinto (L. Tasso), A, 2 va, elec, 1999; In te sperant Domine, chorus; see also ORCH [Fl Conc., 1970; Vc Conc., 1976]

Chbr: Octet, 2 tpt, 2 hn, 2 trbn, 2 tuba, 1966; Quodlibet I, 1966–88 [5 versions]; Str Sextet, 1967; Oboes, 5 ob, 3 wind, 3 perc, 3 str, 1969 [study for Diaphonia]; Quodlibet XIII a Enrique Belloc, str qt, 1969 [version 2]; Ritmos, vib, 3 perc, 1969; Sueño de una noche de verano, hn, vn, va, vc, db, 1969; Pf Qt 'a Gustavo Becerra-Schmidt', 1970; Quinteto vienés a Gustavo Becerra-Schmidt, vn, va, vc, db/bn/sax/b cl, pf, 1970; Sinfonía, 12 va, 1971; Viaje al invierno, 2 fl, 1974; Cueca para la exaltación de Jorge Peña Hen, 2 gui, 1976; Sagrada familia, 14 insts, 1978; Sextet, tpt, hn, trbn, tuba, 2 gui, 1980; Str Qt, 1980; Zelestial, 8 fl, 1980; Historia de dos ciudades, str qt, 4 perc, 1981; Wind Qnt 'John Lennon en Andalucía', 1981; Pf Trio 'a la memoria de Alberto Ginastera', 1983, rev. 1984; Concierto-Espacio, 12 wind, 1985; Duo, vn, vc, 1985; Duo, vc, gui, 1985; 3 estilos, vc, pf, 1985; Duo, va, vc, 1986; Qnt, 5 va/(vn, 3 va, vc), 1987; Música de cámara II, fl, cl, bn, va, gui, 1988; Música de cámara III, 2 fl, b hn, gui, db, 1988; Str Qt, 1988; Scherzo (a Cirilo Vila), vn, vc, trbn, pf, 1997

Solo inst: Sonata, vn, 1962; Passacaglia, org, 1965; Quodlibet II, synth, 1966 [version 1]; Quodlibet V, 1967–88 [5 versions]; Cubana, gui, 1982; Secuencia, gui, 1984; Melodías, a sax, 1987; Solo, hp, 1987; 7 Concerts for different sax, 1990–96; Vn Study, 1990; Partita, ob, 1991; Vc-Concert nos.1–3, 1992–4; A Joan

Miró (Va-Concert), 1993; Retrato, pf, 1995; 3 piezas, va, 1996; Variaciones, org, tape ad lib, 1996

El-ac: Dialexsis, 9 perc, pf, cel, tape, 1966; Acuérdate, ha muerto . . ., inst, tape, 1967 [2 versions]; Quodlibet IV, accdn, tape, 1968 [version 1]; Quodlibet VIII, inst, tape, 1968 [3 versions]; Volveremos a las montañas, tape, 1968 [arr. fl, cl, pf, vib, tape, 1968]; Música de 1973, va, prep pf, synth, tape, 1973; Chile fértil provincia . . ., va, db, perc, tape, 1975–83; Quodlibet IV, pf, tape, 1976 [version 2]; Aria y pasacalle, fl, cl, gui, db, tape, 1980; Memorias, vn, perc, tape, 1980; Música de las apariencias, vn, tape, 1980; Cielo, va, tape, 1981; Nuestra América, perc, tape, 1981; Las afinidades electivas, 2 PolyMoog synth, 1982; Polifonía de Barcelona, fl, ob, cl, hn, pf, va, vc, elecs, 1983; Variaciones sobre sonatas e interludios, fl/cl, va, gui, synth, tape, 1984; Concierto-gótico, tape, 1985 [arr. va and/or vc, tape, 1985]; Clarinen tres, fl/cl/va/vc, tape, 1986; Des être, 2 va, synth/cptr, 1986; 3 estilos, gui, elecs, 1986; Ese mar, hn/trbn, tape, 1987; Historia de dos ciudades, radiophonic music, 1988; Passacaglia, 2 synth, 1988; Sextet, va, tape, 1988; Dulcián-Concert, va, bn, tape, 1989; Kientzy-Concert, t sax, tape, 1989; Va-Concert, va, tape, 1992; 'Que no desorganitza cap murmuri' a Joan Brossa, rec, tape, 1994–5; 2 esbozos para antiguos instrumentos electrónicos, 1995; Constanza, 4 rec, tape, 1996; Meng, fl, b hn, vc, 1997; La casa del viento, fl/a fl, cl/b cl, va, vc, tape, 1998; Quodlibet VII, perc, tape, 1998 [version 2]; Coréutica, va, tape, 1999; more than 20 pieces for tape

Principal publishers: Catalana, Clivis, Boileau, Boosey & Hawkes, H. Lemoine

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CHRISTIANE HEINE

Brno (Ger. Brünn). Second largest city in the Czech Republic and the cultural centre of Moravia. From the 13th century onwards the original Slavonic inhabitants were augmented by German colonists and by a large number of Romance/Norman and Jewish immigrants. A systematic Germanization of Brno took place, especially after the Battle of the White Mountain (1620), so that by the end of the 19th century under half the inhabitants claimed Czech nationality. A reversal in the relative proportion of Czechs and Germans took place after 1919, but until 1945 there was still a sizeable German minority in Brno. As a result of this ethnic dichotomy, from the 18th to the 20th centuries the city's cultural life developed along parallel lines, Czech and German.

1. Churches and monasteries. 2. Civic and concert music. 3. Opera and ballet. 4. Education and musicology.

1. CHURCHES AND MONASTERIES. Medieval musical relics preserved in the city include 13th-century neumatic missals, 14th-century antiphoners belonging to Queen Eliška Rejčka, and 14th- and 15th-century liturgical volumes from the church of St Jakub. In the 13th century schools were founded at the churches of St Petr and St Jakub; at the time of the Reformation (16th century and early 17th) Protestant hymn-singing was also taught at private schools. The large Jewish community preserved Hebrew chanting, and this was used to give a festive welcome to King John of Luxembourg during his entry into the city in 1311.

One noted choirmaster active at St Petr was Matěj František Altmann (late 17th century to 1718), who later moved to St Jakub, where he compiled a collection of Italian Baroque music and kept in touch with Roman and Viennese composers. A number of works by the St Petr choirmaster Gotthard Pokorný (1733–1805), revealing the influence of Viennese and Italian Classicism, have also survived. The choirmaster Josef Dvořák (1807–69) also held several posts in the city, from chorister at the Augustinian monastery in old Brno to solo bass at the municipal theatre and director of German choral societies. Under his direction the organist Josef Neruda (1807–75), founder of a well-known musical family, worked with the choir of St Petr from 1832 to 1845. In 1714 Jakub Wachter (*d* 1741) became the first of a long line of remarkable organists active at St Jakub; his Requiem, performed at his own funeral, displays elements of the mature Viennese Baroque style. From 1762 the musical tradition of St Jakub was fostered by the choirmaster Peregrino Gravani (1732–1815), an ardent admirer of Haydn and Mozart, who left behind a large number of works composed in the Viennese Classical style and an extensive thematic catalogue.

The archives of the Brno monasteries contain evidence of an intensive cultivation of music, both within the liturgy and in the monks' refectories and at public academies, and also allude to the choristers' participation in opera performances. The Premonstratensians at Brno-Zábrdovice were visited by Jacobus Gallus around 1579. The library of the Augustinians includes 16th- and 17th-century publications by masters of the Dutch, Roman and Venetian schools, as well as a collection of manuscripts including works by native organists and members of the Augustinian order, such as Jeronym Haura (1704–50), composer of the Czech pastoral song *Hej, chval každý duch*, Jan Brixides (*c*1712–*c*1772) and Pavel Křížkovský (1820–85). The collection also contains a number of symphonic, chamber and dramatic works, among them a musical play on a Czech text, *Opera bohemica de camino* (*c*1772), ascribed to the composer Karel Loos.

The Augustinian foundation, established in 1653, had a far-reaching effect on the training of young musicians right up to the 19th century. In the mid-19th century, when the young Leoš Janáček (1854–1928) arrived at the choir school, the Augustinian monastery was the centre of intellectual life in the city and its systematic musical training provided the basis for Brno's musical education. The atmosphere of national revival prompted the priest František Sušil to compile and publish his collection *Moravské národní písně* ('Moravian Folksongs', 1835), which during the course of further editions grew into a monumental work (comprising 2361 texts and 2091 melodies), which provided the basis and the model for later studies of folk music. It was also a source of inspiration for many Czech composers, including Křížkovský, Dvořák, Janáček, Novák and Martinů.

2. CIVIC AND CONCERT MUSIC. Secular music was cultivated in medieval Brno at the court of the margrave. The brother of the Emperor Charles IV, Jan Jindřich (Margrave of Moravia 1349–75), had at his court two pipers; his successor Jošt (margrave 1375–1411) appears to have added two trumpeters to these. In the following century information about secular music is restricted to references to the participation of trumpeters and drummers in ceremonial welcomes given to important personages. In 1674 the municipal council commissioned Jan Jiří Janczi to retain a group of tower musicians; alongside these there existed in 18th-century Brno the trumpeters of

the Regional Estates, whose function was to lend brilliance to meetings of the regional assembly and other administrative bodies. The municipal trumpeters took part on 30 December 1767 in a performance given by the 11-year-old Mozart and his sister in the hall of the Brno Reduta (Redoutensaale).

Concerts were given in the Reduta as early as the 1730s, at a time when music could also be heard in the town residences of the music-loving nobility. The orientation of the Moravian nobility towards Vienna had a decisive effect on musical taste. During the first half of the 18th century, on the recommendation of Cardinal Wolfgang Hannibal Schrattenbach of Olomouc, choral works by composers of the Venetian and Neapolitan schools (Caldara, Porpora, Leo) were performed in Brno, as well as oratorios by the cardinal's court composer Václav Matyáš Gurecký (in service from 1731 to 1736).

The Philharmonische Gesellschaft, founded in 1808, took over the organization of concerts, and the age of the virtuoso brought Hummel, Spohr and Nikolaus Kraft to Brno. In the 1840s performances by Liszt, Anton Rubinstein, Clara Schumann and Heinrich Wilhelm Ernst attracted attention; Ernst returned to his native city for several appearances. In 1848 the Male Choral Society was founded, whose mixed Czech and German repertory was directed alternately by Czech and German conductors (Křížkovský and Gottfried Rieger). In the 1860s two competing organizations were founded almost simultaneously, the Czech Beseda Brněnská (Brno Club) (1861) and the German Brünner Musikverein (1862), which later found homes in two newly built cultural and educational centres: the Czechs in the Besední Dům (meeting house, 1872) and the Germans in the Deutsches Haus (1891). The latter provided a base for other musical institutions: the Brünner Kammermusikverein (founded in 1886) and the ambitious Brünner Philharmoniker, the first Brno symphony orchestra, founded in 1902 on the model of the Vienna PO. The rich German concert societies continued to invite famous virtuosos (Henri Marteau, Anton Schnabel, Eugen d'Albert) and conductors; in 1906 Mahler conducted his First Symphony in the city, and in 1911 Richard Strauss conducted his *Don Juan*. During the second half of the 19th century an important contribution was made by the pianist-composer Agnes Tyrrell (1846–83), whose *Zwölf grosse Studien*, op.48 received a favourable verdict from Liszt.

Music in the Besední Dům was principally provided by the Philharmonic Society of the Brno Beseda (originally known simply as the Brno Beseda), founded in 1861, whose first choirmaster was Křížkovský. The Beseda's artistic stature was enhanced after 1876, when Janáček became its musical director, a function he performed until 1888. Janáček expanded the original male-voice choir into a mixed choir and raised the artistic level of the Beseda's programmes, in which he took part as both choirmaster and pianist. Other noted choirmasters of the Brno Beseda included Rudolf Reissig (1874–1939) and Jaroslav Kvapil (1892–1958).

Smetana gave a piano recital in Brno under the auspices of the Brno Beseda (1873), and Dvořák appeared several times as conductor of his own works. As the Brno Czech community did not have its own symphony orchestra, the Czech PO was invited to give concerts, and the Czech Quartet and other chamber ensembles and soloists (e.g. Jan Kubelík and František Ondříček) often took part in chamber concerts. The choirs of D.A. Slavjanský and N. Slavjanská also gave performances in Brno. Janáček's efforts to create a permanent Czech orchestra came to fruition only in 1940, when the Brno RSO was set up; in 1956 it merged with the Brno Regional SO to form the Brno State PO, whose first chief conductor was Janáček's pupil Břetislav Bakala. Regular symphony concerts had, however, already been initiated by František Neumann with the opera orchestra of the Czech Theatre. Between the wars the Moravian Quartet (founded in 1923), the Moravian Wind Quintet (1927), the Vachův Sbor Moravských Učitelek (Moravian Women Teachers' Choir) conducted by Ferdinand Vach (formally constituted 1917) and the Academic Male-Voice Choir Moravan (1931) all flourished. After World War II further chamber ensembles were formed, notably the Janáček Quartet (1947), as well as three chamber orchestras and several high-class choruses. The political changes of 1989 brought an end to many of these ensembles but brought too the triumphal return of Rudolf Firkušný, who had begun his studies in Brno with Janáček.

3. OPERA AND BALLET. In the 1730s companies run by various Italian impresarios (Angelo and Pietro Mingotti, Filippo Neri del Fantasia, Francesco Ferrari) performed Italian opera (Galuppi, Bambini, Porpora, Lucchini, Orlandini) in the Reduta. In the second half of the 18th century the Italians alternated with German companies performing Gluck, Mozart, Dittersdorf and Wenzel Müller. The first operatic performance in Czech was of Jan Tuček's *Zamilovaný ponocný* (The Lovelorn Nightwatchman) by a German touring company in 1767. In 1783 a new German opera by the local composer Ignaz Holzbauer, *Günther von Schwarzburg*, scored a great success, and three years later Josef II granted the city a theatrical privilege.

The initially bilingual municipal theatre company in 1840 staged Škroup's *Dráteník* ('The Tinker') alongside a German *Hamlet* by the Brno native and later successful operatic impresario Max Maretzek, and in 1841 put on *Žižkův dub* ('Žižka's Oak') by another local composer, František Bedřich Kott. From the 1860s onwards the company gradually became biassed in favour of German productions, and after the 1870 fire in the Reduta performed exclusively in German, at first in the hastily constructed Interimstheater and from 1882 onwards in the Stadttheater later known as the Divadlo na Hradbách (Theatre on the Ramparts). The repertory of this theatre was grounded in the standard Classical and Romantic repertory, with a definite emphasis on German opera and especially the operas of Wagner. Later, audiences at the German opera were introduced to the contemporary works of Strauss, the Brno-born Korngold and others. Singers from the Viennese Hofoper often made guest appearances, among them another Brno native, Maria Jeritza, and her compatriot Leo Slezak.

Opera in Czech for a while found refuge in the Besední Dům (1874–81). From 1884 Czech performances were given in a makeshift converted dance hall; against all expectations, these continued for 35 years. In 1894 Janáček's *The Beginning of a Romance* was performed here, followed on 21 January 1904 by the world première of *Jenůfa*, and several Czech artists made their débuts in the theatre, including the tenor Karel Burian and the conductor Karel Kovařovic.

Czech opera in Brno enjoyed a real flowering after 1919, when the company moved into the Stadttheater, thereafter known as the Národní Divadlo (National Theatre), and František Neumann (1874–1929) took charge. He created and maintained an artistically superior ensemble, and with the world premières of *Kát'a Kabanová* (1921), *The Cunning Little Vixen* (1924), *Šárka* (1925) and *The Makropulos Affair* (1926) laid the foundations for a Janáček tradition that was to be continued by Bakala (who led the première of *From the House of the Dead* in 1930), Milan Sachs (1884–1968) and František Jílek (1913–93). Other works introduced here included a whole series of operas and ballets by Martinů, as well as Prokofiev's *Romeo and Juliet* (1938) and Rafael Kubelík's opera *Veronika* (1947). In 1965 the opera company acquired a new building known as the Janáček Theatre.

4. EDUCATION AND MUSICOLOGY. Brno is home to a conservatory which grew out of Janáček's organ school in 1919, the Janáček Academy of Musical Arts (JAMU, founded in 1947), and the institute of musicology at the philosophical faculty of Masaryk University. Extensive archives, including Janáček's manuscripts, are preserved by the music history division of the Moravian regional museum. Valuable folk music collections are compiled by the Brno-based Institute of Ethnographical and Folklore Studies of the Czech Academy of Sciences. Every year Brno hosts an autumn music festival (latterly known as the Moravian Autumn) in connection with the musicological conferences that have taken place since 1966. The periodical *Opus musicum* (founded in 1969) is published in Brno. The Leoš Janáček Foundation was set up in 1991 to promote the works of Janáček.

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ALENA NĚMCOVÁ

Broadcast Music Inc [BMI]. *See* COPYRIGHT, §V, 14(ii).

Broadstock, Brenton (Thomas) (*b* Melbourne, 12 Dec 1952). Australian composer. Raised in a Salvation Army family where he played band instruments, he took an arts course at Monash University before studying composition with Donald Freund at Memphis State University and with Sculthorpe at the University of Sydney. In 1982 he began teaching at the University of Melbourne, becoming head of composition in 1990. His *Tuba Concerto* (1985) won the 1987 Hambacher Preis, and after his 1988 residency with the Melbourne SO he steadily emerged as one of Australia's most recorded and performed composers. A gently expressive voice, richly coloured in his orchestral works with a sure ear for brass and percussion sonority, his music stems from themes of personal anguish (Symphony no.1 'Towards the Shining Light'), concern with the environment (*Deserts Bloom … Lakes Die*), or vivid literary images (Symphony no.5 'Born from Good Angel's Tears'); in recent years his style has become increasingly lyrical.

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WARREN A. BEBBINGTON

Broadway, Richard (*d* Dublin, 1760). Irish organist and composer. His father was Edward Broadway, organist of St Finbarr's Cathedral in Cork, 1711–12. He acted as deputy to Ralph Roseingrave at St Patrick's Cathedral, Dublin, from 1744 until Roseingrave's death in 1747. On 12 December 1747 he was appointed organist to that cathedral at a yearly salary of £5, which had been reduced from the usual £30 'on account of an expensive lawsuit then pending'.

From 1747 he performed at a number of Dublin concerts, introducing new organ concertos of his own composition, and was recitalist at the opening of new organs at Christ Church Cathedral in July 1752 and at St Audoen's in May 1756. On 13 April 1749 his *New Ode to Peace* was performed at the Philharmonic Room in Fishamble Street, and his oratorio *Solomon's Temple* was given at the same venue on 15 May 1753 'for the benefit of sick and distressed Free Masons'. The book of words by J.E. Weekes was published in Dublin in the same year, and several times reprinted in masonic collections. Fétis mentioned this oratorio as having been performed in London in 1745. No trace of his music has been found.

BRIAN BOYDELL

Broadwood. English firm of piano makers. John Broadwood (*b* Cockburnspath, Scotland, 6 Oct 1732; *d* London, 1812) was a joiner and cabinetmaker who went to London in 1761 and worked with the harpsichord maker BURKAT SHUDI. He married Shudi's daughter in 1769 and became his partner in 1770. After Shudi's death (1773) the partnership was continued with Shudi's son, but Broadwood was the senior partner and from 1782 onwards he managed the firm alone from Shudi's house in Great Pulteney Street. Broadwood continued to make harpsichords until at least 1793, but by this time the market had shifted almost completely towards pianos.

Broadwood's early square pianos were modelled on those of JOHANNES ZUMPE, but within a decade he completely reconstructed the design. Wrest plank and pins were shifted from the right, as in the clavichord, to the back of the case (distributing evenly the pressure on the bridge); the keys were straightened, dampers improved and Zumpe's hand stops replaced by pedals. In 1783 a patent was granted for this 'new modelling'. He had by then begun the manufacture of grand pianos, a return to earlier interests, for during the late 1760s he had worked with Americus Backers and Robert Stodart on the invention of the English grand action. Broadwood's first grands (earliest surviving instrument, 1786) were based on the Backers model; the cases were in the style of contemporary English harpsichords (*see* PIANOFORTE, fig.13), with leather-covered hammers in place of jacks and quills. Three unison strings to a note were provided throughout the compass and there was a true una corda pedal, but the crucial questions of string scaling and striking point were decided arbitrarily; there was considerable scope for improvement. Acting on the advice of his friend Muzio Clementi, Broadwood consulted the botanist Dr Edward Whitaker Gray and the acoustician Tiberius Cavallo, and by 1788 was able to produce a greatly improved instrument, louder, more even throughout its compass and, above all, with increased dynamic flexibility. Such were the instruments that impressed Haydn when he visited Broadwood's workshop in 1794; his instruments were used by leading musicians from the 1790s until well into the 19th century.

James Shudi Broadwood (1772–1851), John Broadwood's eldest son, entered the business in 1785 and was made a full partner in 1795. The name of the firm then became John Broadwood & Son. Thomas Broadwood (1786–1861), John Broadwood's third son by his second wife, entered the firm in 1803 and was taken into partnership in 1808. The name was changed once again to John Broadwood & Sons. After their father's death in 1812, the brothers expanded production vigorously to meet the burgeoning English market. During the 1790s they were probably making about 400 squares and over 100 grands a year. By the 1820s annual output exceeded 1000 squares and 400 grands. These levels were achieved by a large labour force efficiently organized with a high degree of specialization. Nevertheless, comparisons with contemporary factories of the industrial revolution are misleading, for machinery was not employed and productivity, as distinct from production, was not high.

After the early decades of innovation the firm concentrated mainly on increasing the power, compass and durability of its instruments without changing the approach to design in any fundamental way. The most important development was the introduction of iron bracing to grand pianos about 1820 (*see* PIANOFORTE; fig.20). Devised to improve the tuning stability of the treble, it was further developed by James Shudi Broadwood's son Henry Fowler Broadwood (1811–93) into the 'iron grand' of 1846. The high string-tension was resisted by a full iron frame having various components bolted together rather than the single casting of the 'American' system.

At this time Broadwood attained a pinnacle of distinction, output and prosperity which it never again achieved. At the Great Exhibition of 1851 Broadwood failed to obtain the Gold Medal for piano manufacture, which went instead to Pierre Erard. Sales fell due to French and other direct competition and were further undermined by Broadwood's concentration on the production of square

pianos, then rapidly going out of favour. Prestige and high standards of workmanship allowed the firm to maintain production at some 2500 instruments a year for another generation, but refusal to embrace the new technology led to a precipitous decline by the 1890s. Neither the barless grand of 1888, nor the belated introduction of over-stringing in 1897, were sufficient to regain Broadwood's former eminence as one of the great piano makers, though the firm has continued.

For detailed descriptions of Broadwood's inventions, *see* PIANOFORTE, §I, 4, 6.

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DEREK ADLAM, CYRIL EHRLICH

Broadwood, Lucy E(theldred) (*b* Melrose, 8 Aug 1858; *d* Dropmore, nr Canterbury, 22 Aug 1929). English folk-song collector and scholar. The great-granddaughter of John Broadwood (1732–1812), founder of the piano firm, and daughter of Henry Fowler Broadwood (1811–93), she spent her youth at the family home at Lyne, Sussex, where she developed an interest in local folksong. Inspired by her uncle, John Broadwood (1798–1864), she reissued his collection of folksongs, *Old English Songs* (1843) with H.F. Birch Reynardson as *Sussex Songs* (1890). She also travelled with Baring-Gould to Cornwall, to collect folksongs, and collaborated with J.A. Fuller Maitland to publish *English County Songs* (1893), thus establishing herself as a key figure in the folksong revival.

Her arrival in London (1894) precipitated a greater involvement with musical life, especially early music for which her voice was well suited. She also flourished as an amateur singer in charitable concerts. She continued her work on folksong, both arranging songs for performance by singers such as Plunket Greene, and composing some of her own in a similar style, with encouragement from Liza Lehmann and Arthur Somervell. In 1898 she was a founder member of the Folk-Song Society, becoming its honorary secretary (1904) and editor (1908), applying high standards of scholarship with colleagues Frank Kidson, Anne Gilchrist, Fuller Maitland and Cecil Sharp. Her own account of her experiences as a collector inspired Percy Grainger to join the society in 1905.

Although devoted to folksong, Broadwood maintained close contact with the musical establishment. She was much in demand as an adjudicator of singing from 1896, having previously met the music festival pioneer Mary Wakefield (1853–1910), and was later involved with Vaughan Williams's Leith Hill Music Festival. She remained an active musician and scholar to the end of her life, succeeding Tennyson as President of the Folk-Song Society in December 1928.

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DOROTHY DE VAL

Brocarte, Antonio de la Cruz (*d* after 1716). Spanish theorist and organist. He was first organist with a benefice at the principal church in Zamora in 1707 and was still in that position in 1716. He also wrote a treatise, *Medula de la música theorica* (Salamanca, 1707), which discusses the fundamentals of music, plainchant, polyphony, counterpoint and composition. He was regarded highly enough to be cited as an authority: he approved for publication theoretical treatises by Francisco Valls and Pablo Nassarre.

Antonio de la Cruz Brocarte is not identifiable with Antonio Brocarte (*d* 21 Aug 1696), who was second organist at Palencia Cathedral and held a position at Santo Domingo de la Calzada before he was named organist at Segovia Cathedral on 15 June 1655. He remained there until 2 Dec 1676, when he became first organist at Salamanca Cathedral, a position he held until his death. Four tientos by him survive (*P-Pm* 1577, Loc. B, 5).

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D. Preciado: *Los Brocarte: ilustres organistas riojanos del siglo XVII* (Logrono, 1987)

BARTON HUDSON

Brocco, Giovanni (*fl* early 16th century). Italian composer. It is not known whether he was related to Nicolo Brocco. The ascription to *Ayme che doglia* calls him Ioannes Brocchus Vero. It has been assumed that he was a priest from Verona. He composed mainly frottolas; one or two were apparently popular, but they are in no way distinctive.

WORKS

for 4 voices unless otherwise stated

Alma svegliate hormai, 1504[4], ed. in Publikationen älterer Musik, Jg.viii (1935), and in IMa, 1st ser., i (1954); Ayme che doglia e questa, 1504[4], ed. in Publikationen älterer Musik, Jg.viii (1935), and in IMa, 1st ser., i (1954); Io mi voglio lamentare, 1505[4]; Ite caldi sospiri, 1505[4]; La mia se non vene ameno, 1505[4]; Lieta e lalma, 1505[4]; Mai piu sera, 3vv, *I-MOe* α.F.9.9, ed. in La Face Bianconi; Oyme che io sento al core, 1505[4]; Se me abandoni, *MOe* α.F.9.9, ed in La Face Bianconi; Se non son degno donna, 1505[4]; [textless frottola], *MOe* α.F.9.9, ed. in La Face Bianconi
Salve regina, *VEcap* 759

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K. Jeppesen: *La frottola* (Copenhagen, 1968–9) [incl. details of concordant sources]
G. La Face Bianconi: *Gli strambotti del codice Estense α.F.9.9.* (Florence, 1990)

STANLEY BOORMAN

Brocco, Nicolo (*fl* early 16th century). Italian composer. It is not known whether he was related to Giovanni Brocco. His frottola *Poi che in te* is a *risposta* to Josquin's *In te Domine speravi*. *Me levava* may use a popular tune of the period; the melody and words appear in other settings. *Se mia trista* is more likely to be by Nicolo Brocco than by Giovanni Brocco, but there is not enough evidence to make a definitive ascription.

WORKS
all for 4vv

Me levava una mattina, 1517[2]; O tiente a lora, 1507[4]; Per servirte perdo i passi, 1507[4]; Poi che in te donna speravi, 1507[4]; Se ben fatto o del mio resto, 1517[2]; Se mia trista e dura sorte, 1517[2] (doubtful)

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STANLEY BOORMAN

Broche, Charles (*b* Rouen, 20 Feb 1752; *d* Rouen, 30 Sept 1803). French organist and composer. A pupil of Desmazures, the organist of Rouen Cathedral, he began his career at the age of 14. In 1771–2 he was organist at the Académie des Beaux-Arts at Lyons, succeeding Jean-Jacques Beauvarlet-Charpentier. Thence he went to Bologna to study with Padre Martini. In 1777 he returned to Rouen as successor of his teacher at the cathedral, where he remained until his death. One of his pupils at the cathedral choir school was Adrien Boieldieu, with whom he played concert duets in 1793. Many of Broche's works are known only through reports: a mass, Revolutionary hymns and songs, cantatas, canons, concertos, quartets, trios and piano duets. Three sets of keyboard sonatas with violin accompaniment ad libitum survive: op.1 (1782), op.2 (1783) and op.3 (1787). The interest is concentrated in the pianist's right hand while the left accompanies with stock figures, and the violin, though treated with some care at least in op.3, generally doubles the melody or fills in the harmony. The music often has a dark and stormy colouring, owing partly to the minor keys chosen.

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DAVID FULLER

Brockes, Barthold Heinrich (*b* Hamburg, 22 Sept 1680; *d* Hamburg, 16 Jan 1747). German poet. The son of Margaretha Elmhoff and Bernard Brockes, a businessman, he received his education at the Johanneum and Gymnasium in Hamburg and studied law at Halle University (1700–02) and in Leyden. In addition to his regular academic studies he cultivated riding, fencing, dancing, art and music; while at Halle he organized weekly concerts in his room. He continued his education with a European tour (1703–4), studying art in Nuremberg, Italian in Venice, antiquities in Rome and botany in Lausanne, returning to Hamburg in 1704 through Paris and Amsterdam. He considered practising law but decided instead to devote his time to art collecting, music (he once again gave weekly concerts), literature and good company. His acknowledged search for a wealthy bride resulted in his marriage in 1714 to Anna Ilsabe Lehman: she bore him 12 children, of whom seven survived him, including his eldest son, Barthold Heinrich (*b* 1715), a minor literary figure. He was a founder in 1715 of the Teutschübenden Gesellschaft, a group of literati concerned with purifying the German language. In 1720 he was chosen a member of the Hamburg Senate, and he was active in government affairs for the rest of his life.

Brockes's literary activity began with translations from French and Italian, and he published his first original poem in 1708. His chief importance for music history rests on a Passion oratorio libretto which he published in 1712, *Der für die Sünden der Welt gemarterte und sterbende Jesus* (repr. in W. Flemming, ed.: *Oratorium-Festspiel*, Leipzig, 1933). It was set by Keiser (1712), Telemann (1716), Handel (1716), Mattheson (1718), Stölzel (1725), Fasch (1723) and five lesser composers. Bach and his sister copied Handel's score and used parts of the text in his *St John Passion*. It is a poetic paraphrase of the biblical account compiled from all four gospels, retaining the role of the Evangelist but adding many contemplative recitative and aria texts. The allegorical figures of the daughter of Zion and the faithful soul figure prominently; the chorale is relatively unimportant. Apart from its musical settings, the text itself was extremely popular as devotional poetry, and ran to more than 30 editions between 1712 and 1727. Its wide appeal for both composers and the general public lay in its infusion of dramatic elements of a more personal nature into the biblical story, thus finding a middle ground between orthodoxy and pietism.

Brockes is remembered in the history of literature as an Enlightenment figure who was the first German to cultivate nature poetry. His nine-volume collection, *Irdisches Vergnügen in Gott* (Hamburg, 1721–48/*R*), extols the virtues of the observation and enjoyment of nature through all the senses. The poems bring together ideas from diverse sources, including Thomas Burnet's *Telluris theoria sacra* (1681) from which Brockes developed his concept of the sublime (see Kimber). Handel drew the texts for his *Neun deutsche Arien* (1724–7) from the 1724 edition of the first volume, and Telemann used it for cantatas and songs. These settings stimulated a debate on aesthetics and the relationship between the arts; Mattheson and Fabricins felt that the poems which expressed violent movements and used onomatopoeia were not suitable for musical setting. Brockes's 1745 translation of James Thomson's *The Seasons* (1726–30) was the model for both F.W. Zachariä's poem *Die Tageszeiten*, set by Telemann in 1757, and Gottfried van Swieten's text for Haydn's oratorio.

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KERALA J. SNYDER/IDA M. KIMBER

Brockhaus, Heinz Alfred (*b* Krefeld, 12 Aug 1930). German musicologist. He studied musicology in Berlin at the Weimar Hochschule für Musik and under Ernst Hermann Meyer and Walther Vetter at the Humboldt University, where he took the doctorate in 1962 with a dissertation on Shostakovich's symphonies and completed his *Habilitation* in 1966 with a study of Hermann Abert's concept of musical historiography. He also worked at the university as a research assistant (1956–68) before being appointed lecturer (1968–9) and professor (1969–90) in musicology. Most of his research has been on the music history of the late 19th century and the 20th, and includes biographical studies of Shostakovich, Eisler and Prokofiev. In the late 1950s he became interested in the theory and history of musical aesthetics, particularly intonation theory and aspects of axiology. He became a director of the East German Verband Deutscher Komponisten und Musikwissenschaftler in 1967, and a member of the IMS council and the editorial board of *Acta musicologica* in 1972.

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'Überlegungen zum Spätwerk Dmitri Schostakowitschs', *Shostakovich Symposium: Cologne 1985*, 69–85

HORST SEEGER/MATTHIAS BRZOSKA

Brockhaus, Max (*b* Leipzig, 13 April 1867; *d* Lörrach, 9 May 1957). German music publisher. He purchased several companies which formed the basis for his music publishing firm founded in 1893 in Leipzig. From 1906 he belonged to the Gewandhaus-Direktorium and was its chairman from 1920 to 1936. He provided 30 years of valuable stimulus for the development of Leipzig's concert life. The publishing firm was especially concerned with the promotion of contemporary opera (Humperdinck, Leoncavallo, d'Albert), and by 1918 had published 30 music dramas. From 1898 Brockhaus promoted Hans Pfitzner's work, publishing his operas and some orchestral, choral and chamber works, as well as 53 lieder and songs; he also published numerous compositions by Siegfried Wagner (Brockhaus considered himself a friend of both composers). The firm's publications have consistently achieved a high artistic standard. In 1940 Brockhaus's daughter Elisabeth Gruner took over the business, which suffered considerable war damage in 1943; reconstruction began in Lörrach in 1949. (A. Hübscher: *Hundertfünfzig Jahre F.A. Brockhaus 1805 bis 1955*, Wiesbaden, 1955)

HANS-MARTIN PLESSKE

Brockland, Cornelius [Corneille de]. *See* BLOCKLAND, CORNELIUS.

Brockshorn, Samuel Friedrich. *See* CAPRICORNUS, SAMUEL FRIEDRICH.

Brockton, Lester. *See* LAKE, MAYHEW LESTER.

Brockway, Howard (*b* Brooklyn, NY, 22 Nov 1870; *d* New York, 20 Feb 1951). American composer, pianist and teacher. He studied piano with H.O.C. Kortheuer and in 1890 went to Berlin, where he remained for five years, studying composition with Otis Boise and piano with Heinrich Barth. A successful concert of his chamber and orchestral pieces was given by the Berlin PO on 23 February 1895. Returning to the USA, he gave many concerts and taught at the Peabody Institute (1903–9), Mannes College and, from 1910 to 1940, the Institute of Musical Art (which was taken over by the Juilliard Musical Foundation in 1926). He produced few original works after 1911, but his arrangements of Kentucky folksongs, collected with Loraine Wyman, enjoyed popularity in the USA and England. Brockway was a gifted composer, whose works display a rare sensibility and warmth of melody and harmony, best expressed in his numerous song settings. Notable among his larger-scale works are the Violin Sonata and the Cello Suite.

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(*selective list*)

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Chbr: Sonata, op.9, vn, pf (1894); Moment musical, op.16, vn, pf (1897); Romance, op.18, vn, pf (1897); 3 Compositions: Aria, The Coquette, Romance, op.31, vn, pf (1906); Suite, op.35, vc, pf (1908); Pf Qnt, ?op.38, lost; Fugue, 2 vn, pf
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Pf: 2 Preludes, 1925, unpubd; other pieces incl. Dreaming, Unrest, At Twilight, An Idyl of Murmuring Water
Songs incl. Would thy faith were mine, Intimations, The Mocking Bird, An Answer
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BARTON CANTRELL/MICHAEL MECKNA

Brod, Henri (*b* Paris, 13 June 1799; *d* Paris, 5/6 April 1839). French oboist, wind instrument maker and composer. He studied at the Paris Conservatoire from 1812 under Gustave Vogt, who shared Brod's Protestant Alsatian background. Having received the *premier prix* in 1818, the following year Brod was appointed second oboist in the Opéra orchestra alongside his teacher. During Vogt's absences in 1826 and 1828 Brod filled Vogt's place as first oboist. The abilities of the two players were often compared; Fétis found Brod's tone sweeter than that of his teacher. A statuette by Dantan *jeune* (Paris, Musée Carnavalet) caricatures Brod playing a musette. He died just 3 months before he would have been eligible for a pension to support his wife and young son. His widow petitioned repeatedly for support from the administration of both the Conservatoire and Opéra.

Oboes by Brod, some made in collaboration with his brother Jean-Godefroy (*b* ?1801) were held in high regard. Brod had acquired tools and plans from Christophe Delusse (*fl* 1781–89), and his earliest oboes were modelled on those of Delusse. Brod quickly gained a reputation for innovation and did much to influence the oboe's development. He was probably the first oboe maker in France to add octave keys, to extend the range to *b* (and on some instruments to *a*) and to design a pierced plate to half close the first hole. Brod promoted a straight english horn (*cor anglais moderne*), conceived an *hautbois baritone*, pitched an octave below the treble oboe, and made a *petit hautbois*, pitched above the treble oboe. It was reported that he was developing an oboe with Boehm keywork. Other inventions include a gouging machine used in oboe and bassoon reed making. His two-part *Méthode pour le hautbois* (Paris, 1825–35), includes important technical information and explains the rationale for these innovations.

In addition to *pièces de salon*, romances and operatic fantasies for oboe, including Variations on *Lucia di Lammermoor* and *Siège de Corinthe*, Brod composed an opera on Quinault's libretto *Thesée* which was rejected by the audition panel of the Opéra in 1826. The only known performance of excerpts of this score (now lost) took place in 1837 under the direction of F.-A. Habeneck. A definitive list of Brod's compositions has yet to be established.

See also OBOE, §II, 3.

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K. Ventzke: 'Henri Brod (1799–1839): ein Oboenvirtuose als Oboenbauer', *Tibia* (1977), 347–50

P. Hedrick: 'Henri Brod on the Making of Oboe Reeds', *Journal of the International Double Reed Society*, vi (1978), 7–12

C.D. Lehrer: 'A List of Henri Brod's Compositions with a Short Discussion of his Oboe Concertos', *Journal of the International Double Reed Society*, xix (1991), 5–17

GEOFFREY BURGESS

Brod, Max (*b* Prague, 27 May 1884; *d* Tel-Aviv, 20 Dec 1968). German-Israeli writer, translator, composer and librettist of Czech birth. He began piano studies at the age of six, and was then a pupil of Adolf Schreiber; later, after Schreiber's suicide, Brod had some of his songs published and wrote his biography. He studied law and worked in Prague for a time as a state employee. He was a fine pianist and a composer (mostly of songs); his first published volume of verse (1907) earned the approval of Rilke, his first novel (1909) brought him notoriety. Thoughts on music are woven into his novels and poetry: his final book (1962) was a novelistic defence of Karel Sabina, librettist of Smetana's *The Bartered Bride*, who was discovered to be a police informer. Brod was a friend of other German-Jewish writers in Prague such as Kafka and Werfel, and did much to promote their careers, becoming Kafka's biographer and literary executor. His own talents and wide sympathies enabled him to become a prominent music and theatre critic (for the *Prager Abendblatt*, *Prager Tagblatt* and various foreign German-language publications), the translator of some of Novák's operas into German and the author of original librettos for Gurlitt (*Nana*), W. Kaufman (after Gogol's story *Nos*) and Lavry (*Dan Hashomer*).

Alerted by Josef Suk to the Prague production of *Jenůfa*, Brod wrote an enthusiastic review in *Die Schaubühne* (1916), on the basis of which Janáček begged him to translate the opera into German. Brod did so, initiating a friendship with the composer and a series of translations of most of the subsequent operas. Brod's suggestions as he translated resulted in some additions to *Kát'a Kabanová* and a free reinterpretation of *The Cunning Little Vixen*, but Janáček made Brod withdraw most of his changes to *The Makropulos Affair*. Brod also wrote the first substantial biography of Janáček, a valuable source relying on information drawn directly from the composer. Other Czech opera texts which Brod translated included that of Weinberger's *Švanda dudák* ('Švanda the Bagpiper'), where he rewrote the first act and made Weinberger change the music accordingly.

In 1939 he went into exile on the last train to leave Czechoslovakia before the arrival of the Germans and settled in Palestine, where he was artistic adviser to the Habimah Theatre until his death. He continued his activities as a music critic, writing a column 'Klang und Schatten' for the daily paper *Jedioth Chadashoth*, and wrote *Die Musik Israels* (1951), which deals with the early development of Israeli music and demonstrates Jewish elements in the work of Mendelssohn and Mahler; the latter was the subject of a further pamphlet.

Brod began composing in 1900, and grouped his output non-chronologically in 38 opus numbers. The music is lyrical, openly expressive and predominantly vocal. In some works written in Europe (particularly the piano pieces) there is a Czech influence, but after his move to Palestine, Brod, like several of his colleagues, searched for a harmonic blend of oriental and European traditions in the evolution of the 'Mediterranean' style. This matter prevails in the *Mittelmeersuite* for piano and the *Zwei israelische Bauerntänze*, which were frequently played by the Israel PO, whereas the *Requiem hebraicum*, written

in memory of his wife, draws partly on Hebrew cantillation. In the two songs *Tod und Paradies* (1951–2) Brod's style became more individual, while retaining the 'Mediterranean' character.

WORKS
(selective list)

VOCAL

Requiem hebraicum (Shin Shalom), op.20, Bar, pf/orch
Songs: Tagebuch in Liedern (Frühe Klänge), 19 Songs, op.2, 1900–10; 11 Goethe Lieder, op.4, 1901–10; 4 Lieder (W. Shakespeare), op.5; 4 Lieder (J.W. von Goethe, G. Flaubert, F. von Schiller, Ps cxxvi), op.10, 1908–21, Psalm rev. 1953; 8 Lieder, op.32 (Goethe: *Chinesisch-Deutsche Jahres- und Tageszeiten*), op.32; Tod und Paradies (F. Kafka: *Diary*), op.35, 1951, orchd 1952; 46 other songs

INSTRUMENTAL

Sonata, op.11, vn, pf; 2 Israelische Bauerntänze, op.30, pf/orch; Pf Qnt, op.33
Pf: Hradčanské hodiny [The Clocks of Hradčany], op.12, 1916; Elegie auf den Tod eines Freundes, op.13, 1908; Aphorismen, op.17, 1938–9; Sonatine, op.18; Sonata no.2, op.23; Mittelmeersuite, op.28; Unseren Toten, op.29; Hayishuv [The People in Their Land], suite, op.34
Incid music to Brod's plays: Die Höhe des Gefühls, op.14, 1912; Die Fälscher, op.15a, 1922; Eine Königin Ester, op.15b, 1918
Principal publishers: Israeli Music Publications, Universal

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Adolf Schreiber: ein Musikerschicksal (Berlin, 1921)
Sternenhimmel: Musik- und Theatererlebnisse (Prague, 1923, rev. 2/1966 as *Prager Sternenhimmel: Musik- und Theatererlebnisse aus den zwanziger Jahren*; Cz. trans., 1969) [incl. 'Tschechisches Opernglück', first pubd 1916]
Leoš Janáček: život a dílo [Life and works] (Prague, 1924; Ger. orig., 1925, 2/1956)
Die Musik Israels (Tel-Aviv, 1951, rev. 2/1976 by Y.W. Cohen with 2nd pt., *Werden und Entwicklung der Musik in Israel*; Eng. trans., 1951)
Gustav Mahler: Beispiel einer deutsch-jüdischen Symbiose (Frankfurt, 1961)
Die verkaufte Braut: der abenteuerliche Lebensroman des Textdichters Karel Sabina (Munich, 1962)

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J. Racek and A. Rektorys, eds.: *Korespondence Leoše Janáčka s Maxem Brodem* (Prague, 1953)
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B.W. Wessling: *Max Brod: ein Portrait* (Stuttgart, 1969)
E. Hilmar: 'Ergänzungen zum Briefwechsel Janáček/Brod und Dokumente zum musikalischen Wirken des Dichter-Komponisten Brod', *Festschrift Othmar Wessely*, ed. M. Angerer and others (Tutzing, 1982), 253–64
C. Susskind: *Janáček and Brod* (New Haven, CT, and London, 1985)
P. Jost: 'Max Brods Kafka-Vertonungen *Tod und Paradies* op.35', *AMw*, xliv (1987), 282–305
Y. Shaked: 'Max Brod a hudba' [Brod and music], *HRo*, xiv (1991), 454–8; Eng. trans. as 'In his own right: on Max Brod and Music', *IMI News* (1991), no.1, pp.1–4
J. Tyrrell: *Janáček's Operas: a Documentary Account* (London, 1992)
V. Vysloužilová: 'Max Brod als Übersetzer und Librettist', *Der jüdische Beitrag zur Musikgeschichte Böhmens und Mährens: Regensburg 1992*, 25–37
J. Ludvová: 'Hudební texty v překladech Maxe Broda' [Musical texts translated by Max Brod], *Die Verwandlung: Věstník Společnosti Franze Kafky* (1995), no.1, pp.22–5

YEHUDA WALTER COHEN, JOHN TYRRELL

Broda, Paulus de. *See* PAULUS DE RODA.

Broder, Nathan (*b* New York, 1 Dec 1905; *d* New York, 16 Dec 1967). American editor and musicologist. He attended City College, New York, and studied music privately, but as a music scholar he was largely self-educated. His career in editing and music publishing began with his appointment as associate editor of the *Musical Quarterly* (1945–67) and manager of the publications department at G. Schirmer (1945–54); he subsequently became chairman of the publication committee of the American Musicological Society (1952–4), executive director of the American Section of *RISM* (1961–5) and music editor at W.W. Norton & Co., New York (1963–7). He also taught at Columbia University (lecturer 1946–52, associate professor 1959–62) and served as president of the American Musicological Society (1963–4). He received a Guggenheim Fellowship (1956) and a Ford Foundation Grant (1961).

Although Broder's career was devoted largely to guiding and publishing the work of others, he was himself a productive scholar. He published a book of essays, *The Great Operas of Mozart* (which includes the librettos translated by W.H. Auden and others), several articles on Mozart, and a standard edition of Mozart's piano sonatas and fantasias. His main interest was the 18th century, but he was not restricted to it: he wrote on contemporary Americans, among them Samuel Barber and William Schuman, he assisted Reese in writing *Music in the Middle Ages* (New York, 1940) and at his death he was working on a long-planned history of orchestral music. He was an energetic reviewer, and his contributions to dictionaries include 70 articles in *MGG1*.

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'The Wind-Instruments in Mozart's Symphonies', *MQ*, xix (1933), 238–59
'Mozart and the "Clavier"', *MQ*, xxvii (1941), 422–32
'American Music and American Orchestras', *MQ*, xxviii (1942), 488–93
with A. Mendel: *Mozart: his Character, his Work* (New York, 1945, 2/1956) [trans. of A. Einstein: *Mozart* Stockholm, 1947]
'The Music of William Schuman', *MQ*, xxxi (1945), 17–28
Samuel Barber (New York, 1954/*R*)
'The First Guide to Mozart', *MQ*, xlii (1956), 223–9
The Collector's Bach (Philadelphia, 1958/*R*)
'The Beginnings of the Orchestra', *JAMS*, xiii (1960), 174–80
'The American Representation in the *International Inventory of Musical Sources*', *FAM*, ix (1962), 15–16
The Great Operas of Mozart: Complete Librettos in the Original Language (New York, 1962)
ed., with P.H. Lang: *Contemporary Music in Europe: a Comprehensive Survey* (New York, 1965) [originally pubd in *MQ*, li (1965), 1–297]
ed.: *W.A. Mozart: Symphony in G minor, K. 550* (New York, 1967) [annotated score]

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P.H. Lang: Obituary, *MQ*, liv (1968), 249–51
G. Reese: 'Nathan Broder (1905–1967)', *JAMS*, xxii (1969), 526–7 [obituary]

JON NEWSOM

Broderie (Fr.). *See* AUXILIARY NOTE.

Broderip. English family of musicians. They were descended from Richard Broderip (*b* 1555).

(1) William Broderip (*b* 10 July 1683; *d* Wells, 31 Jan 1727). Organist and composer. His father Adrian was a great-grandson of Richard. He became a vicar-choral of Wells Cathedral on 1 April 1701 and organist in 1713. In that year he composed an anthem, *God is our hope and strength* (*GB-Lbl*), to celebrate the Peace of Utrecht. He also wrote a verse Morning Service and Evening Service in D (*Lbl*) and a Chant in G minor (*Och*). He had ten children by his wife Martha (*d* 1773). A later William

Broderip (1744–70), organist of Leominster, 1766–9, may have been his grandson.

(2) **John Broderip** (*b* Wells, 2 Feb 1719; *d* Wells, bur. 30 Dec 1770). Organist and composer, son of (1) William Broderip. On 2 September 1740, during a brief period as organist of Minehead, he advertised for subscribers to his *New Set of Anthems* (Wells, *c*1747). On 2 December he was admitted vicar-choral of Wells Cathedral and from 1 April 1741 until his death he was organist. He may also have been organist at Shepton Mallet, a post that was advertised as vacant in January 1771. A second book of anthems was published in London in about 1750, and *Psalms, Hymns and Spiritual Songs* in 1769.

(3) **Edmund Broderip** (*b* Wells, bap. 4 April 1727; *d* Bristol, 9 Sept 1779). Organist, son of (1) William Broderip. A pupil of Geminiani and Kelway, he was probably the Mr Broderip who played at many West Country festivals in the mid-18th century. He was appointed organist of St James's, Bristol, in 1746, where he was associated with the infant Samuel Wesley, and organist of the Mayor's Chapel in 1764. He performed regularly at the Prince Street Assembly. He is the Broderip castigated by Chatterton in *Kew Gardens*.

(4) **Robert Broderip** (*b* ?Wells, *c*1758; *d* Bristol, 14 May 1808). Organist and composer, son of (2) John Broderip. He was organist of the Mayor's Chapel, Bristol, from 1780 and of St Michael's from 1793. His publications include *Portions of Psalms Selected from the Version of Brady and Tate*, by 'The late John Broderip and Robert Broderip' (Bath, 1798), many songs and works for keyboard, among them organ voluntaries (op.5, London, *c*1785), a harpsichord or piano concerto (op.7, London, *c*1785), a set of sonatas for keyboard and violin (London, *c*1790), a collection of vocal works (op.9, London, *c*1790), and *Plain and Easy Instructions for Young Performers on the Piano-forte* (London, *c*1788).

(5) **Francis Fane Broderip** (*b* ?Wells, *c*1750; *d* London, 18 Feb 1807). Music publisher, probably son of (2) John Broderip. He was associated with the firms of Longman & Lukey, LONGMAN & BRODERIP and Broderip & Wilkinson. He is described (*Salisbury Journal*, 2 March 1807) as a brother of Edmund Broderip of Wells (1752–18), a son of (2) John. He is probably the music dealer who, according to Burney, was advised by Haydn to buy a Mozart manuscript.

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L.G. Pine, ed.: 'Broderip formerly of Cossington Manor', *Burke's Landed Gentry* (London, 17/1952)
J.G. Hooper: *A Survey of Music in Bristol with Special Reference to the Eighteenth Century* (diss., U. of Bristol, 1963)
D.E. Padgett-Chandler: 'Thomas Chatterton and Music', *MT*, cxi (1970), 799–800; also correspondence, cxi, 998, 1220; cxii, 130
I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995), 360

BETTY MATTHEWS

Broderip & Wilkinson. *See* LONGMAN & BRODERIP.

Brodsky, Adolph (*b* Taganrog, 21 March/2 April 1851; *d* Manchester, 22 Jan 1929). Russian violinist. He studied under Joseph Hellmesberger at the Vienna Conservatory, 1860–63, thereafter combining solo appearances with academic work, and becoming senior professor at Leipzig in 1880. In 1881 he gave the first performance of Tchaikovsky's concerto, which had been declared unplayable by Leopold Auer, at a Vienna PO concert under Hans Richter. From 1891 to 1894 Brodsky led Walter Damrosch's New York Symphony Society Orchestra. In 1895 he was invited to Manchester as leader of Hallé's orchestra and as senior violin professor at the newly founded Royal Manchester College of Music. Brodsky played only one concert under Hallé before Sir Charles died in October 1895. He succeeded him as principal of the RMCM and resigned the Hallé leadership after the 1895–6 season. Among Brodsky's best-known pupils were Anton Maaskoff, Arthur Catterall, Philip Hecht and Alfred Barker. He also attracted many distinguished musicians to the staff, notably Wilhelm Backhaus, Egon Petri, Max Mayer, Carl Fuchs and later Arthur Catterall. The Brodsky Quartet played a major part in Manchester's musical life for nearly 30 years. (A new, unrelated, Brodsky Quartet was founded in 1972.) Brodsky received the honorary degree of MusD from Manchester University in 1902. He retired from the concert platform as a soloist in 1921 but returned in 1927 to play Elgar's concerto as a tribute for the composer's 70th birthday.

MICHAEL KENNEDY

Brodsky Quartet. English string quartet. It was founded in 1972 by Michael Thomas, Ian Belton, A. Robertson and Jacqueline Thomas, who at the time were aged 11 to 13 and at school in north-east England. They studied at the RNCM in Manchester and named their ensemble after Adolph Brodsky. Their teachers included the cellist Terence Weil, members of the Vermeer and Amadeus Quartets, Zoltan Székely and Andras Mihály. The group won prizes at the Portsmouth competition in 1979 and at Evian in 1980 and 1981. With Paul Cassidy replacing Robertson as the viola player, it made its London début in 1982 and in 1985 became the first resident quartet at Cambridge University, remaining there for three years. In 1989 it played a Shostakovich cycle at the Queen Elizabeth Hall in London. Its début at Carnegie Hall, New York, followed two years later. It has been resident at the Dartington Summer School since 1982 and at Trinity College, London, since 1996. Works have been written for it by Peter Sculthorpe, Morton Feldman, Dave Brubeck, David Matthews and Dmitri Smirnov, among others. Its recordings include a Shostakovich cycle and works by Crumb, Brubeck, Stravinsky and Weill as well as *The Juliet Letters* (1993), on which the quartet collaborated with the rock musician Elvis Costello. It has taken part in 'crossover' ventures with such popular artists as Björk and Paul McCartney, has made videos and television programmes – in 1994 it became the first quartet to appear on the 'Tonight' show in the USA – and has experimented with concert presentation in order to bring string quartet music to new audiences. In 1999, in collaboration with Eurovision, the ensemble began a project of performing and recording the Beethoven cycle, alongside a series of works commissioned from contemporary composers, each based on one of the Beethoven Quartets.

TULLY POTTER

Brodszky, Nicholas [Miklós; Nikolaus] (*b* Odessa, Ukraine, 7/20 April 1905; *d* Hollywood, CA, 24 Dec 1958). Hungarian composer, active in England and the USA. He learnt the piano as a child, later studying in Rome, Vienna and Budapest. By the late 1920s he had contributed songs to long-forgotten and newly-arranged Viennese operettas.

He mainly specialized in film music, writing his first score in Vienna for a film starring Richard Tauber and Gitta Alpar. He continued to write numerous European popular song hits during this period. His reputation took him to England in 1937, where he wrote the songs for C.B. Cochran's revue *Home and Beauty*.

Although he is credited with the scores to 14 British films over the next ten years, he was solely a songwriter and incapable of scoring incidental music for dramatic situations. Collaborators were employed, often uncredited, and he is known to have relied upon the skills of Charles Williams and Philip Green, and probably also worked with Mischa Spoliansky, Clive Richardson and Sidney Torch.

In his later Hollywood career Brodszky, who became a naturalized American citizen, composed many hit songs, including several that perfectly suited the voice of Mario Lanza, such as *Be my love* (*The Toast of New Orleans*, 1950).

WORKS
(*selective list*)

Operetta: Szökik az assozny [The Runaway Girl], 1929; Az első tavasz [The First Spring], 1930; Die verliebte Königin, 1934

Revue: Home and Beauty, 1937

Film (Germany): Der brave Sünder, 1931; Gitta entdeckt ihr Herz, 1932

Film (Austria): Peter, 1933; Csibi, der Fratz, 1934; Die 4½ Musketiere, 1935; Ende schleht, alles gut, 1935; Katharina die Lezte, 1935; Kleine Mutti, 1935; Peter, 1935; Bubi, 1936

Film (England): French Without Tears, 1939; Spy for a Day, 1940; Freedom Radio, 1941; Unpublished Copy, 1942; Tomorrow we Live, 1943; The Demi-Paradise, 1944; English Without Tears, 1944; The Way to the Stars, 1945; Beware of Pity, 1946; Carnival, 1946; While the Sun Shines, 1946; A Man About the House, 1947; The Turners of Prospect Road, 1947

Film (USA): The Toast of New Orleans, 1950 [incl. Be my Love]; Because You're Mine, 1952 [incl. Because You're Mine]; Latin Lovers, 1953; Small Town Girl, 1953; The Flame and the Flesh, 1954; Love Me or Leave Me, 1955 [incl. I'll never stop loving you]; The Opposite Sex, 1956; Serenade, 1956

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W. Pass, G. Scheit and W. Svoboda: *Orpheus im Exil: die Vertreibung der österreischen Musik von 1938 bis 1945* (Vienna, 1994)

THOMAS L. GAYDA

Brody, Martin (*b* Chicago, 8 July 1949). American composer, theorist and teacher. The son of a jazz musician, he first studied the piano and cello, and later worked as a jazz and rock musician. He began composing while a student of Lewis Spratlan and Donald Wheelock at Amherst College. After further study in composition at Brandeis University with Seymour Shifrin, and in computer music with Barry Vercoe at MIT, he was awarded a doctorate (1981) at Yale University, where his main teachers were Yehudi Wyner and Robert Morris. Brody has taught at MIT, Bowdoin College, Mount Holyoke College and Brandeis, and was appointed Catherine Mills Davis Professor of Music at Wellesley College in 1992.

Brody's compositional work encompasses music for the popular media in, for example, numerous productions for the Public Broadcasting System and the film *The Brother from Another Planet* (dir. J. Sayles, 1980), as well as the concert hall. As his focus has shifted from densely woven atonal chamber music in such works as *What the Dead Know* (1987) to the more transparent textures of large narrative theatrical works, his musical language has remained essentially harmonic: contrapuntal surfaces emerge from the prolongation of jazz-derived chords. *Heart of a Dog* (1990–92), which sets an early 20th-century Russian tale in an idiom which incorporates both operatic and rap styles, and *Earth Studies* (1993–5), which integrates dance and opera, both exemplify the power and flexibility of such a harmonic language. His theoretical work ranges from technical articles for a professional readership to general cultural criticism directed towards a broader audience. In 'Music for the Masses: Milton Babbitt's Cold War Music Theory' (1993) he argues that the antecedents of late 20th-century American music theory can be found in the mid-century literary and political culture of the 'New York intellectuals'.

WORKS
(*selective list*)

Music-theatre: Heart of a Dog, S, T, 2 Bar, B-Bar, fl, cl, tpt, vn, va, vc, perc, pf, tape, 1990–92; Earth Studies, Mez, T, B, vc, perc, pf, tape, 1993–5

Orch: Concertino, chbr orch, 1978; Elgin Ritornelli, pf, orch, 1985

Chbr: Saxifrage, pf, 1975; Duo, fl, pf, 1976; Music for Cellos, 2 vc, 1977; Turkish Rondo, tape, 1979; Nocturnes, fl, 1979; Moments musicaux, pf, tape, 1980; Apparitions, pf, 1981; Voices, vn, 1983; Doubles, ww qnt, tape, 1984; What the Dead Know, fl, cl, vn, va, vc, perc, pf, tape, 1987; Commedia, vc, perc, pf, 1987; Anthem, 4 tpt, 1993; Rocket's Musette (with Cosmos Song), pf, 1994; Reliquary: Nun komm, ob, str trio, 1994

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Principal publishers: APNM, Margun

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'MSHJ: Faith and Deeds in *The White Island*, by Donald Martino', *PNM*, xxix/2 (1991), 294–311

'Music for the Masses: Milton Babbitt's Cold War Music Theory', *MQ*, lxxvii/2 (1993), 161–93

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STEPHEN DEMBSKI

Broeckx, Jan L(ea) (*b* Antwerp, 17 Oct 1920). Belgian musicologist. Son of the composer Jan Pieter Karel Broeckx, he undertook his musical studies at the Koninklijk Vlaemsch Conservatorium, Antwerp, where he obtained in 1938 the high diploma for the keyboard. He also studied counterpoint and fugue with Poot and Absil at the Brussels Conservatory. He later studied the history of art at the University of Ghent, gaining the doctorate in 1943; in the same year he received an award from the Belgian Royal Academy for his study of the composer Lodewijk Mortelmans. He was professor of the history of music at the conservatories of Ghent (1944–8) and Antwerp (from 1948). Concurrently he worked at the Antwerp Royal Museum of Fine Arts, writing publications on Belgian and foreign painters. In 1962 he was appointed to teach in the department of musicology at the University of Ghent, where he later became director of the Seminary of Musicology and the Institute for Psychoacoustics and Electronic Music.

Broeckx specializes in music of the Romantic period, Impressionism, Expressionism and aesthetics, especially semiotics. His interest in pedagogy is also evident from

his educational books on the history of music. He is editor of the journal *Interface*, which is devoted to the study of contemporary musicological problems and methods.

WRITINGS

Bach-Mozart-Beethoven, proeve van stylistische vergelijking (Antwerp, 1941/R)
Lodewijk Mortelmans (Antwerp, 1945)
'Mathis der Maler en de moderne opera', *Mens en melodie*, ii (1947), 251–4
Begrip en schoonheid van de muziek: enkele vraagstukken van de muziekphilosophie en de muziekaesthetica (Antwerp, 1949)
Geschiedenis van de muziek in België (Brussels, 1950)
Hervorming van het muziekonderwijs aan onze conservatoria (Ghent, 1950)
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De liedkunst von Hugo Wolf (Antwerp, 1962)
'Arnold Schoenberg: Interrelations between Compositional Systems and Musical Expression', *Interface*, v (1967), 189–206
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MARIE CORNAZ

Brognonico [Brognoligo], **Orazio** (*b* Verona, *c*1576; *d* Verona, Jan 1623). Italian composer. He came of a noble, cultivated Veronese family; he should not be confused with a member of another branch of the family who bore the same name, was contemporary with him and was a doctor of law. He spent his life in Verona. He entered the Accademia Filarmonica on 1 June 1611, after proving his musical ability by composing a mass which was sung in the previous month in S Sebastiano to celebrate the anniversary of the academy's foundation. He was asked to write works for the same occasion in some subsequent years. During his last years he was seriously ill; he sought to withdraw from the academy, but in recognition of his qualities he was supported by the members and relieved of duties and the need to make payments.

Brognonico himself probably wrote the separate poems dedicated to symbolic figures and related to the texts of the madrigals that appear in *La bocca* and *Gli occhi*. His music lends affective colouring to the images and states of mind explored in the texts, the declamatory writing making the words stand out in expressive relief. Harmonic writing, which is generally innocent of chromaticism, dominates both the contrapuntal textures and also the recurring rhythmic patterns that make up homophonic passages sung by all or some of the voices. Although he still worked within the traditional framework of the madrigal, Brognonico was not unaffected by the general tendency at the time towards a change in the musical language.

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all published in Venice

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A. Cartolari: *Famiglie già ascritte al nobile consiglio di Verona* (Verona, 1854/R)
G. Turrini: *L'Accademia Filarmonica di Verona dalla fondazione (maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona, 1941)
O. Mischiati: *Bibliografia delle opere pubblicate a stampa dai musicisti veronesi nei secoli XVI–XVIII* (Rome, 1993)

ENRICO PAGANUZZI

Brogue (Henning), Roslyn (*b* Chicago, 16 Feb 1919; *d* Beverly, MA, Aug 1981). American composer and harpsichordist. She studied at Drake University, the University of Chicago (BA 1937) and Radcliffe College (MA 1943, PhD 1947), where her teachers included Piston. Among her teaching appointments were positions at the Harvard Summer School (1951–61), Boston University (1959–60) and Tufts University (1962–75); she also taught privately. Earle Brown was her best-known pupil. A versatile performer, she played the piano, organ, violin and viola proficiently and also sang and conducted. Active in harpsichord building and restoration, she worked in the studio of Frank Hubbard and William Dowd for one year. Her other interests included classical paleography, poetry, sculpture, ceramics and photography.

WORKS

(selective list)

Inst: Trio, ob, cl, bn, 1946; Suite, small orch, 1947; Allegretto, fl, pf, 1948; Qt (Fantasy on Mille regretz), str, pf, 1949; Sinfonia missae, org, 1949; Suite, rec ens, 1949; Str Qt, 1951; Duo lirico, vn, hpd, 1952; Quodlibet, fl, vc, hpd, 1953; Trio, vn, cl, pf, 1953; Parade, cl, pf, 1954; Andante and Variations, hpd, orch, 1954–6; Arabesque, vc, pf, 1955; Sonatina, fl, cl, hpd, 1957; Ww Qnt, 1970; Equipoise, a sax/cl, hpd, pf, 1971

Vocal: Mass, chorus, 1937–9; Childing (S. Slobodkin), concert aria, S, fl, vc, hp, 1957; 5 Songs of Courtly Love (Slobodkin), S, fl, hpd, 1958; Sonnets from the Portuguese (E.B. Browning), S, pf, 1959; Come, lovely and soothing death (W. Whitman), SA, 1960; Song of Exploration (cant., Whitman), S, fl, cl, vc, hpd, 1960; The Baite (J. Donne), B, vc, hpd, 1961; Speed we say (M. Rukeyser), S, fl, hpd, 1961; A Valediction: Of Weeping (Donne), S, hpd/pf, 1962; 4 Elegies (T. Hume, T.L. Beddoes, W.S. Merwin), S, hpd/pf, 1962; Juggler (R. Wilbur), S, vc, hpd, 1962

MARK DEVOTO

Brohn, William David (*b* Flint, MI, 30 March 1933). American orchestrator, conductor and composer. He studied music at Michigan State University and then at the New England Conservatory, which included conducting with Neel and Stokowski, and the double bass. The latter led to performing engagements with numerous orchestras; from 1961 to 1967 he also conducted, particularly ballet orchestras. At this time he began conducting tours and concerts of musicals, and in the 1970s his orchestrations for musicals were first heard. These included orchestrations reconciling a variety of sources with the requirements for modern revivals or compilations (as with *Jerome Robbins' Broadway*, *Carousel*, *Show Boat*, and his contributions to the restoration of the Gershwins' *Strike up the Band*). He has composed incidental music, arranged for television and film, provided arrangements for recording (for Mandy Patinkin, Plácido Domingo, Marilyn Horne, Frederica von Stade), and written songs and musicals, as well as concert and dance works. Additionally he has provided re-creations of Prokofiev's film music (*Alexander Nevsky*, *Ivan the Terrible*), and concert extracts like his *Suite of Dances from 'Pacific Overtures'*.

Brohn's orchestration is characterized by a sensitivity to colour in support of drama, and by skill over a wide stylistic range, as shown by his orchestration of the very different *The Secret Garden* and *Miss Saigon*. The former stands as one of the most notable of theatre orchestrations, with its reconciliation of folk influences (even delicate hints of a rock beat) with the period of the story and the subtlety of its characterization, as well as its chamber textures, exposing the timbres of dulcimer, guitar, harp and recorder. His orchestration of *Ragtime* evokes the specific milieu of that story with its blues, piano rags, parlour song and other genres, both intimate and public. See also W.D. Brohn: 'An Arranger Evens the Score', *The Instrumentalist*, xlii/6 (1988), 20–26.

WORKS
(*selective list*)

Theatre orchs (composer in parentheses): Timbuktu (R. Wright and G. Forrest; after Borodin), 1978; King of Hearts (P. Link), 1978; Marilyn, 1983; The Wind in the Willows (W. Perry), 1985; Jerome Robbins' Broadway, collab. 1989; Miss Saigon (C.-M. Schonberg), 1989; The Secret Garden (L. Simon), 1991; Carousel (R. Rodgers), rev. 1992; Crazy for You (G. Gershwin), rev. 1992; The Red Shoes (J. Styne), collab., 1993; Show Boat (J. Kern), rev. 1993; Ragtime (S. Flaherty and L. Ahrens), 1996

JON ALAN CONRAD

Broken chord. The effect produced by performing the notes of a chord successively, rather than simultaneously, in any order: thus, a species of melodic figuration related to ARPEGGIO, and further discussed under ORNAMENTS, §6. *See also* ALBERTI BASS, §II.

ROBERT DONINGTON

Broken consort. A term generally taken to mean a consort of instruments of different kinds. *See* CONSORT.

Broken octave (i). A term used to designate a variation of the SHORT OCTAVE in which the lowest 'sharps' on keyboard instruments are divided in order to permit sounding of some of the missing accidentals. The front portion of each divided key sounds the pitch that would be expected in a normal short octave, whereas the back portion sounds the accidental that would be expected in a chromatic bass octave. Thus in a *C/E* broken octave the front portions of the two lowest sharps sound *D* and *E*, respectively, while the back portions sound *F*♯ and *G*♯; and in a *G'/B'* broken octave the front portions of the two lowest sharps sound *A'* and *B'* (or *B*♭'), while the back portions sound *C*♯ and *E*♭. Occasionally in the latter arrangement only the second sharp is divided, so that the *C*♯ remains unavailable. Keys divided for this purpose should not be confused with those divided to permit sounding additional chromatic degrees in non-equal temperaments.

EDWIN M. RIPIN

Broken octave (ii). A term analogous to BROKEN CHORD, usually used in the plural to designate the sounding of the notes of a series of octave leaps successively rather than simultaneously. (*See also* MURKY).

EDWIN M. RIPIN

Brollo [Brolo, Bruolo, Bruollo, de Brolis, de Bruolis], **Bartolomeo** [Bartholus] (*fl* *c*1420–35). Italian composer. He was apparently from Venice, to judge from the ascription to 'Bartholomeus de bruollis venetus' in *I-TRmn* 90 for a Gloria that is perplexingly English in its style. Apart from *J'ay grant desir*, his songs all appear in the third and fourth gatherings of the Veneto manuscript *GB-Ob* Can.misc.213, grouped and ascribed in a way that suggests he was close to that manuscript's compiler. The manuscript contains revisions and notational adjustments, and nearly all the texts are in some respects thoroughly confusing. *Viveve et recte* opens with a very strange rebus; the only song with a clear form is his most successful work, *Entrepris suis*, which is found in sources as late as the 1480s (quite exceptionally for such an early piece) and with at least three later alternative contratenors. Even this work, however, is odd in its texting: normally five lines of equal length would have roughly equal musical settings, but here they occupy 12, 15, 5, 9 and 12 breves respectively. He uses imitation more than any of his contemporaries except Hugo de Lantins and Johannes Franchois de Gemblaco.

WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/5 (1975) [complete edn]

MASS MOVEMENT

Gloria, 3vv

FRENCH SONGS

Entrepris suis par grant lyesse, 3vv [rondeau; texted 'Congratulamini michi omnes' in *CZ-Ps* D.G.IV.47; used for a mass by Vincenet]

J'ay grant desir de vostre amour, 2vv [music for 2 equal vv over a tenor; text a single quatrain rhyming ABAB]

Ma belle amour a qui je suy servant, 3vv [1 stanza of evidently corrupt text]

Nulx ne poroit ymaginer, 3vv [apparently a rondeau stanza, though text and underlay seem badly corrupt]

ITALIAN SONGS

O celestial lume agli ochi mei, 2vv [music for 2 equal vv, apparently in rondeau form]

Pulchra speciosa et decora, 2vv [text partly Latin; devotional; form unclear]

Viveve et recte reminiscere, 3vv [text partly Latin; devotional; form unclear]

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MGG1 suppl. ('Brolo'; G. Reaney)

G. Reaney: 'The Italian Contribution to the Manuscript Oxford, Bodleian Library, Canonici Misc. 213', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova del Trecento*, iii (Certaldo, 1970)], 443–64, esp. 451–3

D. Fallows: 'Two Equal Voices', *EMH*, vii (1987), 227–41

M. Gozzi: *Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90) con un'analisi del repertorio non derivato da Tr 93* (Cremona, 1992)

D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

DAVID FALLOWS

Broman, Sten (*b* Uppsala, 25 March 1902; *d* Lund, 29 Oct 1983). Swedish composer, conductor, violist and critic. After private studies in Lund he was accepted by Henri Marteau for the latter's violin masterclass at the German Conservatory in Prague, where he also studied composition with Finke and conducting with Zemlinsky for two years. He then studied musicology with Norlind in Stockholm, with Peter Wagner in Fribourg, Switzerland, and with Sachs in Berlin, taking a licentiate in philosophy at Lund in 1926. He was chief critic of the *Sydsvenska dagbladet* of Malmö (1930–66, having contributed from Lund from 1923) and co-founder of the Swedish section of the ISCM, serving as its president (1930–62) and as second chairman of the ISCM presidium (1956–9); he was appointed to honorary membership of the ISCM in 1963. He was founder-violist of the Skånekvartetten (1937–48) and the Pianokvartetten av 1948 (1948–51), also appearing as a soloist; and he conducted the South Swedish Philharmonic Society choir (1945–66) as well as

various Swedish and Danish orchestras. From 1945 to 1966 he was programme director of the Salomon Smiths Chamber Music Society of Malmö and Lund, and he also worked as a lecturer and broadcaster, his televised music quiz reaching millions throughout Scandinavia.

Broman's compositional output divides into two distinct periods: before and after 1962. The earlier style, developed in the 1920s, combined a free atonality based on Hindemithian harmonic relationships (e.g. Canon for piano, 1929) with the use of church modes (e.g. *Gotisk svit* for string orchestra, 1932) and contrapuntal severity. After a time of diminished productivity he began with the First Symphony to attempt to bring serialism and 'point' technique into contrapuntal forms. Eight more symphonies quickly followed, developing Broman's serial procedures and incorporating newer resources such as clusters and tape music.

WORKS
(*selective list*)

Choral: Körsvit, male vv, 1935; Cant. for the 100th Anniversary of the 'Sydsvenska dagbladet snällposten', 1948; 2 fakirsånger, male vv, 1958; Musica cathedralis, S, B, choruses, 2 org, bells, orch, tape, 1971

Syms.: No.1 (Sinfonia ritmica), 1962; No.2, 1963; No.3, 1964; No.4, 1965; No.5, with S, 1967; No.6, with org on tape, 1969; No.7, with tape, 1971; No.8, with tape, 1972; No.9, with chorus, 1974

Other orch: Akademisk festuvertyr, 1930; Koralfantasi, 1931; Gotisk svit, str 1932, new finale 1945; Sententia crevit, orch, tape, 1967

Str Qts: 1928, 1936, 1971, 1973

Other chbr: Trio, vn, va, pf, 1936; Fantasi, fuga och koral, va, pf, 1949; Sextet, str, perc, pf, 1963; Septet, perc, cel, pf, 1968; Conc., brass, 1970

Solo inst: Canon, pf, 1929; 3 suites, va, 1935, 1937, 1942; pf and org pieces

Dramatic: Malmö dansar för er (ballet), 1952; music for the theatre and cinema

WRITINGS

Den svenska musikforskningen 1750–1900 (Lund, 1927)

'Stilbrytningar i sexton- och sjuttonhundratalens musik', *STMf*, ix (1927), 39–62

'Berwalds instrumentalmusik före 1830', *Musikvärlden* (1945–6)

'Franz Berwalds stamträd', *STMf*, 1 (1968), 7–50

Världsmusikfestens facit (Stockholm, 1982) [articles on the World Music Festivals of the ISCM 1926–7, facs.]

Upplevelser av 1900-talet: första kvartseklet (Stockholm, 1982) [autobiography]

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G. Bergendal: 'Sten Broman', *33 svenska komponister* (Stockholm, 1972)

Å. Ohlmarks: *Boken om Sten Broman* (Malmö, 1984)

E. Broman and H.Åstrand, eds.: *Sten Broman: en man med kontrapunkter* (Stockholm, 1984)

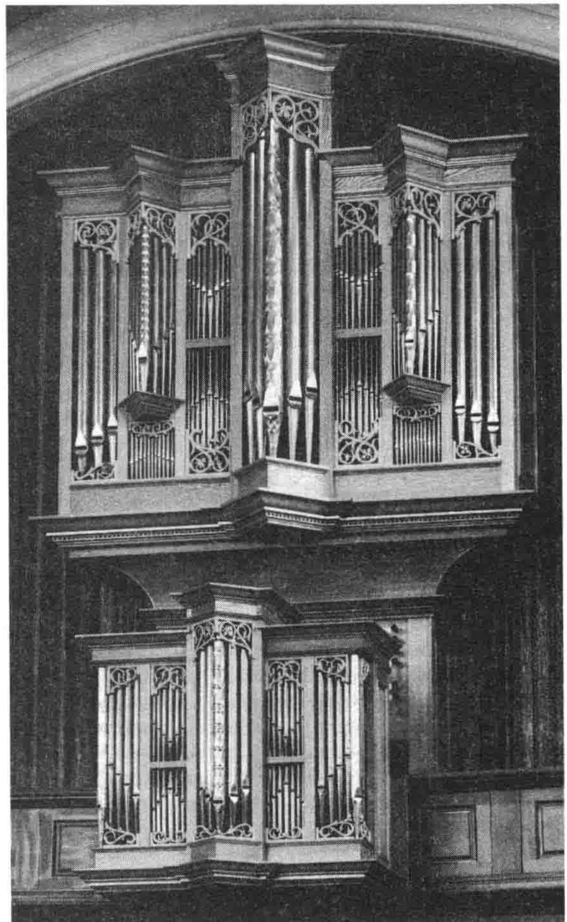
HANS ÅSTRAND

Brombaugh, John (*b* Dayton, OH, 1 March 1937). American organ builder. A graduate of the University of Cincinnati, he was apprenticed to Charles Fisk, Fritz Noack, and Rudolph von Beckerath before establishing his own business in Middletown, Ohio, in 1968. Unlike many small builders, he felt it important to maintain a complete operation in which pipes, keyboards, and other components were made in his own workshop rather than by subcontractors. After several small but distinguished instruments, he built his first sizable organ in 1970, for the First Lutheran Church of Lorain, Ohio. Brombaugh's engineering skills are complemented by a scholarly interest in historic instruments, and he has been a pioneer in creating organs incorporating historic visual, tonal and mechanical principles, mainly derived from north European Renaissance and Baroque practices. One of the first of his organs to be built exclusively according to these principles is in the Ashland Avenue Baptist Church, Toledo, Ohio (1972; see illustration). In 1977 Brombaugh moved his firm to larger quarters in Eugene, Oregon, having completed an important instrument for the Lutheran Church there in 1976. His practice organs and positives have been popular with educational institutions. Some of his larger instruments incorporate features such as Swell divisions that permit historically faithful performances of the Romantic repertory. One of Brombaugh's mechanical innovations is a drawknob with three positions that regulates the level and amplitude of wind pressure by controlling the concussion bellows and the Tremulant. Notable instruments can be found in the USA, in the United Methodist Church, Oberlin, Ohio (1974), Grace Church, Ellensburg, Washington (1974), St Mark's Church, Storrs, Connecticut (1978), Fairchild Chapel, Oberlin College (1981), Southern Missionary College, Collegedale, Tennessee (1985), Iowa State University (1987) and Lawrence University (1995) and in Europe in Güteborg Organ Academy, Sweden (1992).

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U. Pape: *The Tracker Organ Revival in America/Die Orgelbewegung in Amerika* (Berlin, 1978)



Organ by John Brombaugh & Co., completed 1972 (Ashland Avenue Baptist Church, Toledo, OH)

U. Pape: 'John Brombaugh', *Organ Yearbook*, x (1979), 106–16
J. Hamilton: 'An Emerging US Organ-building Movement', *MT*, cxxv (1984), 347, 407
M.J. Morris-Keinzle: *The Life and Work of John Brombaugh, Organ Builder* (diss., U. of Cincinnati, 1984)
L. Edwards, ed.: *The Historical Organ in America* (Easthampton, MA, 1992)

BARBARA OWEN

Brommel, Antoine. *See* BRUMEL, ANTOINE.

Brondino-Vegezzi-Bossi. *See* BOSSI family.

Bronhill, June [Gough, June Mary] (*b* Broken Hill, 26 Feb 1929). Australian soprano. She won a singing competition in Australia and in 1952 moved to England to further her career, first studying with Dino Borgioli, then joining the Sadler's Wells Opera company in 1954. She worked with the company through the early 1960s, singing roles that included Norina, the Queen of Night, Papagena, Leïla and Gilda. In 1960 she appeared at Covent Garden in the title role of *Lucia di Lammermoor*. She is, however, best known as Hannah Glawari in *Die lustige Witwe*, and called her autobiography *The Merry Bronhill* (London, 1987); her voice can be heard in its prime on recordings of this role, in *The King and I* and *Lilac Time*, and especially as Sombra in *The Arcadians*.

She created the major role of Elizabeth Moulton-Barrett in Ronald Millar and Ron Grainer's *Robert and Elizabeth* (1964), whose vocal part, atypical for a musical, particularly suited her through its high tessitura, wide vocal range and lyricism. Other roles included Maria and later the Mother Superior in *The Sound of Music*, as well as many further appearances in *Die lustige Witwe*. On returning to Australia her versatility was demonstrated by appearances in shows ranging from *Women Behind Bars* through *A Little Night Music* to *My Fair Lady*.

PAUL WEBB

Bronnemüller [Bronmuller, Brunnemüller, Brunnenmüller etc.], **Elias** (*fl c*1690–1712). German composer, active in the northern Netherlands. He is said to have been a pupil of Corelli, Alessandro Scarlatti and C.A. Lonati, and, about 1690, he taught Johann Mattheson. In 1703 he visited Arnhem from Kleve, where he may have been employed. Shortly afterwards he went to The Hague, and then settled in Amsterdam, where, on 21 June 1709, he was granted a privilege to publish his own works. Three volumes, mainly of instrumental music, appeared in Amsterdam and Leeuwarden in 1709–12. 1762 is often given as the year of his death, but this is not confirmed by contemporary documents.

Bronnemüller's compositions are all in the international, italianate idiom of the time, with something of a German flavour, being less polished than, for example, Corelli's or Albinoni's. His sonatas are all of the *da chiesa* type, but sometimes deviate from the standard slow–fast–slow–fast sequence and include the occasional dance movement. The keyboard suites contain an introductory toccatina and a number of dance movements, not following any standard scheme. A figure often employed, almost as a musical 'signature', is the chromatically descending 4th in the bass. (*MathesonGEP*; *WalterML*, 'Brunnmüller')

WORKS

[6] Sonate, 2 vn, vc, bc (org), op.1 (Amsterdam, 1709); ed. T. Robberts (Fullerton, CA, 1986)
Fasciculus musicus (Leeuwarden, 1711/*R*): 3 suites, hpd, ed. W.H. Thysse (The Hague, *c*1950); 1 sonata, ob, bc; 1 sonata, rec, bc, ed. W.H. Thysse (The Hague, *c*1950); 1 sonata, vn, bc; 3 ariettas, 1v, bc, ob ad lib
VI sonates, ob/vn/fl, bc (Amsterdam, 1712); nos.5–6 ed. R. Rasch (Utrecht, 1985)

RUDOLF A. RASCH

Bronner, Georg [Jürgen] (*b* Hamburg, bap. 17 Feb 1667; *d* Hamburg, bur. 8 March 1720). German composer and organist. In 1688 and 1689 respectively he succeeded his father, Christoph Bronner, as sacristan and organist of the Heilig Geist hospital, Hamburg, and held these positions until 1719. Although his name was put forward for the post of organist of the cathedral and although he also acted as deputy at the Nikolaikirche between 1696 and 1701, he was never appointed to a more important position. This is the more noteworthy in that he was obviously not inferior to other musicians in Hamburg. He was also the only organist there to have connections with the Hamburg opera, of which he was co-director in 1699 and for which he composed a series of works (some in collaboration with Mattheson and Schiefferdecker) between 1693 and 1702. These operas, which received Mattheson's critical approval, are lost, as are two oratorios by him that provoked a protest from the Hamburg city council. In his book of chorales (1715) each melody is set in three different ways – with figured and unfigured basses and as vocal trios, which are notable for their effective part-writing and interesting harmonies. Of Bronner's other music, all of it sacred, the manuscript chorale cantatas show that the strict cantus firmus tradition was beginning to relax its grip: the outer movements, based on the chorale melody, employ simple, traditional techniques, while the inner movements, freed from the chorale, are in up-to-date aria forms. The six sacred concertos (1696) are more important and occupy a special place in north German music of about 1700 in that they survive in print. The collection contains three works for soprano and three for soprano and bass and relies mainly on the psalms for its texts. In illustrating the transformation of the sacred concerto for few voices into cantata-like forms these works also typify the final stage of the genre before madrigal texts began to be used. In them a sound compositional technique, richly ornamented lines and colourful harmony are allied to expressive word-setting.

WORKS

DRAMATIC

all lost, all performed in Hamburg

Echo und Narcissus, op, 1693
Venus oder Die siegende Liebe, op, 1694
Procris und Cephalus, op, 1701
Der Tod des grossen Pans, op, 1702, collab. J. Mattheson
Beatrix, op, 1702 [as Philippus Herzog von Mailand, 1701], ?collab. Mattheson
Victor Herzog der Normannen, op, 1702, collab. J.C. Schiefferdecker and Mattheson
Berenice, op, 1702, possibly by Schiefferdecker
1 orat, 1705
Der Gott liebenden Seelen Wallfahrt, orat, 1710, text, Senatsarchiv, Hamburg

SACRED

VI geistliche Concerten, 1, 2vv, 3 insts (Hamburg, 1696)
6 deutsche Cantaten … nach italienischer Manier, 1v, 5 insts (Leipzig, 1699); lost, cited in Göhler
Das … vollkommene Musikalisch-Choral-Buch, 1v, bc (Hamburg, 1715)
Nun lob mein Seel den Herren, 4vv, 2 vn, 2 ob, bc; Nun lob mein Seel den Herren, 2vv, 2 vn, bc: *D-Bsb*
Es woll uns Gott genädig sein, 3vv, 2 vn, 2 va, vle/bn, bc, *Bsb*, *LUC* (dated 1714)

3 sacred works; lost, indicated by text incipits in the legacy of A. Meissner, St Ulrich, Halle (see Serauky)

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C. von Winterfeld: *Der evangelische Kirchengesang*, iii (Leipzig, 1847/*R*)

F. Chrysander: 'Matthesons Verzeichnis Hamburgischer Opern', *AMZ*, new ser., xii (1877), 198–200

A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

L. Krüger: *Die Hamburgische Musikorganisation im 17. Jahrhundert* (Strasbourg, 1930)

H.C. Wolff: *Die Barockoper in Hamburg 1678–1738* (Wolfenbüttel, 1957)

M. Blindow: *Die Choralbegleitung des 18. Jahrhunderts in der evangelischen Kirche Deutschlands* (Regensburg, 1957)

R. Brockpähler: *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten, 1964)

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F. Krummacher: *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kassel, 1978), esp. 224–8

A. Edler: *Der norddeutsche Organist: Studien zu Sozialstatus, Funktion und Komposition* (Kassel, 1982), esp. 179–81, 257–63

FRIEDHELM KRUMMACHER

Bronner, Mikhail Borisovich (*b* Moscow, 25 Feb 1952). Russian composer. He graduated from the Moscow Conservatory where he studied composition with Khrennikov; he completed his postgraduate studies in 1981 and had become a member of the Composers' Union in 1979. Notable landmarks in his career were the premières of his ballets *Optimistichskaya tragediya* ('An Optimistic Tragedy') and *Ukroshcheniye stropivoy* ('The Taming of the Shrew') at the Stanislavsky–Nemirovich-Danchenko Theatre in Moscow (1985, 1996) and the performance of the *Yevreyskiy rekviem* ('Jewish Requiem') in Germany in 1994.

Bronner writes music predominantly for the theatre and makes extensive use of theatrical elements in other genres: the monumental examples of this can be found in *Yevreyskiy rekviem* for soloists, chorus and orchestra in which he sets a poem by Chaim Byalik in Yiddish alongside prayers, the address of Maimonid in Tvrit, lines from the diary of Anne Frank, lyric poetry from the *Song of Songs* and psalms nos.53, 55 and 148. The choral concerto *Vereskovïy myod* ('Honey from Heather') revealed new perspectives for the choral theatre.

An expert choral composer, Bronner makes use of a range of contemporary expressive techniques. He has set a large number of sacred texts: besides the *Yevreyskiy rekviem* he has set the *Dona nobis pacem*, *Stabat mater* and *Ave Maria* and has written a *Psaltïr'* ('Book of Psalms') for children's choir. He has given much attention to the philosophical and metaphysical poetry of Akhmatova, Brodsky, Mandelstam and Tsvetayeva.

Bronner has written several works which reflect upon the tragedy of Jewish history; along with the *Yevreyskiy rekviem*, *Yevrey: zhizn' i smert'*, ('The Jew: Life and Death') for cello and piano and *Lesnitsa Iakova: Angel lyubvi, Angel pechali* ('Jacob's Ladder: the Angel of Love, the Angel of Sorrow') for four cellos are of note. His chamber works are characterized by subtle differentiation of timbre, complex rhythmic polyphony and metrical and rhythmic mobility, while his music for children is regarded as being particularly effective.

WORKS
(*selective list*)

Stage: Optimisticheskaya tragediya [An Optimistic Tragedy] (ballet, D.Bryantsev and G. Myatskyavichyus, after V. Vishnevsky), Moscow, Stanislavsky–Nemirovich-Danchenko, 23 Dec 1985; Kholodnoye serdtse [The Cold Heart] (op, S. Mitin, after W. Hauff), 1991; Zolotoy ostrov [The Golden Island] (op, S. Kozlov), 1992, Moscow, Nataliya Sats State Academic Children's Music Theatre, 3 Oct 1993; Ukroshcheniye stroptivoy [The Taming of the Shrew] (ballet, Bryantsev, after W. Shakespeare), Moscow, Stanislavsky–Nemirovich-Danchenko, 8 May 1996

Choral: Dvesti desyat' shagov [210 Steps] (orat, R. Rozhdestvensky), chorus, orch, 1980; Krest'yanskiye pesni [Peasant Songs] (A. Kol'tsov), chorus, orch, 1981; Klyuch ot korolevstva/Chudesa v reshete [Key to the Kingdom/Miracles in a Sieve] (cant., Eng. and Scottish folk songs), children's chorus, orch, 1982; Gori-gori yasno [Burn, Burn Brightly] (cant.), children's chorus, orch, 1986; Goryachiy kamen' [The Burning Stone] (cant.-fairy tale, after A. Gaydar), B, children's chorus, orch, 1987; Pesni lyubvi, smerti i vechnosti bïtiya 'Missa Humanis' [Songs of Love, Death and the Eternity of Existence] (Ger. 17th-century poems), chorus, orch, 1988; Yevreyskiy rekviem [A Jewish Requiem] (after Ch. Byalik: *Gorod Rezni* [The City of Carnage]), solo vv, chorus, children's chorus, orch, 1992; Stabat mater, B, children's chorus, orch, 1993; many a cappella choral works; pieces for chorus and solo insts

Other vocal: Simfonicheskiye pesni [Sym. Songs] (cant., R. Burns), S, T, orch, 1978; Pridanoye [The Dowry] (dramatic legend, D. Kedrin), S, T, Bar, inst ens, 1981; Pechal'nïye uzorï [Sad Patterns] (song collection, Faiza Akhmad Faiza), B, inst ens, 1984; Ten' derev'yev [The Shadow of the Trees] (chbr cant.), S, hpd, perc ens, 1989; Seraya ptitsa pechali [The Grey Bird of Sorrow] (O. Mandel'shtam), S, chbr orch, 1990; Ave Maria, conc., S, ob,org, 1991; 4 vremeni goda [The 4 Seasons of the Year] (after Ch. Ketszyu), 1v, perc, 1994; many song cycles, 1v, pf

Inst: Ov., orch, 1984; Qnt, fl, ob, cl, bn, hn, 1984; Trio barbaro, cl, vn, vc, 1988; Odinokiy golos [A Lonely Voice], cl, 1989; Vn Conc., 1989; Conc., hn, sax, orch, 1990; Pf Sonata, 1990; Vremena goda 'Venok Chaykovskomu' [The Seasons 'A Wreath for Chaykovsky'], fl, cl, vn, vc, pf, 1992; Snï Don Kikhota [The Dreams of Don Quixote], sym., orch, 1993; Conc., 2 cl, chbr orch, 1995; Yevrey: zhizn' i smert' [The Jew: Life and Death], vc, pf, 1995; Lestnitsa Iakova: Angel lyubvi, Angel pechali [Jacob's Ladder: the Angel of Love, the Angel of Sorrow], 4 vc, 1996; Sad snov [The Garden of Dreams], vc, bayan, 1997

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ALLA VLADIMIROVNA GRIGOR'YEVA

Bronsart [née Starck], **Ingeborg (Lena) von** (*b* St Petersburg, 12/24 Aug 1840; *d* Munich, 17 June 1913). German composer and pianist of Swedish parentage. She already showed remarkable pianistic and compositional talent before the age of eight. After studies with Henselt in St Petersburg (1855–7), she moved in early 1858 to Weimar to complete her training with Liszt, who came to esteem her as both pianist and composer. In the winter of 1858 she embarked upon a successful career as a travelling virtuoso. She was often accompanied by Hans Bronsart von Schellendorf, whom she had married in 1861. Ingeborg was required to forsake her career as a pianist in 1867 as a result of her husband's appointments as Intendant at Hanover and Weimar. She then devoted herself to composition, primarily of songs and operas.

She achieved her greatest successes with the *Kaiser-Wilhelm-Marsch* of 1871 (performed at the opening of the Women's Exhibit at the 1893 Columbian Exposition in Chicago) and the Singspiel *Jery und Bätely* (1873), which was performed with acclaim in more than ten German cities. The opera *Hiarne* was also favourably received at its première in Berlin in 1891. After the couple's retirement to Munich in 1895, Ingeborg composed the opera *Die Sühne*, which was produced in Dessau in 1909.

Bronsart's compositional output embraces the major genres of the time, except for the symphony and oratorio. Regardless of genre, her music displays vocally derived melodies, traditional forms and mildly chromatic harmonies; it is generally characterized by technical mastery. For the piano music and some of the songs, Liszt served as the model, whereas Wagner's works exerted an influence upon her last two operas (she herself vehemently denied any indebtedness to Wagner's musical style). Her more successful works, including the opera *Jery und Bätely* and the *Zwölf Kinderreime* op.17, incorporate elements derived from folk music. The other operas suffer from poor librettos. The sensitive declamation of Bronsart's vocal music anticipates the style of Richard Strauss's songs and operas. Unfortunately, much of the early piano music and more than 30 songs were never published.

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Jery und Bätely (operetta, 1, J.W. von Goethe), Weimar, Hoftheater, 26 April 1873, *D-Bsb*, *Mbn*, *WRdn*, *US-NYp**; (Leipzig, 1876)

Hiarne (prol, 3, H. von Bronsart and F. von Bodenstedt), *c*1870–90; Berlin, Königliches Theater, 14 Feb 1891, *D-WRdn**; lib (Weimar, 1896)

Die Sühne (Tragödie, 1, after T. Körner), Dessau, Hoftheater, 12 April 1909, *DEl**; vs (Berlin, 1910)

OTHER WORKS

Orch: Pf Conc., f, before 1863; Kaiser-Wilhelm-Marsch (Berlin, 1872)

Chbr: Romanze, a, vn, pf (Weimar, 1873); Notturno, a, vc, pf, op.13 (Leipzig, 1879); Elegie, C, vc, pf, op.14 (Leipzig, 1879); Romanze, B♭, vc, pf, op.15 (Leipzig, 1879); Phantasie, vn, pf, op.21 (Leipzig, 1891)

Pf: 3 études, Nocturne, Tarantella, all pubd (St Petersburg, 1855); Fuge über die Namen Maria und Martha, Sonata, Variations on themes by Bach, toccatas, other fugues and variations, all before 1859; Kaiser-Wilhelm-Marsch (Berlin, 1871); 4 Clavierstücke (Mainz, 1874): Valse-Caprice, Impromptu, 2 Wiegenlieder; Phantasie, g♯, op.18 (Leipzig, 1891)

Vocal (for 1v, pf, unless otherwise stated): Die Loreley (H. Heine) (Mainz, 1865); Und ob der holde Tag vergangen (Sturm), 1870, *Mbn**; 3 Lieder (Dunker, Neubauer, Zeise) (Mainz, 1871); Hurrah Germania! (F. Freiligrath), male vv (Hanover, 1871); 3 Lieder (Heine, O. Roquette) (Hanover, 1872); Kennst du die rothe Rose?, solo v, male vv, mixed vv (Weimar, 1873); 5 Lieder (Goethe, A. Platen, F. Rückert) (Oldenburg, 1878); 6 Lieder (from *Lieder des Mirza Schaffy*), op.8 (Leipzig, 1879); Hafisa, 3 Lieder (from *Lieder des Mirza Schaffy*), op.9 (Leipzig, 1879); 6 Gedichte (Bodenstedt), op.10 (Leipzig, 1879); 5 Weihnachtslieder (Jacobi), op.11 (Oldenburg, 1880); 5 Gedichte (Bodenstedt), op.12 (Oldenburg, 1880); 5 Gedichte (E. von Wildenbruch), op.16 (Breslau [Wrocław], 1882); 12 Kinderreime (after K. Groth: *Vaer de Gaern*), op.17 (Leipzig, 1882); 6 Gedichte (Lørmontov), op.20 (Leipzig, 1891); 3 Gedichte (P. Cornelius), op.22 (Leipzig, 1891); 3 Lieder (Goethe, N. Lenau), op.23 (Berlin, 1892); Im Lenz (P. Heyse), 1898, *Mbn**; Rappelle-toi! (A. de Musset), op.24 (Leipzig, 1902); 3 Lieder (Bodenstedt, Goethe, Heine), op.25 (Leipzig, 1902); Abschied (F. Dahn), op.26 (Leipzig, 1902); Osterlied (Platen), mixed vv (Leipzig, 1903); Lieder (ded. to La Mara), 1910; Verwandlung (Heyse), 1910, *Mbn**

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JAMES A. DEAVILLE

Bronsart von Schellendorf, Hans (August Alexander) [Hans von Bronsart] (*b* Berlin, 11 Feb 1830; *d* Munich, 3 Nov 1913). German composer, pianist and conductor. He studied in Berlin with Siegfried Dehn and Kullak (1849–52) and in Weimar with Liszt (1853–7), forming a close association with the 'New German School'. He toured as a pianist and was Intendant at Hanover (1867) and Weimar (1887–95). He was a co-founder of the Neu-Weimar-Verein (1854) and was influential in the Allgemeiner Deutscher Musikverein, serving as its president from 1888 to 1898. The many references to his qualities include some from Liszt: 'I value him as a character and a musician' (letter to Draeseke, 10 January 1858). Liszt also praised his Piano Trio in G minor (op.1, 1856; published in 1877) as a 'successful and very respectable work' (letter to Raff, February 1857) and dedicated his own Second Piano Concerto to Bronsart, who gave the first performance. Bronsart was also closely associated with Bülow, who played the Trio and the Piano Concerto in F♯ minor (op.10), a work that reflects some Wagnerian influence but also suggests an individual vein of lyricism in its Adagio and a virtuosity that is musical as well as pianistic. Bronsart accepted with good grace some bad behaviour by Wagner (who admitted it in *Mein Leben*) and greatly admired his music, though his loyalties to Bülow led him to refuse to join in public tribute to Wagner. On 14 September 1861 Bronsart married the Swedish pianist and composer Ingeborg Starck. He exacted high standards in his work as an Intendant, engaging distinguished artists; and his personal and artistic qualities are reflected in the correspondence of Liszt, Bülow, Brahms, Wagner and others. His compositions also include two symphonies (1889, 1897; both lost), *Frühlings-Fantasie* for orchestra op.11 (published *c*1889), his Piano Concerto in F♯ minor op.10 (published in 1873) and many pieces for piano solo. He wrote *Musikalische Pflichten* (Leipzig, 1858).

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Bronskaya, Eugenia (*b* St Petersburg, 20 Jan/1 Feb 1882; *d* Leningrad, 12 Dec 1953). Russian soprano. She studied

first with her mother in Russia and later with Teresa Arkel in Milan. After her début at Tbilisi in 1901 she sang for three years in Kiev and from 1905 to 1907 in Moscow. Returning to Italy she performed Tatyana in the Venice première of *Yevgeny Onegin*. She toured widely until 1909, when she joined the Boston Opera Company, making her début there as Micaëla in *Carmen*. Other roles included Marguerite de Valois in *Les Huguenots*, Gilda in *Rigoletto* and on one occasion the title role in *Lucia di Lammermoor*, which she undertook for an indisposed colleague as the curtain was about to rise, knowing no more than the Sextet and Mad Scene. At this period she also became well known as a recording artist, and on her return to Russia in 1911 was engaged at the Mariinsky and Bol′shoy theatres. From 1923 to 1950 she taught at the Leningrad Conservatory. Recordings show a bright voice, sometimes hardening on the high notes but used with exceptional skill, especially in staccato passages.

J.B. STEANE

Bronson, Bertrand Harris (*b* Lawrenceville, NJ, 22 June 1902; *d* Berkeley, 14 March 1986). American ballad scholar and musicologist. Like other ballad scholars such as Phillips Barry and S.P. Bayard, he studied English literature (Harvard University, MA 1922; Yale University, PhD 1927; Oxford University, MA 1929) and was able to use his expertise in literary studies in his scholarship on folksong. After teaching at the University of Michigan (1925–6), he joined the English department of the University of California, Berkeley, in 1927, and was appointed professor there in 1945; he retired in 1969.

While recognizing the achievement of F.J. Child in compiling ballad texts, Bronson insisted on the need to study the tunes and their variant forms. He conceived of the ballad as a structural unit within which text and tune were firmly wedded, and his major work, the four-volume *The Traditional Tunes of the Child Ballads* (1959–72), was important both for its research on tunes and the supplementary ballad texts. In his later writings, Bronson combed through different source material, including plainchant, collections of traditional ballads and live recordings, to demonstrate that the ballad was a sung genre. He criticized literary scholars such as Kittredge for privileging text over tunes (*The Singing Tradition of Child Popular Ballads*, 1976), and in a series of essays spanning 30 years (published as a collection, 1969), he explored the identity of ballad tunes and how they are affected by features such as mode, contour and final. Influenced by G.P. Jackson's theories on the 'tune family', he classified tune variants for each ballad with a Child number not by mode but by melodic typology, showing how the 'same basic tune may pass from mode to mode almost imperceptibly'. Although he defended the use of church mode designations when this method was becoming unpopular, his perception of the structural dependence of the text and tune in the ballad remains an important contribution to the field.

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JAMES PORTER

Bronteron. *See* THUNDER MACHINE, THUNDER SHEET.

Bronze drum. A bronze idiophone (sometimes called bronze kettledrum) but with a bronze tympanum instead of a skin head.

1. General. 2. China.

1. GENERAL. It dates from about 400 BCE or earlier and has had wide distribution in South-east Asia and Southern China beginning with the spread of Dongson Culture in 300 BCE. The first known bronze drum to reach Europe was sent to the Grand Duke of Tuscany in 1682 by G.E. Rumphius, who also first described the famous 'Moon of Pedjeng' drum on the island of Bali (1705). This, the largest bronze drum ever found (1·86 metres high with a tympanum 1·6 metres in diameter), is kept in a small pavilion of a temple in the village of Pejeng and is still revered as the former wheel of the 'moon carriage'. Bronze drums were exhibited in Vienna and Amsterdam in 1883. In 1884 a study of 52 bronze drums (mostly in museums or private collections) was published by the ethnologist A.B. Meyer, and in 1902 Franz Heger established a classification of four types of bronze drum (Heger I–IV) based on the study of 165 instruments.

Six large stone moulds are required to cast the upper, middle and lower zones of the shell of the bronze drum (each zone being made in two halves and then brazed to form a longitudinal seam); another is needed to form the tympanum, which is later joined to the shell. Such moulds (needed to cast a Heger I bronze drum) have never been found in Java. Fragments of small stone moulds unearthed in Bali were apparently used locally to make bronze drums of the *mokko* type (the same form as the 'Moon of Pedjeng'); these are distinct from the Heger types because of their hourglass shape and because the diameter of the tympanum is less than the height of the drum (whereas in



Bronze drum found at Semarang, Java, c300 BCE *(Museum Pusat, Jakarta)*

all Heger drums this relationship is reversed). Small *mokko* drums were probably cast in Bali, but large stone moulds of this type have not been recovered, so there is some doubt whether the great 'Moon of Pedjeng' drum was made locally.

Bronze drums have been widely studied by Western historians and archaeologists since they provide probably the richest single source of information about the period of Dongson Culture. The tympanum usually has a raised star in its centre, and the drums are decorated with a variety of abstract designs and representations of the soul-ship or ship-of-the-dead, houses, animals, birds, fish, men, women, children, warriors etc. The Karen of Myanmar still use bronze drums called *hpà-si* ('frog drums'; *see* MYANMAR, §1) decorated around the circumference of the drumhead with figures of small frogs, which are thought to symbolize the drum's rain-making powers, and some places in south-east Asia also distinguish the 'male' drum from the 'female' drum without frogs.

The bronze drum has been little studied as a musical instrument; that they were carried in battle suggests they were used as signalling instruments.

2. CHINA. The Chinese bronze drum (*tong gu*) can be found among many tribal peoples living in southern-central China (especially in Guizhou and Guangxi provinces), such as Miao, Zhuang, Yao and the eastern Yi. *Tong gu* is a Chinese name (literally, 'bronze drum', not to be confused with the Shang dynasty barrel-shaped drum of the same name, CHINA, §III); local names differ from one culture to another (Yuan, 1986, p.324).

In terms of structure the instrument is essentially a gong. Constructed of a tubular shell with concave sides, it is covered at one end with a flat disc-shaped plate or 'drumhead' of bronze (its rim extending out beyond the shell), its other end open. Diameters of 'drumheads' usually vary between about 50 and 100 cm, though some instruments are considerably larger. Attached to opposite sides of the shell are two pairs of loops (called 'ears') through which stout ropes are inserted for suspension. The striking plate is often (but not always) decorated with a central star-shaped design (12 points are most common), concentric circles, various geometric patterns and four or six bronze figures in the shape of small frogs (though sometimes of bats or birds) attached to the surface around the outer rim. Two size groups are generally differentiated, small male gongs which sound a high pitch, and large female gongs which sound a low pitch.

While performance practice differs from area to area, the *tong gu* is usually suspended by its loops, striking plate sideways, and hit with either a padded beater or hand of the performer; the rim or side of the shell are often struck as well. Sometimes a large wooden tub is positioned opposite the *tong gu* to increase the resonance, or a barrel partially filled with water is placed underneath and shaken for special acoustical effects.

Many 'bronze drums' have been found in south-central China. The oldest instrument, uncovered at a site in central Yunnan province, has been dated to about the 6th century BCE. This gong is relatively plain, with an eight-point star in the centre but without the raised figures found on later instruments. Gongs dating to about the 4th century BCE and later have been found in extraordinary numbers (many presently in the collection of the Yunnan Provincial Museum in Kunming). Some are decorated with stars and geometric patterns only; others are more highly decorated with raised figures surrounding the striking plate. The *tong gu* is cited in Chinese literature and poetry from the Han dynasty (206 BCE–200 CE) onward for its usage in various tribal contexts. Sources suggest it was also considered a status symbol. While sometimes thought to be a relic of the past, the instrument is still in use among many Chinese tribal cultures, especially in accompaniment of dances associated with wedding ceremonies, agricultural festivals, lunar New Year celebrations and other contexts.

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MANTLE HOOD (1), ALAN R. THRASHER (2)

Brook, Barry S(helley) (*b* New York, 1 Nov 1918; *d* New York, 7 Dec 1997). American musicologist. He took the BS at the City College of New York in 1939 and the MA at Columbia University in 1942. At Columbia his professors included Lang and Hertzmann, and he also studied with Hugh Ross and Roger Sessions. He received the doctorate from the Sorbonne in 1959. From 1945 he taught at Queens College, New York; he was a visiting professor at New York University (1964–5) and the University of Paris (1967–8). In 1967 he founded and was appointed executive officer of the PhD programme at the Graduate School, CUNY and he taught the doctoral seminar and advised doctoral students at the Juilliard School, 1977–88. From 1974 he was responsible for assembling at CUNY a facsimile archive of 18th- and early 19th-century autographs, manuscripts and prints (a thematic catalogue of this archive was published as *Symphonic and Chamber Music Score and Parts Bank*, ed. R.H. Rowen, Stuyvesant, NY, 1996). He instigated a new doctoral programme in 1983 at the Ecole Normale Supérieure and in 1986 he founded the DMA programme at the Graduate School. He was also general editor of the historical series The Symphony, 1720–1840 (New York, 1979–85), for which he prepared the reference volume (New York, 1986). He became professor emeritus in 1989, after which he served as director of the Center for Music Research and Documentation, New York. At the time of his death he was editor-in-chief of the projected 75-volume historical series French Opera in the Seventeenth and Eighteenth Centuries; he was also president and editor of the planned 17-volume reference work Universe of Music, which seeks to write an international history of music by employing teams of scholars from each region.

Brook made a study of Renaissance secular music, musical iconography, the sociology of music, and music and aesthetics of the 18th and 19th centuries. His doctoral dissertation is an exemplary study of the development of

the French symphony in the second part of the 18th century and provides extensive documentation, a thematic catalogue of more than 1,200 symphonies and an edition of eight representative works. As editor of a facsimile edition of the Breitkopf Thematic Catalogues (New York, 1966) he assembled into a single volume the many parts of the earliest and largest printed thematic catalogue of music, an important source for the identification and dating of 18th-century compositions. Brook was also interested in musical bibliography and its history, and he was founder (1966) and general editor of RILM, the first international bibliography of music scholarship. A pioneer in computer applications for music documentation, he developed the 'Plaine and Easie Code System' for notating music.

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PAULA MORGAN

Brook, Peter (Stephan Paul) (*b* London, 21 March 1925). English director. He studied at Oxford, where his theatrical skills first became apparent. His main work has been in the spoken theatre, but between 1948 and 1950 he caused several sensations at Covent Garden with his avant-garde stagings. These included a highly idiosyncratic *Boris Godunov* designed by Georges Wakhévitch (1948), and an outrageous (for its time) *Salome* (1949), with decor by Dali, which was abandoned after six controversial performances. He also staged the première of Bliss's *The Olympians* at Covent Garden (1949). Brook was regarded as an *enfant terrible*: he was determined to rehearse operas as he would plays, and was not prepared to tolerate good singers who were bad actors. In 1953 he filmed Gay's *The Beggar's Opera* with Laurence Olivier. His *Faust* at the Metropolitan in 1953 caused something of a furore, but his *Yevgeny Onegin* there in 1957 was by comparison more conventional. After that Brook gave up directing opera, concluding that the public for that art was not yet ready for his advanced ideas. He returned to the fray with his own company, producing *La tragédie de Carmen* at the Bouffes du Nord in Paris in the 1981–2 season. This was a reduction of the piece, both dramatically and musically, to fit into a tiny venue. The results were arresting and typically unconventional yet faithful to the Mérimée-Bizet ethos. The staging travelled to various centres and was filmed for television. He repeated the experiment, again at the Bouffes du Nord, with *Impressions de Pelléas* in 1993, and in 1998 directed *Don Giovanni* at the Aix-en-Provence Festival with Claudio Abbado conducting. He was made a CBE in 1965.

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P. Brook: *Threads of Time: a Memoir* (London, 1998)

ALAN BLYTH

Brooklyn Philharmonia. New York orchestra founded in 1955. *See* NEW YORK, §3.

Brooks, (Troyal) Garth (*b* Tulsa, 7 Feb 1962). American country singer and songwriter. Like others of his generation, Brooks was influenced by the country-rock movement of the 1970s and by rock songwriters such as Billy Joel, whose *Shameless* he recorded. Singing in a pleasant, unaccented but warm tenor, he managed to combine these influences with more conventional country music narrative concerns in such songs as the sentimental *If Tomorrow Never Comes*, the poetic *The Dance*, and such comic honky-tonk pieces as *Friends in Low Places* and *American*

Honky-Tonk Bar Association. He was also prepared to take on the contemporary social issues of domestic violence in *The Thunder Rolls* (1991) and AIDS in *The Fever* (1996).

Brooks was the most commercially successful of all country music performers in the 1990s, selling over 60 million albums between 1989 and 1996. His appeal was built equally on the energetic character of his concert performances, where he used a portable microphone hooked to his trademark ten-gallon hat. Although his stage shows have brought comparisons with rock music concerts, the hat symbolized his skill in appealing to traditional country music audiences while broadening his constituency.

DAVE LAING

Brooks, James (*b* Bath, 1757/1760; *d* London, before 7 Jan 1810). English violinist and composer. He played in major concerts in Bath as early as 1771, and was leading the city orchestra five years later. Apart from one short period, he subsequently led most of the major performances in Bath until just after the turn of the century. However, he was well known as a performer and concert director throughout the west of England, appearing in Bristol in 1791, 1792 and 1798. He also played in London, taking part in the Handel Commemoration performances in 1784, performing at St Paul's Cathedral in 1792 and 1794, at Vauxhall Gardens in 1800 and, possibly, at the Theatre Royal, Drury Lane, during the 1807–8 season.

It was in the Bath theatre, nevertheless, that much of Brooks's success arose. In addition to directing the band and performing concertos, he provided original music for popular operas and incidental music for plays, and also arranged the scores for other stage productions. Many of these were performed in London and elsewhere. His vocal writing is mostly lightweight, and many ballads and glees were first heard in concerts he directed in the Bath pleasure gardens or at the city's Catch Club, of which he became the secretary in 1794. Some of his works were also performed in Rauzzini's subscription concerts.

Though most of Brooks's instrumental works are now lost, it was for these that he received most praise. He composed many of his own solos, and the surviving Concerto for the Violin 'in nine parts', published in 1792, reveals much charm. Apart from some excessive note-spinning in the last movement, it has melodic and harmonic qualities which well account for the general popularity of his music. Other works performed in the concerts include duets for violin and cello, and sonatas for harpsichord or pianoforte with violin accompaniment. The 36 pieces for military band were probably composed for the Bath Volunteers, who sometimes performed their 'exercises' in the theatre, and, in April 1794, 'Several Select Pieces arranged for a Military Band' were played between the acts of his benefit performance there.

Life in Bath was far from easy for Brooks. He seems to have had an abrasive side to his character, and financial disaster was always close at hand. His benefit performances at times attracted 'all the leading Fashion [and] Royalty itself', but rarely did one produce an adequate profit for the needs of his large family. He became increasingly active in Bristol and London and, early in the 19th century, his 'last Benefit' in Bath was announced. Thereafter, he spent most of his remaining years performing in the London theatres.

WORKS

published in London unless otherwise stated

INSTRUMENTAL

Concerto for the Violin in 9 Parts, pts (1792); arr. vn, pf (Bath, 1985)
Favourite Sonata, hpd/pf, vn (*c*1795)
36 Select Pieces for a Military Band, cl, hn, bn (1796)
2 Duets for 1 Performer, vn, op.4 (?1802)
12 English Ballads, pf, hp, op.5 (?1805)
Sonata, pf, vn (?1805)
Nocturne, pf, vc (1828)

VOCAL

Glees: 12 Glees, 3–4vv (Bath, *c*1796); A Second Sett of 12 Glees (*c*1798); The Shepherd's Daughter, Sally, arr. W. Hawes (1820)
Pastoral dialogues: Damon and Phillis, 2vv (*c*1800)
Songs and ballads, incl. Louisa (*c*1788); As when some maiden in her teens (*c*1790) [in The Lover's Device]; Fragrant garlands love shall strew (*c*1790) [in The Vicissitudes of Harlequin]; Now home again from foreign climes, 2vv (*c*1790) [in The Lover's Device]; William and Ann (*c*1795); Ere my dear laddie gade to sea (*c*1800); How sweetly did the moments pass (*c*1800); The Tambourine (Dublin, *c*1800) [with tambourine acc.]; Young Damon was a shepherd boy (*c*1800)

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KENNETH E. JAMES

Brooks, William (Fordyce) (*b* New York, 17 Dec 1943). American musicologist and composer. He studied music and mathematics at Wesleyan University (BA 1965) and then attended the University of Illinois, receiving degrees in musicology (MM 1971) and composition and theory (DMA 1976). His instructors included Hamm in musicology and Johnston, Gaburo, Brün and Cage in composition. He taught at the University of Illinois (1969–73) and the University of California, Santa Cruz (1973–7). He was active as a freelance composer, scholar and performer (1977–87), before returning to Illinois as associate professor of composition and theory (1987); he was visiting lecturer at the University of Keele (1977–8), Middlebury College (1982), the Institute for Studies in American Music, Brooklyn College (1983), and Goldsmiths' College, London (1995–6). As a musicologist he has written extensively on American music, particularly on Ives and Cage, and was adviser on 19th-century music for *The New Grove Dictionary of American Music*. As a composer he has received commissions from the British Arts Council (1978), the Gulbenkian Foundation (1981) and the Kronos Quartet (1986). His compositions frequently refer to aspects of American music history, but challenge the listener (sometimes humorously) to hear familiar material in unexpected ways by recasting, juxtaposing and transforming it.

WORKS

Stage: Untitled (J.L. Borges), 8 solo vv, 2 spkr, 1972; The Legacy (chbr op, Brooks), 4 solo vv, live elecs, actor, 1982–3
Orch: Dancing on your Grave, chbr orch, 1990
Chbr and solo inst: Poempiece I: whitegold blue, fl, 1967; Wallpaper Pieces, pf, 1979–; Footnotes, gui, 1981–4; Different Drummers, snare drum, 1987–8; 5 Strings/3 Players, 2 vn, va, 1987–8; For Violin, vn, 1990; The Kitchen Sink and the Water in it, fl, cl, tpt, 2 trbn, perc, 1991; Makers, fl, cl, vn, vc, perc, 1992; Common Ground, wind ens, steel band, 1995; Lullaby, 4 tpt, 3 trbn, bell, 1998
Vocal: Gertrude Stein Trilogy: I, Many Returns, 50 songs, S, pf, 1977, II, Medley, 7 songs, S, pf, 1978, III, Madrigals (O. Gibbons, S. Foster, Brooks), S, A, T, B, amp, 1977–8; De Harmonium (W. Stevens), S, A, T, B, amp, amp st qt, tape, 1986; A Peal for Calm

(J. Joyce), choruses, pf, 1987; 4 Alte Lieder (R.M. Rilke), amp S, vn, va, 1993; in memoriam reducere studemus (P. Joris), S, A, T, B, chorus, pf, 1996

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'A Drummer-Boy Looks Back: Percussion in Ives's Fourth Symphony', *Percussive Notes*, xxii/6 (1984), 4–45
'Pocohontas: her Life and Times', *American Music*, ii/4 (1984), 19–48
'About Cage about Thoreau', *John Cage at Seventy-Five*, ed. R. Fleming and W. Duckworth (Lewisburg, PA, 1989), 59–73
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'John Cage and History: Hymns and Variations', *PNM*, xxxi/2 (1993), 74–103
'Roaratorio Appraisiated', '16 Dances', *Writings about John Cage*, ed. R. Kostelanetz (Ann Arbor, 1993), 222–4, 341–4
'Music in America: an Overview', *The Cambridge History of American Music*, ed. D. Nicholls (Cambridge, 1998), 30–48, 257–75

KATHERINE K. PRESTON

Broonzy, Big Bill [William Lee Conley] (*b* Scott, MS, 26 June 1893; *d* Chicago, 14 Aug 1958). American blues singer and guitarist. He grew up in Arkansas, where he lived on a farm until he was in his late 20s. After working as a fiddle player in the rural South, he settled in Chicago in 1920. There he learnt to play the guitar, on which he was already an outstanding performer when he began to record ten years later. In the late 1930s and the 1940s he was sympathetically supported by Joshua Altheimer or Black Bob Hudson on the piano in a manner reminiscent of Leroy Carr and Scrapper Blackwell.

One of the most prolifically recorded of black American blues singers, Broonzy formed a link between the country and urban blues traditions, playing with a light, lilting style. Some of his recorded blues are poetic statements, complemented by moaning notes on the guitar, such as *Big Bill Blues* (1932, Charnpion) and *Friendless Blues* (1934, Bb), while others are of a ribald or 'hokum' character, including *Keep your hands off her* (1935, Bb) and *Good Jelly* (1935, Bb). He was later one of the first blues singers to use the trumpet and saxophone in small-band accompaniments, but the several recordings he made in this form were less successful than his earlier work. He sang in France in 1951 and subsequently made several visits to Europe, where he recovered the old country songs he had played in his early years. He also recorded more than 200 titles, including several versions of *John Henry* and the protest song *Black, Brown and White* (both 1951, Vogue). Broonzy's generosity, his considerable talents and his support of younger singers, combined with a homely wit, made him one of the most popular of all blues musicians.

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PAUL OLIVER

Brophy, Gerard (*b* Sydney, 7 Jan 1953). Australian composer. He initially trained as a pharmacist, his first serious musical studies, as a guitarist, beginning in 1975. Attending Kagel's composition seminar in Basel in 1977 stimulated him to pursue a career as a composer; he subsequently studied with Richard Toop at the Sydney Conservatorium (1978–81). In 1982–3, with his Sydney fellow student Riccardo Formosa, he worked with Donatoni at the Accademia Nazionale in Rome, and in 1983 acted as Donatoni's assistant at the Accademia Musicale Chigiana, Siena. In 1987 he was appointed to teach composition at the Queensland Conservatorium.

Until the early 1990s Brophy's music was primarily influenced by Italian music, especially that of Donatoni and Sciarrino. These earlier works are predominantly fast and rhythmically intricate, making virtuoso demands of performers and exploring various 'extended techniques'; they also reveal a penchant for laconic, often provocative titles, such as *Flesh* and *Head*. Later, following trips to the USA, Brophy's work became more eclectic and lyrical in style, while developing a taste for the kind of sophisticated instrumentation first apparent in *Forbidden Colours*. Though his work of the mid-1990s consists mainly of short works for small ensembles, two significant new traits emerged during that decade: the use of live electronics, beginning with *Le domaine enchanté*, and the incorporation of styles and instruments drawn from non-Western cultures, as in the percussion quartet *Umbigada, obrigado!*

WORKS
(*selective list*)

Orch: Nadja, 1981; Exú, vn, orch, 1982; Orfeo, str orch, 1984; Mathô, 1987; Le réveil de l'ange, pf, orch, 1987; Forbidden Colours, chbr orch, 1988; Les roses sanglantes, b cl, orch, 1990; Lautréamont, fl, orch, 1992; Le domaine enchanté, chbr orch, live elecs, 1993; Colour red. . .your mouth. . .heart, 1994; Slang, a fl, b cl, pf, chbr orch, 1995; Samba Mauve, gui, chbr orch, 1997; Merge, 1998
Chbr and solo inst: Breathless, 3 fl, pf, 1982; Sofrê, hpd, cel, vib, str qt, 1983; Très doux tremblement de terre, 2 pf, 1983; Lace, str qt, 1984; Scintille, fl, b cl, pf, vn, va, vc, 1984; Head, fl, b cl, pf, 1988; Nymphe – Echo morphologique, fl, 1989; Angelicon, pf, 1991; Twist, cl/b cl/cb cl, 1993; Vox Angelica, 4 perc, str qt, live elecs, 1993; Tudo Liquido, 3 cl, 3 trbn, pf, 2 perc, 1994; Umbigada, obrigado!, 4 perc, 1995
Vocal: Flesh, 2 S, Mez, Bar, fl + picc + a fl, 3 cl, cel, hpd + pf, 2 perc, vc, 1987; Shiver, Mez, picc, b cl, mand, gui, hp, perc, vn, db, 1990; crimson songs, S, b cl, pf, va, vc, 1997

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RICHARD TOOP

Broqua, Alfonso (*b* Montevideo, 11 Sept 1876; *d* Paris, 24 Nov 1946). Uruguayan composer. Along with Fabini and Cluzeau Mortet, he was a leading figure of early 20th-century musical nationalism in Uruguay. He left for Europe at the age of 18 and studied for six years with d'Indy at the Schola Cantorum in Paris before returning to Montevideo in 1904. The première of his lyric poem *Tabaré* in 1910 was a major event in the establishment of the nationalistic style that was to exploit, for the first time in Uruguayan art music, the forms, themes, instruments

and dance types of Uruguayan folklore. Typical examples of the evocative quality of Broqua's scores are *Tabaré*, *Preludios pampeanos* (1938) and *Evocaciones criollas* (1929). His Piano Quintet is considered one of his most significant works. Broqua's extensive literary efforts encompass an opera libretto (*La cruz del sur*), song texts and frequent contributions to the newspaper *El siglo*.

WORKS
(*selective list*)

Stage: Tabaré (lyric poem), solo vv, female chorus, pf/orch 1910; La cruz del sur (lyric drama, 3, Broqua), 1919–22, unpubd; Telén y Nagüey (Inca ballet), 1932; Isabelle (children's ballet), 1938
Orch: Impresiones sinfónicas, 1912; Noche campera, sym. poem, 1931; Poema de las Lomas, sym. triptych [after pf work], 1937
Chamber: Pf Qnt, g, *c*1914

Principal publisher: Eschig

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JOHN M. SCHECHTER

Brosa, Antonio (*b* Canonja, 27 June 1894; *d* Barcelona, 23 March 1979). Spanish violinist. He studied with Ainaud in Barcelona and with Mathiell Čricboom in Brussels, and made his début at the age of ten in Barcelona. He settled in London in 1914 and was one of the first violinists to broadcast from the 2LO Studio in Savoy Hill in 1920. He formed the Brosa String Quartet (1925–39) which became well known in Europe and the USA, and had a great influence on the standards of ensemble playing. He went to the USA in 1940 and, on the death of Alphonse Onnue, became leader of the Pro Arte Quartet and toured the USA for four years. Brosa had a polished style and an incisive but sweet tone. He formed duo partnerships with Mathilde Verne (1924–7) and Kathleen Long (1948–66). He gave the first performance of Britten's Violin Concerto (New York, 1940, with Barbirolli), and the first broadcast performance for the BBC of Schoenberg's Violin Concerto. His instrument was the 'Vesuvius' Stradivari of 1727. He taught at the RCM for many years and was made a Commander of the Order of Civil Merit (Spain).

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WATSON FORBES/MARGARET CAMPBELL

Brosche, Günter (*b* Vienna, 17 Feb 1939). Austrian musicologist. He studied musicology and drama with Schenk, Wessely and Heinz Kindermann at the University of Vienna, where he took the doctorate in 1962 with a dissertation on Joseph von Sonnenfels and the Viennese theatre. He subsequently worked as a librarian in the music collection of the Österreichische Nationalbibliothek and became its director in 1981; in the same year he was made head of the Institut für Österreichische Musikdokumentation. In 1975 he became secretary of the Internationale Richard Strauss-Gesellschaft. He was awarded the title of *Hofrat* in 1984. In 1997, he became a lecturer at the University of Vienna.

His research has been mainly concerned with Austrian music from the 17th century to the 20th, and includes work on Beethoven, Richard Strauss and Bruckner. He is editor of the journals *Publikationen des Instituts für Österreichische Musikdokumentation*, *Katalog der Sammlung Anthony van Hoboken* and *Musica manuscripta*.

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Anton Diabellis Vaterländische Künstlerverein: zweite Abteilung (Wien 1824), DTÖ, cxxxvi (1983)
Huldigung der Tonsetzer Wiens an Elisabeth, Kaiserin von Österreich (Wien, 1854), DTÖ, cxlii–cxliv (1987)

Broschi, Carlo. *See* FARINELLI.

Broschi [Brosca], **Riccardo** (*b* Naples, *c*1698; *d* Madrid, 1756). Italian composer, brother of FARINELLI. According to Prota-Giurleo, his approximate date of birth can be ascertained from a declaration signed on 6 November 1725 while he was witnessing the marriage banns of his younger sister Dorotea: 'I, Riccardo Broschi, Neapolitan, son of Salvatore (deceased), testify that I am a *maestro di cappella* of about 27 years of age'. The same document discloses that the Broschi family moved to Barletta (probably from Andria) about 1707 and returned to Naples some four years later. If, as Prota-Giurleo believed, Riccardo Broschi became a student at the Conservatorio di S Maria di Loreto, then the likely time of his enrolment would have been after his family's return to Naples about 1711–12. The earliest news of his activities as a professional musician comes from the *Gazzetta di Napoli* for 6 February 1725 which states that on 3 February he

provided sacred music for the festival of S Biagio in S Maria del Popolo degl'Incurabili. In the autumn of the same year he presented his one and only comic opera *La vecchia sorda* at the Teatro dei Fiorentini.

Broschi was in Rome by 1727, when his only known oratorio, *Il Martirio di Santa Susanna Vergine*, was performed at the Chiesa Nuova. In 1728 his first *opera seria*, *L'Isola di Alcina*, was produced at the Teatro Tordinona. An active and successful period of composition followed in northern Italy: *Alcina*, revised as *Bradamante nell'isola d'Alcina*, appeared in Parma in 1729; *Idapse*, Broschi's only Venetian opera, was performed during Carnival 1730; and *Ezio* opened the carnival season at Turin in 1731. The cast for *Ezio* included Broschi's brother Farinelli, Faustina Bordoni and Antonio Montagnano; a contract of 3 June 1729 from the Teatro Regio shows that Broschi was paid a salary of 50 luigi d'oro for the work. Earlier in 1730 both Broschi and his brother had been elected to the Accademia Filarmonica, Bologna (the libretto of *Ezio* confirms this honour). Broschi's most popular opera, *Merope*, was first performed at Turin in 1732, where the composer had been given the additional title of *virtuoso del principe di Carignano*.

There is no documentary evidence placing Broschi in London in 1734 for Farinelli's English stage début in the pasticcio *Artaserse* (King's Theatre, 29 October), even though the work included the apparently newly composed bravura aria 'Son qual nave ch'agitata' by him. He was certainly not in London for the revival of his opera *Merope* in 1736: the recently discovered Pepoli correspondence (see Vitali, 1998) includes a letter from Farinelli of 2 July 1735 describing his brother as penniless and in Milan. At the end of 1735 Broschi was probably still in Milan for the production of his new opera *Adriano in Siria*.

In November 1736 Duke Carl Alexander of Württemberg appointed Broschi his *compositore di musica*. The Italian opera company then in the duke's employ at Stuttgart performed Broschi's *Adriano in Siria* at the beginning of 1737. The composer had no further chance to show his abilities at the court of Stuttgart, however, for on 12 March 1737 the duke died. His opera company was disbanded and Broschi lost his post on 1 April. In the autumn of that year, his *Merope* saw its last performance at the command of Count Johann Adam of Questenberg at Jaromeritz in Moravia, but Broschi was apparently not offered a permanent position there. He then made his way to Naples, where he was made a musician without pay on 8 October 1737. According to Strohm, Broschi composed act 3 of *Demetrio*, a new opera performed at the Teatro S Carlo on 30 June 1738, for which Leonardo Leo composed act 1, and various others act 2. Broschi failed, however, to gain other significant commissions for music from the Neapolitans. Nonetheless, he was not totally overlooked, for in October 1739 he was given the salaried post of administrator of wine within the city of Naples. These favours were bestowed because of intercessions made on his behalf by the Spanish court (whose viceroy ruled Naples), of which Farinelli had in 1737 become an influential member. However, all attempts to procure an official musical position failed, and during the 1740s Broschi joined his brother in Madrid, where he was named 'familiar' to the King. Letters in the state archives of Naples (see *DBI*) reveal that later attempts were made to acquire the position of *maestro di cappella* there for Broschi, after the deaths of Sarro and Leo in 1744, but these also failed. Broschi died in Madrid in 1756.

Broschi is best known for the virtuoso arias he composed for Farinelli. His music for other singers is not so extreme and fits squarely into the modern Italian style of the period. Haböck quotes G.V.G. Orloff as writing (1823): 'Riccardo's style is powerful and well made, noble without being pompous, majestic and sustained, not so imposing as Leo and Jomelli, not so deep and pure as Feo, but with the most tender expression'. Broschi's operas were performed by the best singers of the day and involved collaborations with the contemporary scene designer Pietro Righini (*Alcina*, *Merope* and *Demetrio*) and the ballet master Francesco Aquilante (*Merope*, *Adriano* and *Demetrio*). Broschi's *Bradamante*, which Handel probably heard in Parma during one of his European trips to hire singers, served as the model for that composer's *Alcina* (1735). Since Broschi's score does not survive, it is impossible to compare the complete settings. However, two arias from *Bradamante* and works from other lost operas do survive in aria collections and as insertions in other operas.

WORKS

OPERAS

all in three acts; opere serie unless otherwise stated

La vecchia sorda (ob, S. Saddumene), Naples, Fiorentini, aut. 1725
L'isola di Alcina (A. Fanzaglia), Rome, Tordinona, 1728; as Bradamante nell'isola d'Alcina, Parma, carn. 1729, arias in *GB-Lam*, *I-Rc*
Idaspe (G.P. Candi and D. Lalli), Venice, S Giovanni Grisostomo, carn. 1730, *A-Wn*, arias in *GB-Cfm*, *I-Tn*
Ezio (P. Metastasio), Turin, Regio, carn. 1731, arias in *D-Bsb*, *I-Nc*
Arianna e Teseo (P. Pariati), Milan, Ducale, 28 Aug 1731, aria in *D-SW*
Merope (A. Zeno), Turin, Regio, carn. 1732, *A-Wgm*
Adriano in Siria (Metastasio), Milan, Ducale, carn. 1735
?Anagilda (G. Gigli), 1735, *Wgm*
Demetrio [Act 3] (Metastasio), Naples, S Carlo, 30 June 1738 [Act 1 by Leo, Act II by others], aria in *D-SW*
Miscellaneous arias in *A-Wn*, *D-ROu*, *GB-Lbl*, *I-Bc*, *Nc*, *Rsc*

OTHER WORKS

Il martirio di S Susanna Vergine (orat), Rome, Chiesa Nuova, 1727, lost
Lurilla e Tirsi (cant.), 2 S, bc, *A-Wn*

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BurneyH; *DBI* (U. Prota-Giurleo); *ES* (F. Schlitzer); *FlorimoN*
J. Sittard: *Zur Geschichte der Musik und des Theaters am württembergischen Hofe*, ii (Stuttgart, 1890–91/*R*)
F. Haböck: *Die Gesangskunst der Kastraten* (Vienna, 1923)
A. Yorke-Long: *Music at Court: Four Eighteenth-Century Studies* (London, 1954)
M.-T. Bouquet: *Storia del Teatro Regio di Torino*, i (Turin, 1976)
R. Strohm: *Italienische Opernarien des Frühen Settecento* (Cologne, 1976)
C. Vitali and F. Boris: *Carlo Broschi Farinelli: senza sentimento oscuro* (Palermo, 1999)

MICHAEL F. ROBINSON/ELLEN HARRIS

Brosmann (à Sancto Hieronymo), Damasus [Antonín] (*b* Fulnek, 7 Sept 1731; *d* Příbor, 16 Sept 1798). Moravian composer of Czech-German descent. He learnt the violin and the cello from the choirmaster Weissgräber of the Augustinian monastery in Fulnek, and in 1749 became a novice in the Piarist college in Lipník nad Bečvou. After completing his studies at colleges in Bílá Voda and Mikulov, he worked in various capacities in Piarist colleges. From 1755 to 1760 he taught both the lower and higher Gymnasium classes and was at the same time *subregens* in the Bílá Voda seminary.

After teaching senior Gymnasium classes in Kroměříž (1760–61), he returned to Bílá Voda as professor in philosophy, *regens* of the seminary and as choirmaster in the church (1761–6). He then became principal of the seminary and choirmaster in Kroměříž (1767–75), later holding the same posts in Příbor (1775–6, 1787–98) and Bílá Voda (1778–87). At Bílá Voda he taught the conductor and composer Gottfried Rieger (1784–6), his most important pupil, and kept up close contact with Dittersdorf, at that time working in nearby Johannisberg. Heavily burdened by monastic responsibilities, he was left little time for composition, and in his later years became ill, partly from overwork.

Brosmann was one of the most productive and popular composers in Piarist-influenced areas at the end of the 18th century. He made use of most of the expressive means then available to church music: High Baroque elements appear in his skilful polyphony, occasional use of obbligato trombones or violas in pairs and in the uninterrupted musical flow; pre-Classical elements figure in the numerous ornaments, concise melodic kernels and stereotyped bass rhythms; Classical elements are especially evident in the clearly articulated forms and carefully thought-out motivic development of his arias. Brosmann generally wrote for four concertante vocal parts, with instrumental accompaniment of two violins and organ, to which he occasionally added winds, depending on the character of the text. His melodic writing sometimes approached folk music in its simplicity, and he frequently used concertante-like ostinato figuration in the instruments as a unifying element. Dittersdorf thought highly of Brosmann's works and regarded his church music particularly as exemplary.

WORKS

MSS mainly in CZ-Bm, SK-BRnm, CZ-KRa, OP, Pnm

Sacred: at least 20 masses, 5 Vespers, 11 Litaniae Lauretanae, 24 gradualia pro dominicis, 50 offs, 20 other works

Other works: Musica pro sacro sepulchro (short orat); Zur Zeit des Türken Krieges (cant.); incid music to Thomas Morus, lost, and to a stage work for Count Salm, lost; Die Tagzeiten (J.F.W. Zachariä), lost; teaching manuals for insts, singing, conducting, composition, lost

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C. d'Elvert: *Geschichte der Musik in Mähren und Oesterreich-Schlesien* (Brno, 1873), suppl., 79–81

E. Trolda: 'Dvě sepolkra' [Two sepulchres], *Cyril*, lx (1934), 30–31

Č. Gardavský: *Damasus Brosmann à Scto Hieronymo* (diss., U. of Brno, 1937)

M. Zemek: 'Školní divadlo u piaristů v Příboře' [Piarist school theatre at Příbor], *Časopis Slezského musea*, ser.B, xv (1966), 51–2

JIŘÍ SEHNAL

Brossard, Sébastien de (*b* Dompierre, bap. 12 Sept 1655; *d* Meaux, 10 Aug 1730). French priest, theorist, composer, lexicographer and bibliophile. He was descended from a family founded by Antoine de Brossard (*b c*1286), a natural son of Charles de Valois (son of Philip the Bold) and Hélène Broschart, daughter of the king's treasurer. Sébastien was the last of a family of glass-blowers from lower Normandy. He studied at the Jesuit college in Caen and then attended that city's famous university, studying philosophy for two years and theology for three. When he turned to music, therefore, he was self-taught; he studied the lute, copying and composing pieces for the instrument. He took minor orders in 1675 and became a sub-deacon the next year, but the date when he became a priest is not known, nor is the date of his arrival in Paris. He was living there in 1678, when he published a secular piece in the *Mercure galant* under the name of Robsard des Fontaines. He was thus working methodically on his music, but still with books as his only teachers. He never found a permanent post in Paris.

In May 1687 he was appointed a vicar at Strasbourg Cathedral, and soon afterwards became *maître de chapelle* there, when the musician who had been offered the post, Mathieu Fourdaux, did not take it up. In 1689, two years after his arrival in Strasbourg, the number of cathedral musicians was cut, since the chapter had suffered financial losses as a consequence of the war of the League of Augsburg. Brossard founded an Académie de Musique, where he directed concerts of secular music and French operas and ballets. During the time he spent in Strasbourg he wrote his two books of motets and six books of airs, including serious songs and drinking songs, and acquired a large part of the music books and scores in his library. In December 1698 Brossard left Strasbourg for Meaux, where he succeeded Pierre Tabart as *maître de chapelle* of the cathedral; he was made a canon in 1709. On 1 August 1715 he resigned as *maître de chapelle* in favour of a former pupil, Jean Cavignon, but he continued living in Meaux, where he was often consulted on theoretical questions. He died there and was buried in the cathedral.

In 1724 Brossard, then entering his 70th year, feared that his large and valuable library of music would be dispersed on his death; he therefore offered it to the Bibliothèque Royale, asking for a 'gratification' in return. His offer was accepted, and the king's librarian asked Brossard for the catalogue as well as the collection itself. The collection is now in the Bibliothèque Nationale, together with the catalogue, which is more than simply a list of the books and scores in the canon's library; most of the entries have additional commentary, often providing information unavailable elsewhere.

At first Brossard was known only for his *Dictionaire*, the first work of its kind published in France, and then for his *Catalogue*. During his lifetime he acquired fame as a theorist and was often consulted on theoretical questions. With few exceptions, his music was never played, and only in the late 20th century did it begin to be performed. While he drew inspiration from contemporary French composers such as Lully, Lalande and Charpentier, Brossard borrowed certain technical and expressive formulae from Italian music, which he greatly liked, and sometimes also employed the contrapuntal musical language of German-speaking countries, thus providing an example in his own way of the blending of styles, the *goûts réunis*, dear to his contemporary François Couperin (ii).

WORKS

Editions: *L'oeuvre chorale*, ed. J. Duron (Versailles, 1993)
Les grands motets, ed. J. Krucker (Versailles, 1995)
Les petits motets manuscrits, ed. J. Duron (Versailles, 1995)
Cantates françaises et italiennes, ed. J. Dorival (Versailles, 1997)

printed works published in Paris unless otherwise stated

AIRS

Airs in: Nouveau mercure galant (July–Aug 1678); Recueil d'airs sérieux et à boire (1697–8, 1702–3, 1707, 1714); Recueil des meilleurs airs italiens (1701, 1703, 1705, 1708); Tendresses bacchiques (1712); Nouvelles poésies spirituelles et morales (1730–31, 1733); Nouveau recueil de chansons choisies (The Hague, 1735); Nouvelles poésies morales sur les plus beaux airs (1737); Airs sérieux et à boire (6 bks, 1691, 1694–8): a total of 112 airs

MOTETS, ORATORIOS

Elévations et motets à voix seule avec la bc (1695): Ave vivens hostie, O Jesu quam dulcis, Congratulamini filiae Sion, O vos Oaetherii plaudite cives, Festivi martyres (ed. R. Ewerhart, Cologne, 1971), Angele sancte, Sonitus armorum (ed. R. Ewerhart, Cologne, 1958), Quemadmodum desiderat (ed. R. Ewerhart, Cologne, 1958); 2nd edn, as Prodromus musicalis, ou Elévations et motets à voix seule avec une basse continue (1702) adds O Plenus irarum dies (ed. R. Ewerhart, Cologne, 1958) [incl. Avertissement: early version of *Dictionaire de musique*]

Elévations et motets à II et III voix et à voix seule, 2 dessus de vn ou 2 fl avec la bc (1698): Salve Rex Christe, O Domine quia refugium, Qui non diligat te, Festis laeta sonent, Psallite superi, Templa nunc fument

Les lamentations du prophète Jérémie, 1v, bc (1721)

Sicut cervus, 1v, bc, in Recueil de motets choisis (1712)

Over 35 motets, *F-Pn*, incl.: Miserere a 5, 1689 (ed. J. Krucker, Versailles, 1995); 13 motets, 1v, 2 vn, bc; Canticum eucharisticum pro pace, vv, chorus, insts, perf. to celebrate Treaty of Ryswick, Strasbourg, 1698 (ed. J. Krucker, Versailles, 1995); Laudate Caeciliam, 2 choirs without bc, perf. for Prix du Mans, 1705 (F. Raugel, Strasbourg, 1957); Oratorio seu Dialogus poenitentis animae cum Deo, 2vv, 2 vn; Oratorio sopra l'immaculata conceptione della B. Vergina, 5 solo vv, chorus (unfinished); 4 Lectiones officii defunctorum, 2vv, 3 insts; Stabat mater, a 5; Magnificat, 3vv, 2 vn; Beati immaculati, a 2

Spurious: Motets à I. II. et III. voix avec la bc (1703), probably by Suffret

MASSES

Missa quinti toni pro nocte Die festi natalis Domini, 1700, *F-Pn*

Mass movements, instrumental symphonies, basso continuo added to masses by Cosset, Fiocco, Baldrati, Minoret, Grossi, Helfer, Menault, Porta, *Pn*

CANTATAS

6 cantates françaises sur des sujets tirés de l'Ecriture Sainte: Abraham ou le sacrifice d'Isaac, La cheutte de Salomon, Judith ou la mort d'Holoferne, Les trois enfants de la fournaise de Babylone, Baltassar (unfinished), *F-Pn*

Cantata morale sopra la vanità de la richesse [sic] umane e la felicità delle pastourelle (1698), followed by 14 ariettes italiennes, *Pn*

Stese la notte franca l'ali, Italian cantata, *Pn*

INSTRUMENTAL

Recueil de pièces pour le luth de différens auteurs, 1672–3, *F-Pn*

2 sonatas, 2 vn, viol obbl, bc, Oct 1695, *Pn*

2 sonatas, vn, bc (unfinished), *Pn*

Chaconne, other dances, *Pn*

Symphonie de noël, 2 vn, bc, *Pn*

Sonate à 3 insts (unfinished), *Pn*

WRITINGS

Dictionaire des termes grecs, latins et italiens (Paris, 1701)

Dictionaire de musique, contenant une explication des termes grecs, latins, italiens et françois (Paris, 1703/ R, 2/1705; ed. and trans. A Gruber, 1982) [as 1701 edn, except in folio and includes 'Catalogue de plus de 900 auteurs qui ont écrit sur la musique']

Lettre en forme de dissertation à M. Demoz sur la nouvelle méthode d'écrire le plain-chant et la musique (Paris, 1729)

Catalogue des livres de musique, théorique et prattique, vocalle et instrumentalle (MS, 1724, *F-Pn*); ed. Y. de Brossard (Paris, 1994)

Fragments d'une méthode de violon (MS, *Pn*)

Recueil d'extraits d'ouvrages imprimés sur la musique (MS, *Pn*)

Meslanges et extraits relatifs à l'histoire de la musique (MS, *Pn*) [incl. unfinished essays and addns to dictionary]

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M. Brenet: ' Sébastien de Brossard, prêtre, compositeur, écrivain et bibliophile, d'après ses papiers inédits', ibid., xxiii (1896), 72

J. Combarieu: ' Compositeurs français du XVIIe siècle: Sébastien de Brossard', *RHCM*, i (1901), 20–25

L. Froger: ' Sébastien de Brossard', *La province du Maine*, xvi (1908), 181

F.A. Goehlinger: *La musique à la cathédrale de Strasbourg … sous Louis XIV* (Strasbourg, 1920)

F.-X. Mathias: 'Le "Canticum eucharisticum pro pace facta anno 1697" de Sébastien de Brossard', *RdM*, ix (1928), 77–85

L. Bourreau: ' Un musicien bibliophile: Sébastien de Brossard', *Bulletin de la Société littéraire et historique de la Brie*, xv (1936), 2–15

E. Lebeau: ' L'entrée de la collection musicale de Sébastien de Brossard à la Bibliothèque du Roi', *RdM*, xxix (1950), 77–93; xxx (1951), 20–43

M. Rollin: 'A propos d'un manuscrit de luth écrit en Normandie', *Musique et les musiciens en Normandie: meslanges* (Rouen, 1957), 11–16

R. Kopff: 'Les compositeurs de musique instrumentale en Alsace au XVIIe siècle', *La musique en Alsace hier et aujourd'hui* (Strasbourg, 1970), 83–94

Y. de Brossard: *Sébastien de Brossard, théoricien et compositeur 1655–1730* (Paris, 1987)

J. Duron: *L'oeuvre de Sébastien de Brossard: catalogue thématique* (Paris and Versailles, 1995)

J. Duron, ed.: *Sébastien de Brossard à Versailles* (Versailles, 1995)

YOLANDE DE BROSSARD

Brost, Raymond. *See* HENDERSON, RAY.

Bros y Bertomeu, Juan (Joaquín Pedro Domingo) (*b* Tortosa, Tarragona, bap. 12 May 1776; *d* Oviedo, 12 March 1852). Spanish composer. He received his earliest musical training as a chorister in the cathedral at Tortosa. He then studied with Francisco Queralt in Barcelona, where he became assistant *maestro de capilla* of the church of S María del Mar and organist of the chapel of S Severo. In 1806 he was appointed *maestro de capilla* at León Cathedral; he turned down offers for positions in Málaga (1807) and Oviedo (1815) and remained there until 1823, when he was arrested and tried for his political ideas. After his subsequent acquittal, he moved to Oviedo, married and, in 1834, became *maestro de capilla* of the cathedral there, a position he retained until his death.

Though forgotten today, Bros y Bertomeu was one of the last great masters of Spanish church music in the first half of the 19th century, along with Ramón Cuéllar y Altarriba, M.J. Doyagüe and others, and he enjoyed considerable fame and admiration from his contemporaries. His music, which achieved wide circulation in Spain and beyond, was noted for its expressive and well-schooled fugal writing. His works are preserved in several cathedral archives, including those at Avila, Huesca, León, Mondoñedo, Oviedo and Segovia.

WORKS

all sacred

Benedictus, 4vv, 2 vn, fl, ob, tpt, bc, *E-E*, ed. in Lira sacro-hispana, 1st ser., ii (Madrid, 1869)

MSS in *Bc*: Salve glosada and Cántico doloroso, 4vv, 2 vn, 2 ob, hn, bc; recit, aria for Virgen de los dolores, 1v, 2 vn, 2 ob, 2 tpt, vc; El hijo pródigo, duet, 2 vn, fl, 2 hn, bc; Lauda Jerusalem, 8vv, 1796; Domine non est, 12vv, 1797; Animam meam, 2 choruses, 4vv, Iste confessor, hymn, 2 choruses, 2 vn, va, 2 ob, bc, for competition at León, ?before 1806

MSS in Oratory of S Felipe de Neri, Barcelona, *BUa*, *SD*: 3 Miserere, *c*1815–23, Te Deum, after 1834, Office of the Dead, after 1834, Lamentations, Mag, psalms, masses, motets, villancicos

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F. Pedrell: *Diccionario biográfico y bibliográfico de músicos y escritores de música españoles* (Barcelona, 1894–7)

G. Bourligueux: 'Juan Bros y Bertomeu (1776–1852), un maestro de capilla de la catedral de León: semblanza biográfica', *Archivos leoneses*, xxv (1971), 183–99

GUY BOURLIGUEUX

Brotons (Soler), Salvador (*b* Barcelona, 17 July 1959). Spanish composer, flautist and conductor. He studied at the Barcelona Conservatory (1967–85) and then won a Fulbright Scholarship (1985) to study in the United States, where he gained a doctorate at the University of Florida (1987). He was an associate professor at Portland State University (1987–97).

His musical language, free from aesthetic prejudices and avant-garde influence, is characterized by expressive accessibility and idiomatic naturalness, both instrumental and vocal, and this is partly due to the fact that he is both a performer and a composer. In view of this it is understandable that he should have been attracted early on by a figure such as Shostakovich, to whom he dedicated one of his first piano pieces; his North American experience in the 1980s and 90s has been equally influential. The extrovert character of his music, its fidelity to tonality in the broadest sense of the word, a vigorous rhythmic and melodic impulse, and a constant determination to communicate are combined with a strong feeling for formal balance. These qualities are evident in the sonatas for various solo instruments, chamber works such as the Mixed Sextet (1992), his works for mixed choir, the three symphonies and the symphonic movement *Obstinació* (1991).

In addition to being a prolific composer, he has had a distinguished career as a flautist and conductor. He played the flute in the Orchestra of the Teatro del Liceo, Barcelona (1977–85), was appointed music director and conductor of the Vancouver SO in 1991, and of the Vallès SO in 1997.

WORKS
(*selective list*)

Op: Reverend Everyman (2, G. Corsery), 1989

Orch: 4 Pieces for Str, 1977; Sym. no.1, 1981; Rebirth, band, 1983; Sym. no.2 'Resplendor', 1984; Ataraxia, 1984; Sinfonietta da camera, chbr orch, 1985; Absences, 1986; Fusion, chbr orch, 1987; Wondering, 1987; Sonata da conc., tpt, band, 1990; Phaedo, sym. movt no.5, 1991; Virtus, sym. movt no.6, 1991; Divertimento alla Mozart, 1991; Obstinació, sym. movt no.7, 1991; Terres llemosines, rapsòdia catalana, 1992; Sym. no.3, 1992; Liliana (children's tale) nar, orch, 1993; The Chinese Zodiac Suite, ww orch, pf, perc, 1994; Trbn Conc., 1995; Fl Conc., 1996

Vocal: 4 songs (M. Martí i Pol), S, pf, 1981; 2 sonnets (J.V. Foix), T/S, pf, 1992; Nocturn per a una illa, SATB, 1982; 4 songs (Martí i Pol), S/T, orch, 1982; Aquesta remor que se sent, SATB, 1983; Sòn teus ullets, SATB, 1983; Cant per a un vell poble (cant.), SATB, perc, ww orch, 1983; Jam rara micant (cant.), SATB, perc, brass ens, 1985; Journey to the Myth, SATB, 1992; An Oregon Love Poem, SATB, 1993; Les quatre estacions, SATB, pf, 1993; The Grove, SATB, pf, 1994; Stabat mater, SATB, orch, 1997

Chbr: Emphasis, fl, ob, cl, bn, hn, 1975; Fantasy, hn, pf, 1976; Ad infinitum, fl, hp, va, 1976; Sax-quintet-vent, fl, ob, sax, bn, hn, 1977; Suite a tres, fl, ob, cl, 1977; Str Qt, 1978; Fulles de tardor, tpt, pf, 1978; Sonata, vc, pf, 1978; Sonata, fl, pf, 1979; Simetries, cl, vn, pf, 1979; Sonata, va, pf, 1982; Sound of Eleven, fl, ob, cl, bn, hn, perc, 2 vn, va, vc, 1984; Trio, vn, vc, pf, 1986; Fl Suite, fl orch, 1986; Sonata, cl, pf, 1988; Pf Qt, E, 1988; Virtus, fl, vn, va, vc, pf, 1990; Mixed Sextet, fl, cl, vn, perc, pf, 1992; Sonata, vn, pf, 1994

Solo inst: Elegy for Shostakovich's Death, pf, 1975; 3 peces breus, pf, 1975; Ideals utòpics, pf, 1976; 2 Suggestions, gui, 1979; Impromptu, pf, 1985; Prelude and Dance, gui, 1986; Subtlety, hp, 1986; Sonatina, gui, 1988; Scherzo, gui, 1988; Interlude for the Left Hand, pf, 1988; Toccata, pf, 1993; Crystals, pf, 1995; Soliloquy, gui, 1996

Principal publishers: Boileau, Catalana d'Edicions-EMEC, Clivis, Tritò

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The Willamette Week [Portland, OR] (6 May 1993)

M. Lluïsa Morán: 'Salvador Brotons: un músic integral', *Revista musical catalana*, no.150 (1997), 41–5

BENET CASABLANCAS I DOMINGO

Brott, Alexander (*b* Montreal, 14 March 1915). Canadian composer, conductor and violinist. He studied at the McGill Conservatorium (1929–34) with Maurice Onderet (violin) and Douglas Clarke (composition), obtaining the Licentiate degree in 1932 and the Lauréat of the Académie de Musique du Québec in 1933. From 1934 to 1939 he studied at the Juilliard School with Sasha Jacobsen (violin), Bernard Wagenaar (composition) and Albert Stoessel (conducting). He won the Coolidge award for orchestral composition in 1937 (*Two Symphonic Movements*) and again in 1938 (*Oracle*). Owing to the war he had to forfeit a 1939 Strathcona Award for three years of composition study in England to return to Montreal, where he resumed playing in the Montreal SO, gave solo violin recitals, began teaching at McGill University and founded the McGill String Quartet. That year he also made his conducting début with the Montreal SO in a performance of his symphonic poem *Oracle*. With the composition of *War and Peace* (1944) he won a fourth Composers, Authors and Publishers Association of Canada orchestral award in 1945; the same year he founded the McGill Chamber Orchestra. From 1945 to 1958 he was the leader of the Montreal SO and, during the period 1948–61, also its assistant conductor. He went on to conduct in many parts of the world, winning the Pan-American Conducting Prize in 1957. From 1965 to 1981 he was the music director of the Kingston SO. Throughout these years he maintained his post at McGill University, becoming chair of the instrumental department in 1955 and a full professor in 1965. In 1974 he gained the additional title of composer-in-residence. Upon his retirement in 1985 he founded the youth orchestra Les Jeunes Virtuoses de Montréal. Other awards and achievements include two Olympic medals for composition (1948, 1952), three honorary doctorates (Chicago 1960, Queen's 1973, McGill 1980), the Bax Commonwealth Medal (1961) and the Prix du Disque (1969). He is a member of the Order of Canada (1979) and the Order of Saint John of Jerusalem 'Knight of Malta' (1985), is a FRS (1985) and a Chevalier de l'Ordre National du Québec (1987).

Brott's orchestral compositions exhibit a particular sensitivity to timbre. Most of his works adopt neo-classical forms allied with soaring melodies that are often treated contrapuntally. Some of his later works tend towards wit and satire and involve the reworking of well-known music by earlier composers. The Canadian national anthem *O Canada* is used in *Mutual Salvation Orgy* (1961) and *Centennial Colloquy* (1965), while *Profundum praedictum* (1964) contains fragments of *God Save the Queen* and *Yankee Doodle*. *Paraphrase in Polyphony* (1967) has as its theme the ten-bar canon 'Freu dich des Lebens' written by Beethoven in 1825 for the Quebec-based music teacher T.F. Molt. Canadian folksong and folklore play important roles in a number of other works. *From Sea to Sea* (1947) includes folksong material from each main region of Canada, the ballet *La corriveau* (1966) is based on a 18th-century French-Canadian folktale and *How Thunder and Lightning Came to Be* (1972) is a retelling of an Inuit legend. Brott has also arranged indigenous songs for voice and piano (1971–3). CBC-RCI produced a recorded collection of his works (1941–73) on *Anthology of Canadian Music* 20 (1985). A CD (Analekta ANC 9801) was released *c*1994.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Oracle, 1938; 2 Sym. Movts, 1938; Ritual, str, 1942; Lullaby and Procession of the Toys, str, 1943; War and Peace, 1944; Concordia, 1946; From Sea to Sea, 1947; Delightful Delusions, 1950; Vn Conc., 1950; Arabesque, vc, orch, 1956–7; 3 Astral Visions, str, 1959; Spheres in Orbit, 1960; Circle, Triangle, 4 Squares, str, 1963; Profundum predictum, va/vc/db, str, 1964; Centennial Colloquy, wind insts, 1965; Le Corriveau (ballet), 1966; Paraphrase in Polyphony, 1967; Satie's-Faction, str, 1973; E Dai P Milo, 1976; My Mother – My Memorial, 1978; arrs.: Beethoven: The Young Prometheus, 1971; Beethoven: 7 Minuets and 6 Canons, 1971; Hymn II Her, fl, bn, str, 1977

Chbr and solo inst: Invocation and Dance, vn, pf, 1941; Str Qt, 1941; Suite, pf, 1941; Berceuse, pf, 1947; Critic's Corner, perc, str qt/str orch, 1950; Vignettes en caricatures, 1952; Mutual Salvation Orgy, brass qnt, 1961; 3 Acts for 4 Sinners, 4 sax, 1961; How Thunder and Lightning Came to Be (Inuit legend), nar, chbr ens, 1972; Psalmody, vc, 1973; Double Entente, str qt, 1976; Shofar, vc, 1976

VOCAL

Songs of Contemplation, high v, str, 1945; Israel, chorus, 1952, arr. SATB, str, 1956; Sept for Seven (Can. verse), nar, inst ens, 1954; Canadiana, chorus, 1955; The Prophet, S, T, pf, 1960; Elie, Elie Lama Sabachtani, chorus, 1964; L'espoiranto, chorus, 1967; Fun-Ethic-S, chorus, 1968; Indian Legends, S, Bar, pf, 1971; Songs of the Central Eskimos, S, Bar, pf, 1971; Two Haida Songs, S, Bar, pf, 1973; Time's Trials Triumph, chorus, 1977

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DORITH R. COOPER/ELAINE KEILLOR

Brott, Boris (*b* Montreal, 14 March 1944). Canadian conductor and violinist, son of ALEXANDER BROTT. He studied with his father and with Monteux, Markevich and Bernstein, and made his début as a conductor with the National SO of Mexico in 1958. He founded the Philharmonic Youth Orchestra of Montreal (1959), was assistant conductor of the Toronto SO (1963–5); in England he became principal conductor of the Northern Sinfonia in Newcastle (1964–8), toured with the Royal Ballet (1966–8) and conducted the Covent Garden première of *The Soldier's Tale* in 1966. After winning the gold medal in the Dimitri Mitropoulos International Conductors' Competition in 1968, he was assistant conductor of the New York PO (1968–9), and musical director of the Lakehead SO in Thunder Bay, Ontario (1968–72), and the Regina (Saskatchewan) SO (1971–2). In 1969 he was appointed musical director of the Hamilton (Ontario) PO, and in 1972 chief conductor of the BBC Welsh Orchestra; from 1976 to 1983 he was chief conductor of the CBC Winnipeg Orchestra while holding several regional appointments. In 1988 he founded the Boris Brott Summer Festival in Hamilton; in 1989 he became co-conductor of the McGill Chamber Orchestra in Montreal and in 1992 music director of the New West SO in California. He has appeared as a guest conductor with all the major Canadian orchestras and many leading European and American orchestras.

T. BROWN/CHARLES BARBER

B rotundum. *See* B FA.

Brouck [Prugg], **Jacob de** (*fl* 1568–83). Flemish singer and composer. He appears to have been attached to the chapels of Ferdinand I and Maximilian II. Five of his motets are included in a collection published by Gardane (RISM 1568[3], 1568[6]). In 1573 he was a singer and master of the children at the imperial court chapel in Vienna, receiving several payments in addition to his salary in 1576, 'on account of his poverty'. Christopher Plantin published a volume of his works, *Cantiones tum sacrae (quae vulgo moteta vocantur); tum profane, 5, 6 et 8 vocum* (Antwerp, 1579), dedicated to Archduke Karl II of Austria, containing 20 motets, 18 chansons and one lied. In the book he signed himself 'Belga', the only indication of his origin. In 1583 he was given 15 florins for a *Magnificat* setting; on its title-page he styled himself '*ancien* [old, or former] chapelmaster to the Archduke of Austria'. Brouck's other works include two masses and a number of motets.

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LAVERN J. WAGNER

Broude, Alexander. American firm of music publishers, distributors, importers and exporters. Alexander Broude (*b* New York, 1 Jan 1909) was originally associated with his brother, Irving, in Broude Brothers, and began publishing music in the 1930s in New York. In 1954 Alexander severed the association and founded his own company, Alexander Broude, Inc. (ABI Music), which from 1962 published music for all media, including educational materials and music textbooks. 20th-century American composers in the Alexander Broude catalogue include Richard Bales, Ruth Crawford, Dahl, Etler, Frost, Daniel Kessner, Alan Schulman, Elliott Schwartz, Riegger and Peter Westergaard. European composers of all periods, including Rachmaninoff, Casals and Dallapiccola, are also published by the firm. Alexander Broude retired in 1970. In 1982 the company was bought by Michael Lefferts (president) and Dean Streit (vice-president).

W. THOMAS MARROCCO, MARK JACOBS/R

Broude Brothers. American firm of music publishers. Founded in New York in the 1930s by Irving and Alexander Broude, it publishes scholarly editions and reference books as well as performing editions of works by modern and older composers. Its projects have included new editions of the collected works of Buxtehude, Lully, Marais, Marenzio and Rameau. It publishes the series Monuments of Music and Music Literature in Facsimile, as well as historical sets such as Tudor Church Music, Masters and Monuments of the Renaissance and Music at the Court of Ferrara. Among 20th-century composers published by the firm are Babbitt, Bacon, Berger, Bloch, Duke, Herrmann, Hovhaness, Krenek, La Montaine, Lockwood, Messiaen, Nin-Culmell and Rózsa. Alexander Broude left the organization in 1954 and established his own firm. Irving Broude's widow, Anne, took over the firm after her husband's death in 1973; when she retired in 1979, her son Ronald became president. The Broude Trust for the Publication of Musicological Editions was formed in 1981 to provide financial support for the preparation of the collected editions and historical sets.

W. THOMAS MARROCCO, MARK JACOBS

Broughton, Thomas (*b* London, 5 July 1704; *d* Bristol, 21 Dec 1774). English priest, religious and historical writer and librettist. He graduated BA (1727) and MA from Gonville and Caius College, Cambridge, and had a successful church career, including posts as reader of the Temple Church, prebendary of Salisbury Cathedral and vicar of Bedminster, near Bristol, which he merited with several vindications of orthodox Christianity against contemporary free-thinking and a massive two-volume encyclopedia of comparative religion, *An Historical Dictionary of all Religions* (London, 1742). His literary work included an edition of John Dryden's miscellaneous verse, contributions to the *Biographia Britannica* (London, 1747–66) and a free adaptation of Sophocles' *Trachiniae* (with additions from Ovid's *Metamorphoses* IX) to suit contemporary taste for the libretto of Handel's *Hercules* (1745). Broughton was a lover of Handel's music, and subscribed to his *Atalanta*.

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R. Smith: *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995)
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RUTH SMITH

Brouncker [Brounckerd, Brunkard], **William,** 2nd Viscount Brouncker of Castle Lyons, Ireland (*b* 1620; *d* Westminster, 5 April 1684). English mathematician and music theorist. He was the elder son of Sir William Brouncker (created 1st Viscount in 1645), Gentleman of the Privy Chamber to Charles I and vice-chamberlain to Prince Charles (the future Charles II). He was a staunch royalist and was the member for Westbury, Wiltshire, in the Convention Parliament of 1660. On the nomination of Charles II he became the first president of the Royal Society in 1662, when he was also appointed chancellor to Queen Catherine and keeper of her Great Seal.

Brouncker entered Oxford University at the age of 16, studied mathematics and received the degree of Doctor of Physick in 1647. He was proficient in languages and soon gained a reputation as a brilliant and original mathematician. At the same time he became well versed in the theory of music. In 1653 he published in London, as *Compendium musicae: with Animadversions by a Person of Honour*, a translation of Descartes' *Compendium musicae*, an early work that was written in 1618 but only published in 1650. Brouncker's *Animadversions* includes a commentary on and criticisms of the *Compendium*, including a suggestion for a new geometrical method of dividing the canon, that could be applied to the lute.

In his musical calculations Brouncker combined the methods of the Greeks (Euclid's canon and mean proportionals) with the use of logarithms, which he was among the first to apply to music. Unlike most theorists, who searched for a satisfactory division of the octave, he chose the interval of an 11th (consisting of an octave and a 4th) and divided it according to the geometrical progression (his detailed instructions appear on pp.84–5 of his version of the *Compendium*). By taking $2 : (3 - \sqrt{5})$ as the overall ratio of his interval of 17 semitones, Brouncker based his system on a ratio taken from the Golden Section. He was well aware of the theoretical shortcomings of his system (it produced semitones of only 98 cents) but thought that they did not matter much 'since the *Sense* of *Hearing* is not so perfect, as to confine the *Consonances* to so precise a *Measure*'. He believed that his new theory had a much wider application, promised to show with its help 'how Astrologers may deduce their Aspects' and intended to present it in 'an entire and particular Tract', but he did not in fact do so. Essentially a theoretical ideal, his system could notionally have worked in monodic music but was useless in a polyphonic context.

Brouncker's volume was read by contemporaries (including Newton) and even in the 18th century his reputation as a music theorist remained high. His interest in the science of music was reflected in the Royal Society meetings under his presidency. At a meeting on 12 November 1662 'Mr. Berchenshaw's paper on music was presented by Dr. Charlton and Lord Viscount Brouncker was desired to examine it'; he gave his thoughts on it a week later. A manuscript in the hand of Silas Taylor (*GB-Lbl* Add.4910) contains Birchensha's '6 Rules of Composition' with 'Enlargements there onto' by Brouncker. Following a Royal Society meeting on 10 August 1664 Pepys and Taylor went to the Post Office 'to hear some instrument musique of Mr. Berchenshaw's before my Lord Brounckerd and Sir Robert Murray [Moray]'. There are many other references in Pepys to Brouncker's interest in music theory as well as its practice.

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P. Gouk: *Music, Science and Natural Magic in Seventeenth-Century England* (London, 1999)

SUSI JEANS/PENELOPE GOUK

Brouno, Guillermo [Guillelmo]. *See* BROWN, WILLIAM.

Brouwenstijn, Gré [Gerda Demphina] (*b* Den Helder, 26 Aug 1915; *d* Amsterdam, 14 Dec 1999). Dutch soprano. She studied in Amsterdam and made her début there in 1940 as one of the Ladies in *Die Zauberflöte*. In 1946 she joined the newly formed Netherlands Opera, where her first successes were as Tosca and Santuzza. She made her Covent Garden début in 1951 as Aida and sang there regularly until 1964, appearing as an eloquent Elisabeth de Valois in Visconti's noted production of *Don Carlos* (1958), as Desdemona and as Leonore (with Klemperer). She appeared at Bayreuth (1954–6) as Elsa, Elisabeth, Sieglinde, Gutrune and Eva; she also sang in Vienna and Stuttgart, where she took the leading role in Wieland Wagner's controversial production of *Fidelio* (1956). She sang Jenůfa at Chicago (1959) and Amelia in *Un ballo in maschera* at San Francisco (1961). She appeared at Glyndebourne as an affecting Leonore (1959, 1961, 1963) and made her farewell in that role with Netherlands Opera in 1971. Her beautiful voice was enhanced by musical intelligence and natural dignity on stage.

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A. Blyth: Obituary, *Opera*, l (2000), 291–2

HAROLD ROSENTHAL/ALAN BLYTH

Brouwer (Mezquida), Leo (*b* Havana, 1 March 1939). Cuban composer, guitarist and conductor. In 1953 he began his studies in the guitar with Isaac Nicola, founder of the Cuban guitar school, and in 1955 he made his performance début. In the same year, and self-taught, he started to compose (e.g. *Música para guitarra, cuerdas y percusión* and Suite no.1 for guitar); his first works were published in 1956. He was awarded a grant (1959) for advanced guitar studies at the music department of the University of Hartford and for composition at the Juilliard School of Music in New York, where he was taught by Isadora Freed, J. Diemente, Joseph Iadone, Persichetti and Wolpe. In 1960 he started working in cinema, as head of the department of music in the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC); he has written scores for more than 60 films. He was involved in setting up (1969) and running the Grupo de Experimentación Sonora at ICAIC, becoming the teacher and mentor of its members, who included Silvio Rodríguez, Milanés and other important figures of contemporary Cuban music. He worked as musical adviser for Radio Habana Cuba (1960–68) and for other Cuban institutions, and taught counterpoint, harmony and composition at the Conservatorio Municipal in Havana (1960–67). His book *Síntesis de la armonía contemporánea* was a core text in his classes.

Together with the composers Juan Blanco and Carlos Fariñas and the conductor Manuel Duchesne Cuzán, Brouwer launched the avant-garde music movement in Cuba in the 1960s. He has been the most significant promoter of the bi-annual Havana Concurso y Festival de Guitarra, and in 1981 he was appointed principal conductor of the Cuban National SO. He has also conducted many other foreign orchestras including the Berlin PO and the Orquesta de Córdoba, Spain, which, under his direction, was formed in 1992. He is a member of the Berlin Akademie der Künste, of UNESCO, of the Real Academia de Bellas Artes Nuestra Señora de la Angustias in Granada (1996) and Honoris Causa Professor of Art at the Instituto Superior de Arte de Cuba (1996). For his contribution to the Cuban and international music scenes he was awarded the Orden Félix Varela, the highest honour granted by the Cuban state for culture.

Three phases can be identified in Brouwer's work: the first, nationalistic (1955–62); the second, avant-garde (1962–7); and a third in which avant garde elements diminish and, particularly after 1980, a creative process described by the composer as 'new simplicity' emerges. The first phase is characterized by the use of traditional musical forms, including sonata and variation form, and by tonal harmonic structures rooted in nationalism (e.g. in *Homenaje a Manuel de Falla* (1957), *Tres danzas concertantes* (1958) and, *Elegía a Jesús Menéndes* (1960), among others). During this phase, despite the prevailing use of tonality, a tendency to structural fragmentation may be discerned, as well as the employment of several simultaneous tonal centres, a device that has remained throughout his output.

Though never lacking formal rigour, Brouwer's works have in general sprung more from a sonic conception: 'I use any form to help me find musical forms: that of a leaf, of a tree or geometric symbolisms. All these are also musical forms; despite the fact that my works appear very structured, what interests me is sound'. This concentration on the sensory, and an accompanying use of extra-musical formal sources, is most to the fore in Brouwer's second phase, which was, with the Cuban avant garde in general, heavily influenced by the Polish school; he first heard this music at the Warsaw Autumn in 1961. *Variantes* for solo percussion and in particular *Sonograma I* for prepared piano typify this phase, which also included a brief turn towards serialism, in works such as *Sonograma II* and *Arioso (Homenaje a Charles Mingus)*. Basic materials frequently comprise intervals of the 2nd, 4th and 7th and chords of superimposed 6ths, 9ths, 11ths and 13ths. Complex polyphonic textures dominate, with thematic independence retained within the different planes of sound, and a resultant richness in rhythmic conjunction. Other common devices include pedals, ostinatos, sequences and melodic and rhythmic echoing. One of Brouwer's most important avant-garde works, which has become a major piece of the guitar literature, is the solo *Elogio de la danza* (1964). In two movements – Lento and Ostenato – it was originally composed for dance with choreography by Luis Trápaga; it makes reference to primitive dances and to mysticism, and conveys an image of stamping feet and gyrations together with other dance elements.

Between 1967 and 1969 such works as *Rem tene verba sequentur*, *Cántigas del tiempo nuevo* and *La tradición se rompe . . ., pero cuesta trabajo* approach what would now be the postmodern, characterized by sharply defined contrasts in structure and texture and employing references to various historical periods. In *La tradición se rompe . . ., pero cuesta trabajo*, for example, the interpolation and superimposition of elements of such composers as Bach and Beethoven in a suggestive heterophony borders on caricature; further, the participation of the audience is invited with a persistent 'sh'. All this is integrated into a process of thematic and instrumental development that evolves through a powerful, controlled aleatorism.

In the 1970s Brouwer continued to work on post-serial and aleatory ideas, for instance in *La espiral eterna* for guitar. But by the 1980s a 'new simplicity' had begun to take hold, involving neo-Romantic, minimalist and newly tonal elements. There is a marked lyricism in this third period, the use of varying nuclear cells to generate development, and the return of traditional forms exemplified in works like *Canciones remotas*, *Manuscrito antiguo encontrado en una botella* and *La región más trasparente*.

WORKS
(*selective list*)

Orch: 3 danzas concertantes, gui, str orch, 1958; Sonograma, 1964; Arioso (Homenaje a Charles Mingus), jazz combo, orch, 1965; Tropos, 1967; La tradición se rompe . . ., pero cuesta trabajo, 1967–9; Exaedros III, solo perc, 2 orch groups, 1970; Gui Conc., 1971; Conc., fl, str, pf obbl, 1972; Controversia (Sonograma IV), orch, 1972; El gran zoo (Guillén), nar, hn, orch, 1972; Vn Conc., 1978; Canción de gesta, 1979; Concierto de Liège (Quasi una fantasia), gui, orch, 1980; Concierto de Toronto, gui, orch, 1986; Concierto Elegíaco, gui, orch, 1988; Concierto (Helsinki), gui, orch, 1992; Wagneriana, str, 1992; Doble concierto 'Omaggio a Paganini', vn, gui, orch, 1995; Lamento por Rafael Orozco, cl, str, 1996

Vocal: Elegía a Jesús Menéndez (cant., N. Guillén), chorus, orch, 1960; Cantigas del tiempo nuevo, children's chorus, actors, 4 insts, 1969; Es el Amor quien ve . . . (J. Martí), high v, 6 insts, 1973; Cantata de Chile (Manns), male chorus, orch, 1975

Chbr and solo inst: Danza característica, gui, 1957; Homenaje a Manuel de Falla, fl, ob, cl, gui, 1957; Micropiezas (Homenaje a Milhaud), 2 gui, 1957; Piezas sin título nos.1 and 2, gui, 1957; 3

apuntes, gui, 1959; 2 bocetos, pf, 1959; Vc Sonata, 1960; Variantes, perc, 1962; Sonograma I, prep pf, 1963; Elogio de la danza, gui, 1964; Trio no.2, ob, cl, bn, 1964; 2 conceptos del tiempo, 10 insts, 1965; Conmutaciones, prep pf, 2 perc, 1966; Canticum, gui, 1968; El reino de este mundo, wind qnt, 1968; Epigramas, vn/vc, pf, 1968; Rem tene verba sequentur, str qt, 1968; Exaedros I–II, 6 insts/any multiple of 6 insts, 1969; La espiral eterna, gui, 1970; Per suonare a 3, fl, va, gui, 1971; Ludus metalicus, sax qt, 1972; Tarantos, gui, 1974; Acerca del sol, el aire y la sonrisa, gui orch, 1978; El decameron negro, 3 ballads, gui, 1981; La región más transparente, fl, pf, 1982; Manuscrito antiguo encontrado en una botella, vn, vc, pf, 1983; Sonata, sones y danzones, vn, vc, pf, 1992; In memoriam 'Toru Takemitsu', gui, 1996

Tape: Sonata pian'e forte, pf, tape, 1970; Basso continuo I, (cl, tape)/(2 cl), 1972; Per suonare a 2, gui, tape, 1972

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Z. Gómez and V. Eli Rodríguez: *Música latino americana y caribeña* (Havana, 1995)

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VICTORIA ELI RODRÍGUEZ

Brown, Alice. *See* MOYLE, ALICE.

Brown, Chris(topher Owen) (*b* Mendota, IL, 9 Sept 1953). American composer. He studied at the University of California, Santa Cruz (BA 1974) with William Brooks, Gordon Mumma and others, and at Mills College (MFA 1985) where his teachers included David Rosenboom. He has taught at the San Francisco Art Institute (1985–92) and Mills College (from 1991), where he has served as co-director of the Center for Contemporary Music. During the 1980s he was active as an instrument builder, most notably of the 'gazamba', a prepared electric piano. His compositions explore the interaction of acoustic instruments and live electronics. Often improvisatory, they reflect his skills as a pianist. He has collaborated with the Rova Saxophone Quartet, Glenn Spearman and others, and is a member of the computer network band The Hub. *Talking Drum* (1995) received honourable mention at the Prix Ars Electronica, Linz, in 1996.

WORKS
(*selective list*)

Sparks, pf, 1976; Quay, pf, 1977; Alternating Currents, orch, 1983; Conjunction, carillon, amp rods, 1983; Post Mortem, sax, pf, perc, elecs, 1984; Iceberg, perc, elecs, 1985; Obedience School, inst, elecs, 1985; Hall of Mirrors, sax, pf, perc, elecs, 1986; Snakecharmer, inst, cptr, 1987; Qt with Shadows, sax qt, elecs, 1989–90; Lava, brass, perc, elecs, 1992; Flies, vn, pf, perc, elecs, 1993; Tenebrae, vn, elecs, 1994; Talking Drum, insts, cptr, 1995; Inventions, kbd, cptr, 1997

Principal recording companies: Artifact, Tzadik, Music & Arts, Centaur

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C. Brown, J. Bischoff and T. Perkis: 'Bringing Digital Music to Life', *Computer Music Journal*, xx/2 (1996), 28–32

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CARTER SCHOLZ

Brown, Christopher (Roland) (*b* Tunbridge Wells, 17 June 1943). English composer. His musical training was as a chorister at Westminster Abbey and a choral scholar at King's College, Cambridge (1962–5). He subsequently studied with Lennox Berkeley at the RAM and with Blacher at the Hochschule für Musik in Berlin. In 1969 he began to teach at the RAM. Brown's choral training and early career as a singer have left a lasting influence on his work as a composer. A substantial output, which includes works for chorus and orchestra, unaccompanied mixed-voice choir and solo voice, as well as church music, demonstrates a sensitivity to text and a concern for craftmanship, characteristic both of his teachers and other respected senior contemporaries, such as Britten and Tippett.

Brown's alertness to dramatic structure can be heard in early works such as the choral cycle *Elegy* (1967) and is typical of all his most successful pieces, including the atmospheric *Seascape* for speaker, soloists, chorus and brass quintet (1984). Brown's output also includes a significant volume of orchestral, instrumental and educational music. He has been awarded the Prince Pierre of Monaco Prize, the Guinness Prize on two occasions and the Washington International Competition Prize.

WORKS
(*selective list*)

Orch: Sonata, str, op.42, 1974; The Sun, Rising, threnody, op.44, 1976; Org Conc.; Toy Sym., chbr orch, toy insts; Triptych

Vocal-orch: David (cant., Bible, C. Smart), op.21, Mez, Bar, chorus, orch, 1970; Soliloquy (E. Brontë, T. Wyatt, J. Joyce), op.35, Ct/Bar, orch, 1973; Missa brevis, op.16, A, T, Bar, chorus, chbr orch, 1976; Christmas Cant., S, chorus, chbr orch; Landscapes, S, orch; Mag, S, A, T, B, chorus, orch

Other vocal: 3 Shakespeare Songs, op.7, SSAATBB, 1965; Elegy 'Fear no more the heat o' the sun' (W. Shakespeare, Herrick, anon.), op.14, SSATBB, 1967; The Snows of Winter (song cycle), op.32, S, S, A, T, Bar, B, ob, cl, bn, vn, vc, pf, 1971; Seascape (B. Devereaux), op.53, S, B, spkr, chorus, brass qnt, 1984; Mass, SATB

Chbr: Chbr Music, op.40, cl, hn, vc, pf, 1975; Str Qt no.2, op.43, 1975; Images, brass qnt; La légende de l'etoile, org, perc

Principal publishers: Chester, Novello, OUP

MATTHEW GREENALL

Brown, Clifford [Brownie] (*b* Wilmington, DE, 30 Oct 1930; *d* Pennsylvania, 26 June 1956). American jazz trumpeter. He began to study the trumpet at the age of 13 and soon developed an extraordinary technical facility. While studying mathematics at Delaware State College and music at Maryland State College, he attracted attention through his exceptional performances with the college jazz bands and his brief appearances in Philadelphia with such leading jazz musicians as Fats Navarro, Dizzy Gillespie and Charlie Parker, all of whom praised and encouraged him. Navarro's style was particularly important as a model for Brown, and the two men formed a close friendship.

Brown spent a year in hospital after an automobile accident in June 1950, but thereafter resumed his career in Philadelphia, and in March 1952 made his first recordings, with Chris Powell's Blue Flames. He joined Tadd Dameron's band for a recording session and for appearances during the summer of 1953 in Atlantic City, New Jersey. In September of that year Brown toured Europe with Lionel Hampton's big band and recorded with American and European jazz musicians. On his return to the USA, he played with Art Blakey. In 1954, with Max Roach, he formed the Brown-Roach Quintet, with which he was associated until he was killed two years later in an automobile accident. The quintet had a major influence on the establishment of the African American style later known as hard bop.

Brown was one of the outstanding jazz trumpeters of the 1950s, and his reputation as an extraordinary improviser endures. His playing reflected a synthesis of certain stylistic aspects of Gillespie, Miles Davis and Navarro; it was characterized by a rich, broad tone and a percussive attack, unusually long yet carefully shaped phrases, exceptional virtuosity and a seemingly unending flow of logically developed musical ideas. The impeccable technique he displayed in solos at fast tempos, which were projected with equal fluidity from the highest to the lowest register of his instrument, was complemented by the haunting, introspective lyricism that distinguished his performances of ballads. His most mature work was with the Brown-Roach Quintet, as reflected in the albums *Study in Brown* (1955, EmA) and *At Basin Street* (1956, EmA). Brown's style exerted a pervasive influence on jazz improvisation in the 1960s and 1970s, and represented an alternative approach to the subdued manner of Davis. This influence may be seen most directly in the work of Lee Morgan and Freddie Hubbard.

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M.L. Stewart: *Structural Development in the Jazz Improvisational Technique of Clifford Brown* (diss., U. of Michigan, 1973); pubd in *Jazzforschung/Jazz Research*, vi–vii (1974–5), 141–273
M.L. Stewart: 'Some Characteristics of Clifford Brown's Improvisational Style', *Jazzforschung/Jazz Research*, xi (1979), 135–64
B. Weir: *Clifford Brown Discography* (Cardiff, 1982, enlarged 5/1990)
T. Owens: *Bebop: the Music and its Players* (New York, 1995), 128–37

OLLY WILSON

Brown, David (Clifford) (*b* Gravesend, 8 July 1929). English musicologist. He studied English, Latin and music at the University of Sheffield (BA 1950, BMus 1951). During National Service (1952–4) he studied Russian and was subsequently commissioned in the RAF. He worked as a schoolteacher (1954–9) before becoming music librarian in the University of London Library at Senate House (1959–62). In 1962 he was appointed lecturer at Southampton University, becoming senior lecturer (1970), reader (1975), and professor of musicology (1983–9); in 1971 the university awarded him the doctorate for his book on Weelkes. In 1980 he joined the editorial committee of Musica Britannica. His special interests are Russian music and English Renaissance music, particularly the English madrigal. His book on Glinka was the first major study of the composer to appear in English, and contains translations of much valuable information derived from Glinka's own memoirs and the reminiscences of contemporaries. His four-volume study of Tchaikovsky is his major achievement. An authoritative biography and the most comprehensive to date, it includes analyses of all the major works. The final volume includes a chapter on the essential Russianness of Tchaikovsky's music and also presents a lucid and balanced account of Tchaikovsky's last days, concluding in favour of the suicide theory. *Tchaikovsky Remembered* is an edition of important documentary sources, including all those relating to the composer's death. Brown has also appeared frequently as a broadcaster.

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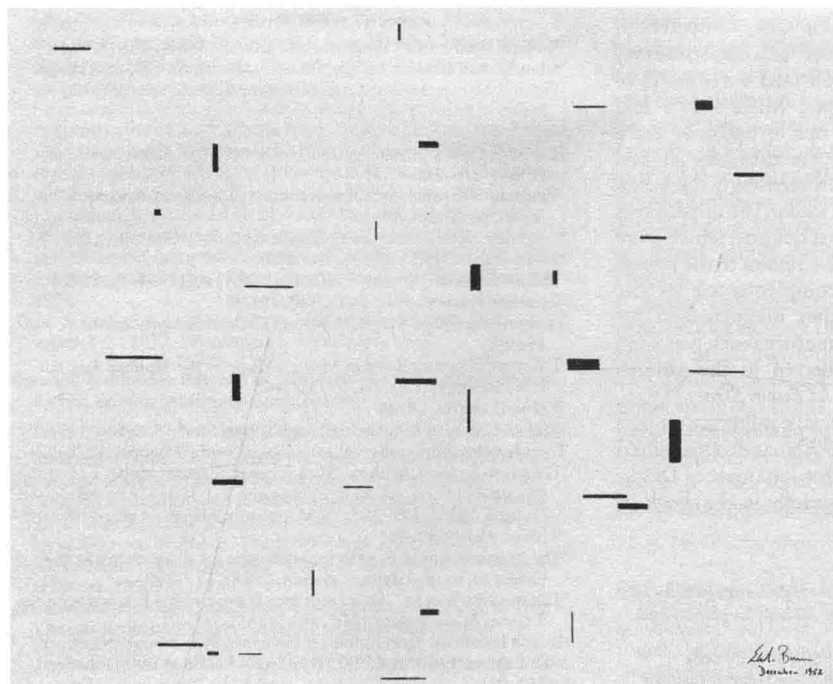
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PETER LE HURAY/ROSEMARY WILLIAMSON

Brown, Earle (Appleton) (*b* Lunenburg, MA, 26 Dec 1926). American composer. A leading representative of the New York School established in the early 1950s in association with Cage, Feldman, Tudor and Christian Wolff, he pioneered such concepts as graphic notation, time-notation and open form.

1. Life. Brown's early musical background was in jazz. Intent on an aeronautical career, he studied engineering and mathematics at Northeastern University (1944–5) before joining the Army Air Corps. Subsequently, he attended the Schillinger School of Music, Boston (1946–50), and studied the trumpet and composition privately. His encounter with the work of Jackson Pollock and Alexander Calder was particularly influential to his developing musical aesthetic. After moving to Denver (1950–52), he painted, taught the Schillinger method and explored various compositional techniques. At Cage's invitation, he travelled to New York to work on the Project for Music for Magnetic Tape, the results of which included *Octet I* (1952–3). This studio experience proved valuable in his later roles as an editor and recording engineer for Capitol Records (1955–60) and as the director of artists and repertoire, and producer for Mainstream-Time Records' 'Contemporary Sound' series (1960–73).

Through Cage and Tudor, Brown was brought to the attention of the European avant garde. Boulez was helpful in establishing contacts with publishers, performers and orchestras; later a strong relationship developed with



Score in graphic notation of Earle Brown's 'December 1952'

Maderna. Beginning in 1956, Brown visited Europe on numerous occasions: he lectured at Darmstadt (notably in 1964–5) and received several commissions, including those for *Penthatis* (Domaine Musical, 1957–8), *Available Forms I* (City of Darmstadt, 1961) and *Available Forms II* (Rome Radio Orchestra, 1962). His notational and structural innovations were widely copied; as Feldman noted: 'I think he's been ripped off more than any of us, in an overt way' (1989). Later European distinctions included appointments as composer-in-residence with the Künstler Programm, West Berlin (1970–71), and the Rotterdam PO (1974), visiting professor at the Basle Conservatory (1974–5) and guest conductor with the Cologne RSO (1963–5) and Saarbrücken RSO (1981).

Brown also received recognition in America. He held the W. Alton Jones chair of composition and was composer-in-residence at the Peabody Conservatory, Baltimore (1968–73), where he was awarded an honorary DMus in 1970. His visiting or guest appointments included positions at SUNY, Buffalo (1975), the California Institute of the Arts (1973–83), Yale University (1980–81) and the Aspen and Tanglewood music festivals (each on several occasions). In addition, he served as director of the Fromm Music Foundation at Harvard University and programming director of the Fromm Weeks of New Music at Aspen, Colorado (1985–90). Among his numerous honours are a Guggenheim Fellowship (1965–6), an award from the National Institute of Arts and Letters (1972), a commission from the Koussevitzky Foundation (*Cross Sections and Color Fields*, 1972–5), the Brandeis University Creative Arts Award (1977), a Letter of Distinction from the AMC (1996) and the Foundation for Contemporary Performance Art's John Cage Award for Music (1998).

2. Works. Many commentators have inaccurately categorized Brown's work as chance music. With the arguable exception of a small number of graphically notated pieces from the 1950s (most famously *December 1952* from *Folio [I]*; see illustration), however, Brown's structures have consistently emphasized choice rather than chance. While the majority of his compositions are aleatory to some degree, they are also consistent in evincing a distinctly un-Cagean level of subjective involvement. Most of his scores allow for what he has termed 'creative ambiguity', which enables the performers to engage in the creative process, but within parameters (and using material) clearly defined by the composer. His time-notation, first employed in the 1950s (as in *Music for Cello and Piano*, 1954–5), specifies pitch and dynamics precisely but leaves durations relatively undefined, suggested through timings and visual note lengths in the score. Other contemporaneous pieces, including *Twenty-Five Pages* (1953) allow for additional flexibilities; as Brown has explained, 'each page may be performed either side up [and] events within each two-line system may be read as either treble or bass clef'.

Brown's open forms, influenced by Calder's mobiles, are typified by *Available Forms I* (1961). In this work, each of the score's six unbound pages specifies four or five events. The conductor, who has general control over dynamics and velocity, begins with any event on any page and, in almost a painterly fashion, creates from the available materials an individually shaped version of the work. Further permutations of basic principles occur in Brown's largest compositions, such as *Available Forms II* (1962) and *Event: Synergy II* (1967–8), in which two conductors collaborate to create the sonic mix. *Calder Piece* (1963–6) uniquely employs a constantly changing mobile (especially made by Calder) as both a performance object and a structural point of reference.

Brown's later music has tended towards other kinds of 'creative ambiguity'. In *Centering* (1973), *Windsor Jambs* (1980) and *Tracking Pierrot* (1992), the overall shape of each work is fixed, while elements within each structure

remain open. *Centering*, for example, contains three open-form areas, two of which are accompanied cadenzas. In the fully notated *Summer Suite '95*, on the other hand, Brown employed computer technology to transcribe his own performances of graphed sketches, realizing an early desire to 'get the time of composing closer to the time of performing'. Described as 'the *jazziest* of my piano pieces', the work shows Brown both returning to his musical roots and opening up new directions for his music.

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DAVID NICHOLLS

Brown, Howard Mayer (*b* Los Angeles, 13 April 1930; *d* Venice, 20 Feb 1993). American musicologist and editor. He took the BA at Harvard College in 1951, then studied singing and conducting privately in Vienna. He returned to Harvard in 1953 for graduate studies with Piston, Gombosi, Merritt and John Ward and received the MA in 1954 and the PhD in 1959, with a dissertation under Ward on music in the French secular theatre of the Renaissance. While at Harvard he studied the flute privately with Georges Laurent of the Boston Symphony Orchestra, and as a graduate student he conducted and performed both early and 20th-century music extensively in Boston and Cambridge. He first taught at Wellesley College, where he was instructor from 1958 to 1960. In 1960 he was appointed assistant professor at the University of Chicago, where he later became associate professor (1963), professor (1967) and chairman of the music department (1970). At Chicago he conducted and played several instruments (including recorder, transverse flute, shawm and the entire viol family) in the university's Collegium Musicum; he also recorded the first volume of the *Historical Anthology of Music* (ed. A.T. Davison and W. Apel, 1954) on ten LP records in which about half of the performances are by the Chicago collegium. In 1972 he replaced Thurston Dart as the King Edward Professor of Music, King's College, University of London; he returned to Chicago in 1974 and succeeded Lowinsky as Ferdinand Schevill Distinguished Service Professor in 1976. He was eagerly sought after as a visiting professor around the world and his appointments included visiting professor at SUNY, Buffalo (1967), Alexander D. White Professor-at-Large, Cornell University (1972–8), visiting professor at New York University (1982), Kennedy Professor in the Renaissance at Smith College (1983), Una Lecturer at the University of California at Berkeley (1986) and visiting professor at the universities of Heidelberg, Mainz, Zürich (1987) and Basle (1992). His particular interest in Renaissance music led him to take special responsibility for providing facsimiles and critical editions: he was editor of Renaissance Music in Facsimile (30 vols., 1977–82, with F. D'Accone and J.A. Owens), a member of the editorial board of the new Josquin des Prez collected edition and general editor of Recent Researches in Renaissance Music (1977–82, with J. Haar) and Monuments of Renaissance Music (1977–93). He was a member of the executive committee for the sixth edition of the *New Grove Dictionary of Music and Musicians*, to which he contributed a number of articles.

Brown's accomplishments, about which he was astonishingly modest, were widely recognized by others. His

professional appointments included president of the AMS (1978–80), vice-president of the IMS (1982–7) and president of the Renaissance Society of America (1990–91). He was named Citoyen d'Honneur by the City of Tours in 1980 (where he was closely associated with the Centre d'Etudes Supérieures de la Renaissance); his edition *A Florentine Chansonnier* (1983) won the AMS Otto Kinkeldey Award for the best musicological book of the year; and he was awarded the Galileo Galilei Prize by the University of Pisa in 1987 for his preparation of two series of facsimile editions of Baroque operas (1977–84) and his edition of Peri's *Euridice* (1980).

Brown's research, centred on the Renaissance but extending into the Middle Ages and to the Baroque era and beyond, combined a magisterial control of the sources with innate musicianship and a broad humanistic frame. His dissertation, first books and music editions (1963, 1965) demonstrated his extraordinary grasp of two large repertories: the 15th- and early 16th-century chanson and 16th-century instrumental music. This early corpus set the foundation and standard for all succeeding work in the field. His avid interest in creating an accurate historical record for music can be seen throughout his career in publications of monumental editions and bibliographic resources. His ground-breaking handbook, *Musical Iconography* (with J. Lascelle, 1972), provided access to the huge reservoir of information concerning music to be found in the visual arts of the West and led to a series of detailed and imaginative articles on the playing of 14th-century fiddles, shawms, harps and gittern. In his multi-volume facsimile editions of Italian Baroque opera (97 vols., 1977–84; 1980–82 with E. Weimer), he made a whole repertory accessible for further research; moreover, in these publications he was at the forefront of emphasizing the importance of the libretto to the study of opera.

Brown's musicianship was commensurate with his research and editorial skills, and he gently chastised both those who, in condemning fact-based scholarship, failed to recognize that certain research is not only worth doing but is also necessary, and those who believed, as he put it with his natural and sometimes cutting wit, that music should be seen and not heard. His voluminous publications on performance practice (see R. Jackson, 1993) attest to his abiding interest in the intersection of performance and scholarship. His command of the historical record and his engagement in music-making allowed him to reach beyond the surviving sources to imagine music sounding in context. He urged scholars who are reluctant to interpret ('as opposed merely to chronicle') to do more (*Renaissance Quarterly*, 1987) and provided examples in his own publications. In *Sixteenth-Century Instrumentation* (1973) and his edition of *Euridice*, he drew on his knowledge of music theory, musical iconography and performing experience to argue persuasively that the performance of these works included improvised instrumental lines, thus transforming the traditional sound-picture of these works. In 'Pedantry or Liberation?' (1986–7), he argued that an 'authentic' musical performance should be understood as one which is 'expertly played and sung, genuinely committed and artistically convincing' rather than one which adheres to some pedantic list of allegedly authentic qualities. From the beginning of his work as a scholar he demanded that music be understood in its social and intellectual context. In his examination of Boccaccio's *Decameron* and other literary works of the Trecento (1977), Brown followed two avenues of inquiry: how did music sound in the 14th century; and what place did it have in society. He insisted that such questions needed to be asked as urgently as those about style, genre and compositional technique, particularly since the latter seemed to preoccupy musicologists.

Brown cared deeply about the field of musicology and its future, and he was a model teacher and mentor, giving generously of time, advice and materials to all who asked. He had a tremendous impact on untold numbers of students and reached out even to those he did not know, giving his large library of modern English-language books and journals to Bologna University. The AMS appropriately chose to honour Brown by establishing an endowment fund to offer graduate fellowships in musicology to minority students. At his death, he left his personal papers, his vast archive of microfilm sources, books and music to the Newberry Library in Chicago.

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ELLEN T. HARRIS

Brown, Iona (*b* Salisbury, 7 Jan 1941). English violinist and conductor. She showed early talent for the violin and played in the National Youth Orchestra from 1955 to 1960. Her teachers included Hugh Maguire in London, Remy Principe in Rome and Henryk Szeryng in Paris and Nice. She played in the Philharmonia Orchestra from 1963 to 1966, and began to pursue a solo career at this time. She had joined the Academy of St Martin-in-the-Fields in 1964 and served as musical director from 1974 to 1980. She became musical director of the Norwegian Chamber Orchestra in Oslo in 1980, and has conducted the orchestra in numerous acclaimed performances and recordings. From 1985 to 1988 she was guest director of the CBSO. She was appointed music adviser to the Los Angeles Chamber Orchestra in 1986 and the following year became the orchestra's musical director, a post she held until 1992. Her playing is always musical and stylistically aware, and her technique impeccable. Brown's many notable solo recordings with the Academy of St Martin-in-the-Fields and the Norwegian Chamber Orchestra include Vaughan Williams's *The Lark Ascending*, concertos by Vivaldi and Telemann, and Mozart's 'Haffner' Serenade and Sinfonia concertante. As a conductor she has recorded works including Poulenc's Organ Concerto and Schoenberg's *Verklärte Nacht*. She was created an MBE in 1986.

MARGARET CAMPBELL

Brown, James (*b* Barnwell, SC, 3 May 1928). American soul and funk singer, composer, arranger and bandleader. Born into extreme poverty in the rural South, he began his career as a professional musician in the early 1950s with the gospel-based group, the Flames. By 1956 the group had recorded the rhythm and blues hit *Please, Please, Please* (Federal, 1956) and changed their name to James Brown and the Famous Flames. This early recording established what was to become a stylistic trademark: insistent repetition of a single phrase (in this case, the song's title) resulting in a kind of ecstatic trance. This approach and Brown's characteristic raspy vocal timbre and impassioned melismas display his debt to the black American gospel tradition. His stage shows, dancing and inspired call-and-response interactions with the audience also convey the fervour of a sanctified preacher.

The first decade of Brown's recording career saw him alternating energetic dance numbers such as *Think* and *Night Train* with searing ballads such as *Try me*, *I don't mind* and *Lost Someone*. He achieved his first pop hit in 1963 with an orchestrated remake of the melodramatic 1940s ballad *Prisoner of Love*. The biggest commercial breakthrough during this period, however, came with *Live at the Apollo* (King, 1963) which sold over one million copies, and remained in the LP charts for over a year, unprecedented achievements for a rhythm and blues album. *Live at the Apollo* featured performances of Brown's earlier hits, most notably the driving and polyrhythmic *Think* and the incantatory *Lost Someone*, and illustrated his rapport with the Apollo audience.

The innovations of the live *Think* prefigured Brown's next stylistic turn. During a contract dispute with King Records in 1964, Brown recorded and released *Out of Sight* on Smash Records. The recording was nearly as successful as *Prisoner of Love*; however, its importance lay in the heightened use of riffs and vamps, and in the polyrhythms, actual and implied, created by the band, not only the percussion. Re-signing a contract with King that gave him increased artistic autonomy, Brown released *Papa's got a brand new bag* and *I got you (I feel good)* in 1965. These songs were both commercial successes, and they further extended the textural innovations of *Out of Sight*. Brown's performances on these recordings relied almost exclusively on short riffs derived from blues and gospel phrasing, while increasing his use of paralinguistic grunts, growls and moans. All three of these innovative songs are based on blues harmonic form and phrase structure, and the lyrics were often as important for their sound as for their meaning.

By 1967 even the cursory nods towards previous song forms in Brown's music began to disappear with recordings such as *Cold Sweat*. Verse-chorus structures were replaced by sections of irregular length, defined by densely overlapping vamps played by each member of the band. Brown's lyrics grew increasingly impressionistic, celebrating black vernacular speech (often creating slang in the process) and emphasizing racial pride and self-determination in songs such as *Say it loud – I'm black and I'm proud* (1968). Brown's new style began influencing other artists at this time, such as Sly and the Family Stone, the Motown-based Temptations and Miles Davis, and came gradually to be known as funk.

From the late 1960s until the mid-1970s Brown continued to refine his funk style with great success. During this period he was influenced by a new band that he hired early in 1970, consisting of younger players, which came to be known as the JBs. However, his popularity with the top 40 audience began to wane. Despite this, the influence of funk was felt in a new wave of successful bands including Kool and the Gang, the Ohio Players and the Average White Band, while the popularity of older groups such as Parliament/Funkadelic soared. By the end of the 1970s, however, funk had largely been eclipsed by disco. Brown attempted to capitalize on disco's popularity and promote his concept of stylistic lineage, with the self-referential *The Original Disco Man* (1979), but audiences were unconvinced and the song failed. Although a role in the film *The Blues Brothers* (1980) kept Brown before the public, the late 1970s and early 80s saw no new stylistic innovations and his recordings met with little success.

Brown's fortunes shifted in the 1980s when he was acknowledged by a number of rap artists as the originator of the rhythmic foundations of their music; in 1984 he recorded *Unity* (Tommy Boy, 1984) with Afrika Bambaata. His comeback continued with the surprisingly patriotic theme song from the film *Rocky IV*, *Livin' in America* (1986), and more hits followed in 1987 and 1988. Despite the murkiness and sensationalist aspects surrounding his arrest and imprisonment in 1989, in the 1990s many re-issues and a rejuvenated performing career have heightened public awareness of Brown's enormous musical and cultural significance.

Brown stands out as one of the most influential and successful musicians in the history of rhythm and blues. His innovations as a singer, performer, composer, arranger and bandleader virtually defined the genre of funk and have contributed greatly to the development of hip hop and other contemporary dance styles. In the 1980s and 90s refinements in sampling technology have enabled many rap and dance music artists to use the actual drum patterns from Brown's music as the rhythmic basis for their music (*see* BREAKBEAT). However, his achievements cannot be measured only in terms of his musical contributions: during the height of his popularity he became a cultural icon in the black-American community, representing the limits of economic self-determination for a black performer, and demonstrating how crossover success could be achieved without forswearing the black vernacular.

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DAVID BRACKETT

Brown, John (*b* Rothbury, Northumberland, 5 Nov 1715; *d* Newcastle upon Tyne, 23 Sept 1766). English clergyman, writer and amateur musician. He was educated at Cambridge University and held several positions in the Church of England. His contribution to music historiography is contained in his *Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Music* (London, 1763; Ger. trans. by J.J. Eschenburg, Leipzig, 1769; It. trans. by Oresbio Agieo, academic name of Francesco Corsetti, Florence, 1772). Proceeding on the assumption that music arose from the passions and principles of the human mind, Brown isolated 36 stages of musical history, from the early unity of gesture, voice and speech and its perfection as dance, melody and song in Greek society to the separation and degeneration of those arts in the 18th century. Thus, like Isaac Vossius (whom he cited with approval), he believed that music reached its perfection among the ancients and declined with the moderns.

In focussing on expressive aspects of music, Brown could treat it on the same principles as manners, so that, for example, during the unfettered state of 'ignorance' characteristic of 'savage' life, music existed as uncouth gestures, impassioned howls and 'gabbling' (unmeaning) song. For Brown, however, the 'genuis' of national music depends on religion, the 'seeds' or principles of which need to be inculcated early through habit and association. Since the luxury and effeminacy of opera illustrated the corrupt state and character of English manners and music, Brown advocated the establishment of a national academy not as an educational institution but as a coterie of inspectors of 'a superior Taste and Authority'.

Brown's answer to his critics was published anonymously as *Some Observations on Dr. Brown's Dissertation* (London, 1764). He also extracted from the *Dissertation* subject matter relating to poetry, publishing this separately as *The History of the Rise and Progress of Poetry, through its Several Species* (London, 1764); developed his views on education in *Sermons on Various Subjects* (London, 1764), in which he attacked the principles of Rousseau; and issued a general complaint about national corruption as *An Estimate of the Manners and Principles of the Times* (London, 1757). In addition to two plays, he wrote the text of, and selected the music for, an oratorio, *The Cure of Saul* (perf. London, 1763; pubd in *Dissertation*, and separately, London, 1764). Brown had no hand in writing Avison's *Essay on Musical Expression* (London, 1752), although he read the manuscript, made some corrections in the style and recommended some alterations in the order and disposition of the parts. Recurrent fits of 'phrenzy' led him to commit suicide by cutting his throat.

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JAMIE C. KASSLER

Brown, Malcolm Hamrick (*b* Carrollton, GA, 9 Nov 1929). American musicologist. He graduated from Converse College in South Carolina (BMus 1951) and took graduate degrees at the University of Michigan (MMus 1956) and Florida State University (PhD 1967). He began his teaching career as assistant professor of piano at Mount Union College, Ohio, in 1956. He joined the faculty of Indiana University in 1962, where he was appointed professor of music in 1976; he became professor emeritus in 1994.

Brown has studied Russian music and musical life of the 19th and 20th centuries, with particular interest in Tchaikovsky, Prokofiev and Shostakovich. From 1987 to 1992 he aided in negotiations for the exchanges of composers, musicologists, music theorists and ethnomusicologists between the USA and the USSR. He is founding editor and general editor of *Russian Music Studies*, the only series in any language or country exclusively devoted to the scholarly study of Russian music; he was also Russian area editor for RILM (1967–9) and from 1987 a member of the advisory board of Monuments of Russian Music.

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'Prokofiev in the USA', *Sergej Prokofjew: Cologne 1991*, 41–56

PAULA MORGAN

Brown, Maurice J(ohn) E(dwin) (*b* London, 3 Aug 1906; *d* Marlborough, 27 Sept 1975). English writer on music. At London University he took the BSc (1929) and BMus (1939). After teaching music at Belle Vue High School, Bradford (1939–44), and serving as a radio and telegraph instructor with the RAF, he taught physics at Marlborough Grammar School, where he was head of the science department (1945–66).

Brown was the leading Schubert scholar of his generation. His work was notable for its disciplined accuracy and depth, balance and perception, and was informed both by his thorough knowledge of the progress of Schubert research and by his enthusiasm for the music under discussion. His knowledge of and delight in literature contributed greatly to his understanding of the devices of word-setting in lieder. The other major subject of his research was Chopin: he compiled the standard thematic index of his works and studied their publishing history.

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ROSEMARY WILLIAMSON

Brown, Nacio [Ignatio] **Herb** (*b* Deming, NM, 22 Feb 1896; *d* San Francisco, 28 Sept 1964). American popular songwriter. His family moved in 1902 to Los Angeles, where he attended the Manual Arts High School and, at home, was taught piano by his mother; later he studied composition formally. From 1916 to 1920 he ran a successful menswear store in Beverly Hills, after which he amassed a small fortune in property. During these years he wrote songs as a hobby, including one called *When Buddha Smiles* (to words by Arthur Freed), which became a national hit in 1921. In 1926 his 'novelette' *Doll Dance*, written for *The Hollywood Music Box Revue*, became an international hit. Still he felt no need, either artistic or financial, to become a full-time songwriter. But in 1929, at the urging of the MGM executive Irving Thalberg, he and Freed provided the songs for the first full-length film musical, *The Broadway Melody*. This immediately produced three international hits: *The Wedding of the Painted Doll* (using a catchy triplet motif from *Doll Dance*), where the tunes are linked by sparkling modulations, *You were meant for me* and *The Broadway Melody*, all written in a spare, breezy style.

For the next few years the songwriting team of Brown and Freed dominated Hollywood film musicals. For *The Hollywood Revue of 1929* they contributed 'Singin' in the Rain', the catchy octave leaps of which were later employed by Brown in such songs as 'You are my lucky star' (from *Broadway Melody of 1936*); 'The Pagan Love Song' was written for Ramon Novarro in *The Pagan* (1929); 'Paradise', full of innuendo, was sung by Pola Negri in *A Woman Commands* (1931) and prompted a sequel, 'Temptation', in *Going Hollywood* (1933). In 1934 their song 'All I do is dream of you' was introduced by Joan Crawford and Gene Raymond in *Sadie McKee*; it soon became a standard, and its simple tonic and dominant harmonies were repeated in 'Good morning' (from *Babes in Arms*, 1939). For *Ziegfeld Girl* (1941), an MGM extravaganza, Brown created an evergreen in 'You stepped out of a dream', this time in collaboration with Gus Kahn; a highly original song with daring chromaticism, it is still sometimes used as a model in harmony courses.

During the 1940s Brown gradually abandoned songwriting for other pursuits while Freed, a film producer from 1939, supervised many of MGM's greatest musicals, culminating in *Singin' in the Rain* (1952), which took its songs from the Brown and Freed repertory. By this time Brown had announced his official retirement.

IAN WHITCOMB

Brown, Richard. *See* BROWNE, RICHARD (iii).

Brown, Timothy (David Andrew) (*b* Salisbury, 18 Jan 1943). English horn player and teacher. He was born into a family of musicians and made his début as a horn soloist at the age of 17. After studying with Douglas Moore at the RCM, London, he performed with many orchestras, including the LPO and the Academy of St Martin-in-the-Fields. He joined the BBC SO in 1985 and later succeeded Alan Civil as the orchestra's principal horn. He was appointed professor of the horn at the RCM in 1981 and is associated with many groups, including the Academy of St Martin-in-the-Fields Chamber Ensemble and the Orchestra of the Age of Enlightenment, with whom he has recorded, on the natural horn, the complete Mozart concertos. His other recordings include the Haydn concertos (with the Academy of Ancient Music) and many discs of chamber music. Brown is one of the few horn players to have embraced the values and practices of the period-instrument movement while sustaining a high reputation as a modern orchestral and chamber player.

JEFFREY NUSSBAUM

Brown [?Browne], **William** [Brouno, Bruno; Guillermo, Guillelmo; 'La Janetton'] (*fl c*1600–25). English composer, active in the southern Netherlands. Dart identified him with William Browne (1578–1637), grandson of the first Lord Montague and benefactor of the Jesuit college

at Liège, which he entered as a brother in 1614 and where he remained until his death. Another William Browne, nephew of Lord Montague, was born about 1558 and was studying music in Bologna in 1582 under Annibale Meloni; but the style of the music attributed to 'Brouno' or 'Bruno' makes it rather unlikely that this older man was the composer. In any event, there are good grounds for accepting Dart's opinion that the composer was financially independent and not a musician by profession. The alternative forms of his name reflect only the italianizing propensities of the scribes of the three manuscripts in which his music, all for keyboard, is found: *D-Bsb* Mus.ms.40316 (in *PL-Kj*, containing three allemandes, a courante and a canzona 'Mall Sims'), *B-Lu* 153 (containing a fantasia also found anonymously in *GB-Och*) and *GB-Och* Mus.89 (containing a toccata). All these sources are of Flemish Catholic origin. The first testifies to the composer's English nationality and specifies his curious alias 'La Janetton'. The Oxford manuscript opens with the toccata by Brown, and it is conceivable that the five anonymous, freely composed pieces immediately following it are also by him; indeed, there are parallels between Brown's works and the anonymous Catholic liturgical music that forms the bulk of this manuscript. The most substantial of the pieces attributed to Brown (all ed. R. Vendome and C. Good) are the fantasia, which is in three parts with bass entries in the manner of a double-organ voluntary, and the first of the allemandes, which has the scheme AA′BB′ twice over, in duple and triple time respectively.

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JOHN CALDWELL/ALAN BROWN

Browne (Garrett), Augusta (*b* Dublin, 1820; *d* Washington DC, 11 Jan 1882). Irish-American composer and writer on music. Her family had moved to the USA by 1830, and during the 1840s and 50s she was organist at the First Presbyterian Church in Brooklyn, New York. She was described as a 'professor of music' on her compositions published in New York and Boston between 1842 and 1855. One of the most prolific women composers in the USA before 1870, she wrote mainly drawing-room songs and salon piano pieces; Moore, in one of the few published acknowledgments of an American woman composer before 1900, attributes 'over 200' compositions to her and describes her as 'a composer of note'. Her songs are often in modified *ABA* form; the best known include *The Chieftain's Halls* (1844) and *The Warlike Dead in Mexico* (1848). She made use of English and Irish musical sources (for example, John Braham's *The Death of Nelson* was a model for *The Warlike Dead*, and Thomas Moore's *A Selection of Irish Melodies* supplied the themes for *The Hibernian Bouquet* variations), and she resisted any vernacular American styles, describing them as 'taste-corrupting'. Browne was confused in her own lifetime with another composer: Cheney describes her (in *The American Singing Book*, Boston, 1879) as best known for *The Pilgrim Fathers*, a work actually written by Harriet Browne (*c*1790–1858). Augusta Browne became a prominent author in the late 1840s, writing two books and contributing articles on musical taste to various magazines, including the *Columbian Lady's and Gentleman's Magazine* and the *Musical World and New York Musical Times*. In her article 'A Woman on Women' (*Knickerbocker Monthly*, lxi/1, 1863, p.10) she asserted the right of women to a thorough musical education.

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(*selective list*)

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JUDITH TICK

Browne, John (i) (*fl c*1480–1505). English composer and musician. In a contemporary musical source his *Stabat mater* is ascribed to 'Johannes Browne Oxoniensis'. No-one of this name appears as a member of the choir of any of the major Oxford colleges at this time; however, during 1490 a John Browne was one of the chaplains of the household of John de Vere, Earl of Oxford. This was the grandest of the aristocratic household chapels of its day, and there need be little doubt that this was the composer. His musical prowess was also known to royalty. His setting of *Stabat iuxta Christi crucem* employs as its cantus firmus the tenor of the song *From stormy windes*, composed by Edmund Turges in 1501 to commemorate the departure of Prince Arthur from court to begin his public life as Prince of Wales. The engagement of this musical quotation simultaneously with a text of maternal mourning suggests that Browne composed the piece for Arthur's mother, Queen Elizabeth, following the prince's untimely death in 1502. No more is known about Browne; there are no grounds for identifying him with the John Browne who, aged 14, applied for election as a scholar of Eton College in 1467.

In the quality of his accomplishment he may be considered the greatest English composer of the period between Dunstaple and Taverner. Among the contents of the Eton Choirbook (*GB-WRec* 178, compiled *c*1502–5) his work was accorded pride of place. Its index reveals that it originally included 15 of his compositions; of the 11 Marian antiphons nine remain complete (or it is possible to complete them), but the sole survivor of the four *Magnificat* settings is only fragmentary. Of the ten pieces written for full choir only four have survived, throwing into especial relief Browne's facility for composing for the restricted compass of men's voices alone. His polyphony is dense and endlessly resourceful. He was a

Ex.1

Ex.2

Mean, Countertenor and Bassus are silent in this extract

master of cogency of overall planning, deploying cantus-firmus technique and the alternation of reduced-voice and full scoring with a seemingly effortless artistry that wholly conceals the fact that certain compositions (for example the first of the *Salve regina* settings) stand upon an elaborately mathematical disposition of their successive and component proportions.

The Eton Choirbook opens with his *O Maria salvatoris mater*, whose eight voices exhibit a remarkable assurance in contrapuntal finesse. Equally imposing are the three six-voice Marian antiphons on the *Stabat mater* and texts cognate with it. Browne is representative of the English florid style of composition not only at its most assured but also at its most imaginative. Few closing periods approach in breadth and sweep the 'Salve' concluding his first *Salve regina*, or in poignancy the setting of 'gaudia' ending *Stabat iuxta Christi crucem*, which (if Harrison's edition represents correctly contemporary practices in the realization of *musica recta* and *musica ficta*) engages a quite remarkable deployment of the technique of false relations (ex.1). Moreover, long before the contrivances of the madrigalists, Browne created in his masterpiece, the six-part *Stabat mater*, a mood of brooding and despairing melancholy and introspection (e.g. in the passage in ex.2) that gathers an inexorable momentum and energy until its eruption into a startling and percussive outburst at 'Crucifige' ('Crucify!), articulated at the very top of the treble register (ex.3), that represents the work's greatest climax – an unforgettable piece of composition unequalled anywhere in the European music of his time (ex.3).

It was common for musicians of this period in aristocratic employment to compose songs and devotional pieces to vernacular texts as well as church music. Three compositions surviving in a songbook of 1501 (the Fayrfax Book, *GB-Lbl* Add.5465) that are attributed just to 'Browne' may well be the work of this composer. Two are to devotional texts and one to secular, two in three

Ex.3

QUATREBLE 'Cru - ci-fi - ge, cru - ci-fi - ge'.
TREBLE 'Cru - ci-fi-ge, cru - ci - fi - ge, cru-ci-fi - - - ge'.
MEAN 'Cru - ci-fi-ge, cru-ci - fi-ge, cru-ci-fi-ge, cru - ci - fi - - - ge'.
TENOR 'Cru - ci-fi-ge, cru - ci - fi - ge, cru - ci-fi - - ge, cru-ci-fi - - ge'.
COUNTERTENOR 'Cru - ci-fi - ge, cru - ci-fi - - ge, cru-ci-fi - ge, cru-ci - - fi - - ge'.
BASS 'Cru - ci-fi-ge, cru - ci - fi - ge, cru-ci-fi - - ge'.
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parts, one in four; however, in response to the difference in the destined ambience of performance they are considerably different in style from the sacred compositions. The counterpoint of *Margaret meke* is deft, though lightweight in comparison with that of the church music; the two devotional pieces are more reflective, especially in the occasional held chords and relatively flexible imitation of *Woffully araid*.

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Early Tudor Songs and Carols, ed. J. Stevens, MB, xxxvi (1975) [S]

Magnificat, inc., 5vv, H iii, 162 (only incipit printed)
Magnificat, 4vv, lost
Magnificat, 5vv, lost
Magnificat, 7vv, lost
Ave lux totius mundi, 5vv, lost
Gaude flore virginali, 5vv, lost
O Maria Salvatoris mater, 8vv, H i, 1
O mater venerabilis, inc., 5vv, H iii, 14
O regina mundi clara, 6vv, H i, 72
Salve regina, 5vv, H i, 124
Salve regina, 5vv, H ii, 46
Stabat iuxta Christi crucem, 6vv, H i, 64
Stabat mater, 6vv, H i, 43
Stabat virgo mater Christi, inc., 6vv, H i, 54
Stabat virgo mater Christi, 4vv, H iii, 24
Jhesu mercy, 4vv, *GB-Lbl* Add.5465; S, 80
Margaret meke, 3vv, *Lbl* Add.5465; S, 121
Woffully araid, 3vv, *Lbl* Add.5465; S, 80

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ROGER BOWERS

Browne, John (ii) (*b* London, *c*1608; bur. Eydon, Northants., 8 June 1691). English music collector, copyist and amateur composer. On the death of his father in 1621 he was adopted by his wealthy uncle, the merchant taylor John Browne. By the 1630s he was a property-owner in Northamptonshire. In 1636 he was appointed Clerk of the Parliaments, a post that was initially a sinecure, but which led to notoriety at the outbreak of the Civil War in 1642, when he adhered to the parliamentary cause. His office was abolished under the Commonwealth in 1649, but he was restored from 1660 until his death.

Significant as a political archivist, Browne was an astute music lover whose collection is preserved almost entire in Christ Church, Oxford, as part of the music bequeathed by Henry Aldrich. His descendants retained some concordant manuscripts into the 20th century, alongside his parliamentary papers. The collection provides a rare view of Stuart Puritan London up to 1642. It includes early 17th-century vocal music and Jacobean consort music that he inherited through family connections (e.g. *GB-Och* 44/423–8, in which the instrumental music of John Milton is uniquely preserved). As the suite was evolving in the 1630s, he part-copied partbooks (*Och* 353–6, 367–70, 379–81) that constitute sole sources for a great deal of dance music by John Jenkins, Charles Coleman and others. The collection shows that the violin fantasia-suite was played by amateurs before 1642. Browne attempted an imitation of an otherwise unique In Nomine in B♭ by William Lawes, formerly attributed to John Banister (i); he also composed three five-part dances (*Och* 473–8) and an incomplete three-part suite (pavan–alman–corant, *Och* 379–81).

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DAVID PINTO

Browne, Richard (i) (*fl* 1615). English composer. No connection between him and Richard Browne (ii) has been established. The earlier Browne is named in an entry dated 26 March 1614 in the treasurer's accounts as vicar-choral and organist of Wells Cathedral. A year later he was made a perpetual vicar-choral, and payments continued to be made to him until 1619. A 'Mr. Browne' is

mentioned in the Winchester Cathedral accounts between 1627 and 1629. Five anthems (*Christ rising again*; *If the Lord himself* (ii); *I have declared*; *My God, my God, look upon me*; *O Lord, rebuke me not in thy fury*) and an Evening Service, all in pre-Restoration sources (*GB-GL, Lcm, Ob, WB*), seem to be by this composer rather than by Richard Browne (ii).

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PETER LE HURAY/JOHN MOREHEN

Browne, Richard (ii) (*b* c1630; *d* Worcester, bur. 27 Aug 1664). English composer. No connection between him and Richard Browne (i) has been established. The later Browne was a chorister at Worcester Cathedral in 1639 and was probably the Richard Browne who was appointed a lay clerk there in 1642 and made a minor canon two years later. In an entry in the Chapter Acts dated 26 April 1662 he is named as organist and Master of the Choristers. His burial is recorded in the register of St Michael's, Worcester. Three verse anthems in a post-Restoration source (*GB-Och*; manuscript insertions in the Hereford set of J. Barnard's *The First Book of Selected Church Musick*, 1641) seem on stylistic grounds to be by this composer rather than by Richard Browne (i): *By the waters of Babylon*; *If the Lord himself* (i); and *Unto him that loved us*.

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PETER LE HURAY/JOHN MOREHEN

Browne [Brown], **Richard (iii)** (*d* Lambeth, London, bur. 21 May 1710). English composer and organist. Someone of this name makes a brief appearance among Charles II's band of violins between 1670 and 1674, but it seems unlikely that this is the same man, as Browne became organist of St Lawrence Jewry in 1686. A vestry minute of 16 March that year records that 'Browne … be Organist for one whole yeare, he haveing for his satisfacon left himself to the goodwill and kindness of the parish'. He apparently had a year's trial while an organ was being built by Renatus Harris. After 17 months he was paid £27 and offered an annual salary of £20. He held the post of organist until his death. In March 1688 he was also appointed music master at the nearby Christ's Hospital, at a salary of £20 a year and £4 for his lodgings. One of his most important tasks was to compose the Easter Psalms or Psalms of Thanksgiving, which were sung by the children of Christ's Hospital on Monday, Tuesday and Wednesday in Easter week for their founders and benefactors. There are numerous references to Browne in the court and committee minutes of Christ's Hospital, many with respect to his unsatisfactory behaviour. He was accused of using bad language to the children (1689) and was finally dismissed for 'miscarriages & negligence in his office' (1697), though he had the effrontery to reapply for his job. He still enjoyed his income from St Lawrence Jewry, however, and he eventually took up a further appointment in 1701 as organist of St Mary, Lambeth, at a yearly salary of £20. He held both posts until his death, despite complaints from each parish about his absences and use of deputies.

Browne was best known as a composer of catches and songs, many to his own words. Most of them were printed in such collections as Playford's *The Second Book of the Pleasant Musical Companion* (RISM 1686[4], 4/1701) and *Vinculum societatis* (RISM 1687[6], 1688[9]); some also appeared in 18th-century anthologies. At Christ's Hospital he proved himself an innovator by composing his eight Easter Psalms in the style of contemporary verse anthems rather than the stolid psalm tunes of his predecessors (London, 1688–92, 1694, 1695, 1697). His psalm for 1694 consists of three verses (one in the minor) for treble solo and one for full chorus, all based on the same ground. He also wrote an elegy on the death of Jeremiah Clarke in 1707 (*Weep all ye Swains*). His most popular catches were *Come, boy, light a faggot* (*The Drawer's Catch*), *Peter White that never goes right* (*A Catch on a Man with a Wry Nose*), *I, Thomas of Bedford* (*The Bedford Catch*), *The duke sounds to horse boys* (*A Catch on the Duke of Marlborough's Victory over the French*) and *Ah sorry poor Frenchman* (*A Catch on the Modern Courage and Conduct of the French*), all for three voices, and *War begets poverty* (*The Almanack Catch*), for four voices.

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SUSI JEANS/IAN SPINK

Browne, William Charles Denis [Denis Browne, William Charles] (*b* Leamington Spa, 3 Nov 1888; *d* Achi Baba, Turkey, 4 June 1915). English composer and critic. He was educated at Rugby and at Clare College, Cambridge, where he became a close friend of Dent; he graduated in classics and took a MusB in 1912. After a short spell of teaching at Repton he moved to London as a critic and teacher; his articles for *The Times* (1913–14) and the *New Statesman* (1914) reveal a brilliant musical mind. His posthumously published songs are particularly beautiful and the ballet suggests a rare ability to absorb new idioms. He was killed in action shortly after burying his friend Rupert Brooke.

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HUGH TAYLOR

Brownie. *See* BROWN, CLIFFORD.

Browning. The name most commonly applied by contemporary scribes to instrumental settings of an English 16th-century popular tune. It resembles an eight-bar galliard strain and was sung to various texts. The words, beginning 'Browning my dear', are otherwise lost, though they may be echoed in Ravenscroft's round on the tune (in *Deuteromelia*, 1609) which starts 'Browning Madame, browning Madame, so merrily we sing, browning Madame'. Two alternative titles, *The leaves be green*, and *The nuts be brown*, derive from a couplet underlaid to each statement of the tune in one source of Byrd's Browning: 'The leaves be green, the nuts be brown, they hang so high they will not come down' (*Byrd Edition*, xvii, 39). One consort version is called *Hey down*, and Danyel's lute variations (EL, 2nd ser., rev., viii, 72) are headed *Mrs Anne Green her leaves be green*.

Like Taverner's somewhat earlier 'Western Wynde' mass, the mid-century Browning settings consist of continuous variations on a tune that moves freely from one part to another. One distinctive characteristic, shared by only two or three other pieces, is the use of these migrations as a formal principle. Thus Henry Stoning, in his five-part Browning (MB, xliv, 70), composed five variations with the tune occurring once in each part; Clement Woodcock (MB, xliv, 72) doubled these proportions (though the bass has only one variation); and Byrd quadrupled them, as the composer of the fragmentary anonymous *Hey down* also appears to have done. Strict rotation of the tune through the three-part texture governs William Inglott's 13 keyboard variations (*Fitzwilliam Virginal Book*, ii, 381). Elway Bevin (MB, ix, 19) and John Baldwin (MB, xlv, 9) in their three-part consort sets, however, showed more interest in transposition than in consistent migration patterns. Carrying the process further than Byrd, who had used transpositions of the tune to C and G as well as its normal F pitch, they both added transpositions to B♭ and Baldwin added D too (with a rhyme about hexachord changes). Such technical features are absent from William Cobbold's consort song *New Fashions* (MB, xxii, 158), much of which employs the Browning tune, and from the variations for lute (two anonymous sets, respectively for solo and duet, and Danyel's solo). Byrd worked two duple-time variations into his *Barley Break*.

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O.W. NEIGHBOUR

Browning, Jean. *See* MADEIRA, JEAN.

Browning, John (*b* Denver, 22 May 1933). American pianist. He made his first public appearance in Denver when he was ten. As a boy he studied in Los Angeles with Lee Pattison, a Schnabel pupil, and in 1953 went to Rosina Lhévinne at the Juilliard School of Music (BM, MM, 1956). He rapidly made his way to prominence by winning the Hollywood Bowl Young Artists Competition and the Steinway Centennial Award in 1954 and the Edgar M. Leventritt Award in 1955. He made his début, with the New York PO under Mitropoulos, in 1956, the same year in which he won second prize in the Queen Elisabeth International Competition in Brussels; thereafter he became one of the American pianists most in demand. In a move comparatively rare for an American pianist, he toured the USSR in 1965. In addition to many appearances as a soloist and recitalist, he has given masterclasses at Northwestern University and at the Manhattan School of Music, and has served as a juror at the Queen Elisabeth Competition. He has been awarded honorary doctorates in music from Ithaca College (1972) and Occidental College (1975).

Browning had particular success when he gave the world première of Barber's Piano Concerto (24 September 1962, with Leinsdorf and the Boston SO at Lincoln Center, New York). Except for Barber, Prokofiev (all of whose concertos he recorded with Leinsdorf in Boston) and Rachmaninoff, his repertory has tended to centre on the 19th century and Mozart. Other recordings include three recital-length discs of Rachmaninoff, Liszt and Musorgsky, and the complete Barber songs with Cheryl Studer and Thomas Hampson. He is a tasteful, serious and straightforward player, blessed with one of the easiest, most brilliant techniques of any pianist before the public.

MICHAEL STEINBERG/R

Brownlee, John (*b* Geelong, 7 Jan 1901; *d* New York, 10 Jan 1969). Australian baritone. He first studied in Melbourne, then with Dinh Gilly in Paris, and was introduced to Covent Garden by his countrywoman Dame Nellie Melba, at whose farewell concert (8 June 1926) he made his London début as Marcello in the last two acts of *La bohème*. In the following February he made his first appearance at the Paris Opéra, remaining a prominent member there until 1936. At Covent Garden he sang Golaud in the 1930 revival of *Pelléas et Mélisande* and was also successful in such Verdi roles as Renato and Amonasro.

Brownlee was among the first group of artists who sang at Glyndebourne: under Fritz Busch he sang Don Alfonso in 1935, Don Giovanni in 1936, as well as the Speaker in *Die Zauberflöte* and the Count in some later performances of *Figaro*. He first appeared at the Metropolitan Opera as Rigoletto on 17 February 1937 and remained a valued member of the company until 1958, singing 348 performances of 33 roles. He also appeared widely elsewhere in North and South America, and became director (1956) and president (1966) of the Manhattan School of Music. As can be heard on the 1936 Glyndebourne recording, his Don Giovanni, if not irresistibly seductive in tone or manner, was musically very sensitive; and his singing in general, while neither so rich nor so resonant as to place him among the greatest baritones, was admirably schooled and always distinguished in style.

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DESMOND SHAWE-TAYLOR/R

Brownson, Oliver (*b* Bolton, CT, 13 May 1746; *d* ?Smithfield, NY, 20 Oct 1815). American composer, tune book compiler and singing master. Brownson taught at singing schools for 30 years in Connecticut and Massachusetts; he made his home in New Hartford and Simsbury, Connecticut between 1776 and 1802, when he moved to Smithfield. The first of Brownson's 33 published compositions (all ed. K. Kroeger, *Three Connecticut*

composers, New York, 1997) appeared in Andrew Law's *Select Harmony* (Cheshire, CT, 1779). Brownson's own *Select Harmony* (four issues, n.p., 1783-*c*1791) introduced a large number of new pieces by the compiler and other talented, original Connecticut composers such as Asahel Benham, Solomon Chandler, ?Joseph Strong and Timothy Swan. Its engraved title page depicts a choir arranged around three sides of a meeting house gallery, the leader at the centre with pitchpipe in hand. Brownson also compiled *A New Collection of Sacred Harmony* (Simsbury, CT, 1797), which he printed himself, adding his own portrait to the second issue. In tunes such as 'Salisbury' and the extremely popular 'Virginia', Brownson brought to the sturdy New England idiom an expressive use of melisma and a fine melodic gift.

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RUTH M. WILSON/NYM COOKE

Brożek, Jan. *See* BROSCIUS, JAN.

Bruant [Bruand], **(Louis Armand) Aristide** (*b* Courtenay, Loiret, 6 May 1851; *d* Paris, 10 Feb 1925). French singer and songwriter. He began as a chanson writer and performer in *cafés-concerts* in Paris, but in the 1880s gained renown as a critic of social injustice through his performances first at the Chat Noir, then at his own cabaret Le Mirliton, where he created the semblance of low life for a mostly bourgeois audience. He published many of his own songs in a journal named after the cabaret. His singing style and lyrics had a lasting influence on the 20th-century chanson. He continued performing into the 1920s but was more active after 1901 as a writer of novels and plays. Many of Bruant's cabaret acts were published as *Dans la rue: chansons et monologues* (Paris, 1889–1909), *Chansons et monologues* (Paris, 1896–7) and *Sur la route: chansons et monologues* (Courtenay, 1897); a collection was edited as *Dans la rue* (Paris, 1962). He made more than 50 recordings.

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PATRICK O'CONNOR

Brubeck, Dave [David Warren] (*b* Concord, CA, 6 Dec 1920). American jazz composer, pianist and bandleader. He received early training in classical music from his mother, a pianist, and by the age of 13 he was performing professionally with local jazz groups. He was a music major at the College of the Pacific in Stockton, California, studied compositon with Milhaud (1946) and, with fellow students, founded the experimental Jazz Workshop Ensemble, which recorded in 1949 as the Dave Brubeck Octet. Also in 1949, he organized the Dave Brubeck Trio. With the addition of the alto saxophonist Paul Desmond (1951), Brubeck thereafter led a quartet. In 1967 Brubeck disbanded, ostensibly to concentrate on composing, but he soon formed a new quartet that included Gerry Mulligan (until 1972).

The Brubeck quartet was immensely popular on college campuses in the 1950s; the album *Jazz at Oberlin*, recorded in concert at that college in 1953, contains some of Brubeck's and especially Desmond's finest improvisations. During the 1950s and 60s Brubeck began experimenting with time signatures unusual to jazz, such as 5/4, 9/8 and 11/4. By 1959 he had recorded the first jazz instrumental piece to sell a million copies – Paul Desmond's *Take Five* (in 5/4 metre), which was relased with his own *Blue Rondo à la Turk* (in 9/8, grouped 2+2+2+3).

Brubeck, who considers himself in essence 'a composer who plays the piano', has written and, in some instances, recorded several large-scale compositions since the 1960s, including ballets, a musical, oratorios, cantatas and works for jazz combo and orchestra. In the 1970s he organized several new quartets which at various times included one or more of his sons Darius (keyboards), Chris (bass guitar and bass trombone) and Danny (drums) and (in the 1980s and 90s) the clarinettist Bill Smith, from the 1940s octet. His many honours include the National Music Council's American Eagle Award (1988) and a Lifetime Achievement award (1996) from the National Academy of Recording Arts and Sciences.

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(*selective list*)

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Jazz combo, orch: Dialogues, 1959, collab. Mulligan: Cathy's Waltz, 1961; In Your Own Sweet Way, 1961; Summersong, 1961; Elementals, 1963; Fugal Fanfare, jazz soloists, orch, 1970; They all Sang Yankee Doodle, orch, opt. jazz improvisation, 1975, arr. pf/2 pf
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RICHARD WANG

Brubeck, Howard R(engstorsff) (*b* Concord, CA, 11 July 1916; *d* Escondido, CA, 16 Feb 1993). American composer, brother of DAVE BRUBECK. He studied at San Francisco State College (BA 1938) and Mills College (MA 1941), where he was a pupil of Milhaud. In 1944, after a few years of high school teaching, he became an assistant to Milhaud at Mills College. In 1950 he joined the faculty of San Diego State College as a teacher of composition. He became chair of the music department of nearby Palomar College in 1953. He retired in 1978, having served as Dean of Humanities at Palomar for 12 years.

Many of Brubeck's works incorporate the essence of jazz by using an improvising jazz combo in concertino fashion with strict notation for the orchestra: this is the strategy employed in his *Dialogues for Jazz Combo and*

Orchestra, his most widely played and best-known work. The influence of Milhaud – and sometimes echoes of Copland – can be heard in his music; a flair for orchestral writing, secure craftsmanship and sophisticated wit are also in evidence. In the late 1950s performances of both *California Suite* (in San Francisco and Brussels) and *Dialogues* (performed by the Dave Brubeck Quartet with the San Diego SO and the New York PO) brought him to international prominence. After 1966 Brubeck's attention turned to college administration and family.

WORKS

Dramatic: Harmony at Evening (dance score), spkr, pf, 1942; Latin-American Dance Suite (dance score), 2 pf, 1942; Mother's Day (film score), bn, tpt, vn, prep pf, 1948; Of Strife Resounding (dance score), 7 perc, pf, 1950; Ritual of Wonder (dance score), pf, 1950; Daphni (film score), small orch, 1951; Christmas Carol (musical theatre), 1966; John Brown's Body (musical theatre), 1966; incid music (Molière, J.F. Regnard, F.G. Lorca, Euripides, G.B. Shaw, H. Ibsen), 1941–50

Orch: Gigue, str, 1939; California Suite, 1942–3; Centenary, ov., *c*1945; The Gardens of Versailles, *c*1946; G Flat Theme, jazz ens, orch, n.d.; The Devil's Disciple, ov., 1954; Dialogues, jazz ens, orch, 1956; Sym. Movt on a Theme of Robert Kurka, 1958; Brandenburg Gate Revisited, 1963 [based on D. Brubeck]; arrs. for jazz ens, orch, of works by D. Brubeck, incl. Summer Song, Brandenburg Gate, Cathy's Waltz, In Your Own Sweet Way

Choral: Alleluia, S, SATB, orch, 1941; Elizabethan Suite, SA, chbr orch, 1944; Evening (J. Stevens), SSAA, 1950; 3 Dowland Songs, madrigals, SATB, n.d.

Chbr and solo inst: Color Counterpoint, cl, bn, a sax, 2 t sax, tpt, trbn, vn, perc, pf, n.d.; Adagio, vn, pf, 1943; 5 Short Pieces, pf, 1946; 3 Sketches, pf, *c*1946; 4 Short Pieces, pf, 1948; 6 Pieces, ww qnt, *c*1953

Principal publisher: Derry

BARBARA A. PETERSEN/JOE R. STANFORD

Bruce, (Frank) Neely (*b* Memphis, 21 Jan 1944). American composer, pianist, conductor and musicologist. He studied the piano with Roy McAllister at the University of Alabama (BM 1965), with Sophia Rosoff, and with Soulima Stravinsky at the University of Illinois (MM 1966), where he also studied composition with Ben Johnson (DMA, 1971) and had contact with Hamm, Hiller, Kessler and Brün. He served on the music faculty at Illinois (1968–74) before joining the staff at Wesleyan University. He was a member of the editorial committee of New World Records (1974–8), founding chairman of New England Sacred Harp Singing (1976) and has held visiting professorships at Middlebury College, Bucknell University and the University of Michigan. In 1980 he was Senior Research Fellow at the Institute for Studies in American Music at Brooklyn College.

In 1968 Bruce founded the American Music Group (AMG), an ensemble innovative in its dedication to American music of all eras. AMG recorded the music of Anthony Philip Heinrich for Vanguard, toured widely in the United States and, under Bruce's direction, gave the 20th-century première of Bristow's *Rip Van Winkle* and the first continuous performance of Ives's 114 Songs (co-directed by William Brooks). He has also conducted the Wesleyan Singers (since 1974) and commissioned works from Brant, Duckworth, Fulkerson, Oliveros and Wolff. In 1977 Bruce founded the American Music/Theater Group. As a pianist he gave the premières of Cage and Hiller's *HPSCHD*, Duckworth's *Time Curve Preludes* and Farwell's Sonata op.113; his extensive repertory includes all his own pieces.

The obsessive lyricism and clearly delineated form of works such as the *Suite Fantastique* (1956) or *Trio for Bands* (1995) permeate Bruce's prolific output. Much of his music since *Variations on a Polonaise* (1969) is characterized by the juxtaposition of seemingly incompatible musical elements, while later works such as *Hansel and Gretel* (1996–8) and *Tanglewood* (1993) exhibit greater accessibility. Certain periods focus on specific compositional concerns. Works after the Fantasy in C (1962) move from neo-classical styles and free chromaticism to serial procedures, culminating in the Fantasy for wind and percussion (1967). In 1969 he began to juxtapose widely contrasting compositional techniques. Information theory was used as a formal device to plot and shape the degree of incoherence in these ruptures of structure. Examples of this are the sixth piano sonata and *The Trials of Psyche*, the latter incorporating a rock group and requiring three conductors. From 1976 he focussed on assimilating the entire American musical tradition, including hymn tunes, marches and ragtime, and with *Americana, or, A New Tale of the Genii* he began his most ambitious project yet: a cycle of three operas, each encompassing a century of America's musical heritage. Later works such as *Arabesques Redux* and *The Blue Box* use modes taken from jazz and non-Western traditional musics.

WORKS
(*selective list*)

DRAMATIC

Pyramus and Thisbe (chbr op, 1, Bruce, after W. Shakespeare), 1964–5; The Trials of Psyche (op, 1, J. Orr, after Apuleius), 1970–71; Americana, or, A New Tale of the Genii (op, 4, T. Connor), 1978–83; Hansel and Gretel (op, 2, Bruce, after J.L.C. and W.C. Grimm), 1996–8; incid music, film scores

INSTRUMENTAL

Large ens: Perc Conc., 1967; Vn Conc., 1974; Atmo-Rag, chbr orch, 1987; Americana, or, a New Tale of the Genii, ov., 1987–8; Santa Ynez Waltz, chbr orch, 1989; Orion Rising, rock group, orch, 1990; One, Two, Ready, Go!, chbr orch, 1991; Barnum's Band, wind band, 1991–2; Songs of Zion Recycled, tuba, orch, 1992–3; Grand Polka de Bataille, chbr orch, 1996–7; other orch works

Small ens: Fantasy, 10 wind, perc, tape, 1967; Wind Qnt, 1967; Preludium, fl, ob, va, cl, bn, 1968; [7] Grand Duos, 1 inst, pf, 1971–78; Music for 2 Gui, 1980; The Hartford and Middletown Waltzes, vn, pf, 1986; Narrative Objects, ob, cl, 2 a sax, bn, 1991; Brass Bouquet, brass qnt, 1992; Analogues, vn, a sax, 1993; 4 + 1, str qt, pf, 1994; Trio for Bands, 3 rock bands, 1995; The 3 Rs, pedagogical sonata, db, pf, 1997; other orch works

Pf: Suite Fantastique, 1956; 7 Variations on 'Suzy, Little Suzy', 1961; Fantasy, C, 1962; Improvisations I, 1968; Variations on a Polonaise, 1969; Andante variée, 1970; Introductions and Variations, 1978; Esercizi, 1980; Furniture Music in the Form of 50 Rag Licks, 1980; [6] Gymnopédies, 1980–82; Siagi Tamu Tango, or, Tango Rue Jardin, 1984; Homage to Charlie, 1985; Rock Album, 1989–91; 2 Moods, 1990; Tango Variation, 1991; Chopin Jam, 1995; 40 x 40, 1996; The Blue Box, 1998; Homage to Seb, 1998; 9 nocturnes, 6 sonatas

Other kbd: Fantasia on Kyrie fons bonitatis, org, 1961; Org Prelude 'Kyrie fons bonitatis', 1961; Variations on an Original Theme, hpd, 1962; Sonata, org, 1963; 6 Meditative Pieces, org, 1964; Variations and Interludes, org, 1968; A Book of Pieces, hpd, 1968–85; Choral Fantasy on Old 124th, org, 1972; Homage to Maurice, org, 1986; Pink Music, org, 1989–92; O magnum mysterium, org, 1992; The Enchantment of Heavenly Love, cel, 1993; Grand March of the Brownies, org, 1996; Tunes 'n' Timbres 'n' Time, org, 1996–7; Partita on Arleby, org, 1997

Other solo inst: Music for Jim Fulkerson, trbn, 1977; For Tom Howell, fl, 1978–84; Music for Dancing II, fl, 1980; 12 Inventions, gui, 1985–6; Arabesques Redux, vn, 1996;

VOCAL

Choral: Psalms for the Nativity (orat), Mez, T, B, chbr orch, 1971, rev. 1998; 3 Choruses on Poems by Herman Melville, pf, 1971; There was a child went forth (W. Whitman), TTBB, fl, pf, perc, 1972; Perfumes and Meanings (Whitman), 16vv, 1980; Hamm

Harmony (Old Baptist Hymnal, Bible), 1988–92; Hugomotion (orat, H. Grotius), S, A, T, B, orch, 1989–95; The First Noel, chorus, orch, 1990; O magnum mysterium, TB, 2 ob, eng hn, bn, 1991; Emily's Flowers (E. Dickinson), 1991–2; Shaker Shapes, 1992–8; Tanglewood (orat, Bruce, after Ovid and N. Hawthorne), S, A, T, B, SATB, SSA, orch, 1993; Young T.J. (T. Jefferson) TB, 1993; Les eaux et les forêts (P. Jaccottet), 1994; Ps xxvii, chorus, steel drums, 1994; Elegy (Whitman), 3 S, 3 A, 3 T, 3 B, vc, 1997; Ps xix, tambura, mṛdaṅgam, 1997; Ps cxxii, insts, 1997; Not Xanadu, 1998; Ps cxxii, S, A, T, B, brass qnt, str qt, timp, org, 1998; other choral works

Songs: Chinese Love Poems, 1961, rev. 1980; The Blades o' Bluegrass (various Kentucky poets), S, A, T, B, pf, vn obbl, fl obbl, 1974–97; 5 Songs (J. Ferdon), 1978; Marriage-Reflections (S. Jendall Bayles), S, fl, pf, 1980, rev. 1985; Stanzas for Shep and Nancy (G. Stein), 1980–85; Whitman Fragments (*Song of Myself*), B, 1981–4; Neighbors (cycle of 30 pop/rock songs, T. Connor), 4–6vv, 2 kbd, gui, rhythm gui, trap set, 1984–8; Paul Goodman Settings, 1985–9; Poètes vivants, S, 1995; many others

Other vocal: Aphorisms (Hong Zicheng), S, pf, 2 perc, 1969; For Robin Lustig (G. Stein), vv, pfs, tape, 1980; The Plague (rock-cant., Bruce, G. Boccaccio and others), S, A, T, B, tape, 1983–4; Stanzas for 3 (Stein), S, T, B, pf, 1984; 6 Whitman Settings, 12vv, 12 insts, 1986–7; The Dream of the Other Dreamers (Whitman), S, A, T, B, 2 SPX-90 Sound processor, 1987; 8 Ghosts (M. McClure), S, A, T, B, 4 SPX-90, 1989; 2+2+2 (Stein), 6vv, 1989; The Marriage in the Garden (cant., Bible: *Solomon*), S, T, str qt, hpd, 1995; Leon's Invasion, S, fl, bar sax, trbn, vn, theremins, 1996

Principal publishers: American Music/Theater Group, Media

WRITINGS

'Ives and 19th Century America', *An Ives Celebration: Brooklyn, NY and New Haven, CT, 1974*, 36–41

'Sacred Choral Music in the United States: an Overview', *The Cambridge Companion to the Voice*, ed. J. Potter (Cambridge, MA, 1999)

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D. Zavin: 'Dancing in the Seats', *Rolling Stone*, no.639 (1992), 83–9

R. Kostelanetz: *Dictionary of the Avant Gardes* (Chicago, 1993)

S. Metcalf: 'A Very Original Opera', *Hartford Courant* (15 March 1998) [on Hansel and Gretel]

KEITH MOORE

Bruch, Max (Christian Friedrich) (*b* Cologne, 6 Jan 1838; *d* Friedenau, Berlin, 2 Oct 1920). German composer. The son of a police official, Bruch received his first musical education from his mother, herself a singer. He began to compose from the age of nine; a Septet, written when he was 11, bears early hallmarks of his future style and assured scoring. At 14 he won the coveted Frankfurt Mozart-Stiftung Prize, which enabled him to study with Hiller, Reinecke and Ferdinand Breunung. His first substantial work was an opera based on Goethe's *Scherz, List und Rache*, written and performed in Cologne in 1858 (no orchestrated version survives), after which his teachers encouraged him to travel throughout Germany. He went to Leipzig, a city whose musical life was still dominated by Mendelssohn's influence, but settled in Mannheim between 1862 and 1864. There he wrote two works which would bring his name before the German public, the opera *Die Loreley* and the male-voice cantata *Frithjof*. The opera, based on the Rhine legend and to a libretto by Emanuel Geibel (Mendelssohn considered it shortly before his death), is most effective in the second act, in which the heroine enters into a pact with the river spirits. After a few successful performances in German and other European cities, brief revivals in Leipzig under the young Mahler (1887) and in Stuttgart under Pfitzner (1916), the opera disappeared from the repertory until stagings in Oberhausen (1984) and its British première in London (1986). Bruch wrote one further opera, *Hermione* (based on *The Winter's Tale*), in 1870, but it had no success. *Frithjof*, however, was the first of many successful choral works which kept his name before the German public throughout his long life.

From 1865 to 1867 Bruch was music director to the court at Koblenz, and it was there that he wrote his first violin concerto, in G minor op.26, the work with which his name has always been associated (much to his distaste, for most of his other compositions were subsequently neglected). His friendships with such violinists as David, Joachim, Sarasate and Willy Hess, and the advice he received from them, inspired nine concerted works for that instrument, which 'can sing a melody better than a piano, and melody is the soul of music'. The slow movement of op.26 is a fine example of Bruch's ability to shape a melody. Between 1867 and 1870 he held a similar court post at Sondershausen and, after a freelance career as a composer until 1878, held conducting posts in Berlin (1878–80), Liverpool (1880–83) and Breslau (1883–90). He then directed a masterclass in composition at the Hochschule für Musik in Berlin (1890–1911), where he died at the age of 82, honoured but lonely and somewhat neglected as a composer. His utter distaste for and outspoken criticism of the New German School of Wagner and Liszt isolated him more and more throughout his life. His reverence for the music of Mendelssohn and Schumann and his resistance to change meant that works written at the end of his life, such as the chamber music of 1918, sounded much the same as those compositions dating from 60 years earlier, although his ability to orchestrate almost equalled his melodic invention. He wrote three symphonies (1868, 1870, 1882), all of which contain good material. Bruch was respected as a teacher in his later years, with Respighi and Vaughan Williams among his pupils in his Berlin composition classes. He was awarded an honorary doctorate by Cambridge University in 1893.

Bruch loved folk music as a source of melody, and many of his works were derived from such countries as Scotland (Scottish Fantasy op.46, *Das Feuerkreuz* op.52), Sweden (Serenade on Swedish Melodies op.posth., Swedish Dances op.63) and Russia (Suite on Russian Folk Melodies op.79*b*). During his Berlin years he conducted the Sternscher Gesangverein, a choir from whose Jewish members he received material used in his three Hebrew songs, published in 1888, and *Kol nidrei* op.47. Both works were written in Liverpool, where he succeeded Sir Julius Benedict as conductor to the Philharmonic Society for three somewhat turbulent years. He was appointed on the strength of the successful performances he conducted there of his secular oratorios *Odysseus* op.41 in 1877 and *Das Lied von der Glocke* op.45 in 1879. These large works, together with *Arminius* op.43, *Achilleus* op.50 and *Moses* op.67, were often performed and well received throughout Germany, particularly during the 1870s when the country was unified under Bismarck and the subject matter appealed to prevailing nationalist sentiments. However their appeal in the British Isles and the USA (he conducted several American choral societies on a visit in 1883) was somewhat short-lived, largely because of poor translations and anti-German feeling at the outset of World War I; nevertheless several performances have occurred in more recent years. Max Bruch's precocious gifts remained largely unfulfilled for two reasons. He was

an exact contemporary of Brahms and was forced to exist in the shadow of his greater colleague even beyond the latter's death over 20 years before his own, and the stubborn resistance he maintained to musical developments largely instigated by Wagner stifled any of his own originality. Nevertheless his name will endure, if only thanks to one superb violin concerto.

WORKS

STAGE

op.

1 Scherz, List und Rache (komische Oper, 1, L. Bischoff, after J.W. von Goethe), 1858, Cologne, 14 Jan 1858, vs (Leipzig, ?1858)
16 Die Loreley (grosse romantische Oper, 4, E. Geibel), 1862, Mannheim, 14 June 1863 (Breslau, 1862)
40 Hermione (Oper, 4, E. Hopffer, after W. Shakespeare: *The Winter's Tale*), 1870, Berlin, 21 March 1872 (Berlin, 1872)

SACRED CHORAL

3 Jubilate-Amen (T. Moore, trans. F. Freiligrath), S, SATB, orch (Leipzig, 1858)
20 Die Flucht der heiligen Familie (J. Eichendorff), SATB, orch (Breslau, ?1864)
21 Gesang der heiligen drei Könige (M. von Schenkendorf), 3 solo male vv, orch (Breslau, ?1864)
29 Rorate coeli (K. Simrock, from Lat.), SATB, orch, org (Leipzig, 1870)
31/1 Die Flucht nach Ägypten (R. Reinick), S, SSA, orch (Leipzig, 1870)
31/2 Morgenstunde (H. Lingg), S, SSA, orch (Leipzig, 1870)
35 Kyrie, Sanctus, Agnus Dei, 2 S, SSAATTBB, orch, org ad lib (Leipzig, 1870)
62 Gruss an die heilige Nacht (R. Prutz), A solo, SATB, orch, org (Berlin, 1892)
64 Hymne (Bible), solo vv, SATB, orch, org ad lib (Magdeburg, 1893)
67 Moses: ein biblisches Oratorium (L. Spitta), S, T, B, SATB, orch (Berlin, 1895)
69 Sei getreu bis in den Tod (Bible), SSATB, org (Berlin, 1896)
81 Osterkantate (after E. Mörike and Geibel), S, SATB, orch, org (Leipzig, 1908)
82 Das Wessobrunner Gebet (anon. 8th century), SATB, orch, org (Leipzig, 1910)
92 [6] Christkindlieder (Margarethe Bruch), solo vv, SSAA, pf (Leipzig, ?1917)

SECULAR CHORAL WITH SOLO VOICES

8 Die Birken und die Erlen (G. Pfarrius), S, SATB, orch (Leipzig, 1859)
23 Frithjof: Szenen aus der Frithjof-Sage (E. Tegnèr), S, Bar, male vv, orch (Breslau, 1864)
24 Schön Ellen (Geibel), ballad, S, Bar, SATB, orch (Bremen, 1867)
25 Salamis: Siegesgesang der Griechen (H. Lingg), solo vv, male vv, orch (Breslau, ?1868)
27 Frithjof auf seines Vaters Grabhügel (Tegnèr), scena, Bar, female vv, orch (Leipzig, 1870)
32 Normannenzug (J.V. von Scheffel), Bar, unison male vv, orch (Leipzig, 1870)
39 Dithyrambe (F. von Schiller), T, 6vv, orch (Berlin, ?1871)
41 Odysseus: Szenen aus der Odyssee (W.P. Graff), solo vv, SATB, orch (Berlin, 1872)
43 Arminius (J. Cüppers), orat, solo vv, SATB, orch (Berlin, 1877)
45 Das Lied von der Glocke (Schiller), 4 solo vv, SATB, orch, org (Berlin, 1879)
50 Achilleus (H. Bulthaupt), solo vv, SATB, orch (Berlin, 1885)
52 Das Feuerkreuz (Bulthaupt, after W. Scott: *The Lady of the Lake*), solo vv, SATB, orch (Berlin, 1889)
66 Leonidas (Bulthaupt), Bar, male vv, orch (Berlin, 1894)
73 Gustav Adolf (A. Hackenberg), orat, solo vv, SATB, orch (Berlin, 1898)
78 Damajanti (anon. Indian poem), S, SATB, orch (Berlin, 1903)
87 Die Macht des Gesangs (Schiller), Bar, SATB, orch, org (Berlin, 1912)
93 Trauerfeier für Mignon (Goethe), solo vv, SSAATTBB, orch, org (Leipzig, 1919)

OTHER SECULAR CHORAL

19 [4] Männerchöre (H. Lingg, Scots folksongs), male vv, orch (Breslau, *c*1863)
22 5 Lieder (E. Geibel, J. Rist, Lingg, Moore, J.G. Herder), SATB (Mainz, 1911)
34 Römische Leichenfeier (Lingg), SATB, orch (Leipzig, 1870)
37 Das Lied vom deutschen Kaiser (Geibel), SATB, orch (Bremen, 1871)
38 5 Lieder (Scheffel, Scots folksong, Lingg, Geibel, Schiller), SATB (Berlin, ?1871)
48 4 Männerchöre (Eichendorff, L. Uhland, Freiligrath after Moore, Scheffel), male vv (Berlin, 1881)
— [3] Hebräische Gesänge (Byron), SATB, orch, org (Leipzig, 1888)
53 2 Männerchöre (Geibel), male vv, orch (Berlin, 1890)
60 9 Lieder (J. Nachtenhöfer, P. Gerhardt, Irish folksong, Mörike, Scheffel, Geibel, H. von Singenberg, Simrock, Geibel), SATB (Magdeburg, 1892)
68 [3] Neue Männerchöre (H. Kruse, Ps xxiii, Goethe), male vv, orch (Berlin, 1896)
71 7 Lieder (Ger. trad., Scheffel), SATB (Magdeburg, 1897)
72 In der Nacht (G. Tersteegen), male vv (Magdeburg, 1897)
74 Herzog Moritz (K. Storch), male vv (Magdeburg, 1899)
76 Der letzte Abschied des Volkes (Freiherr von Grotthus), male vv, orch, org (Berlin, 1901)
— 6 Volkslieder, male vv (Berlin, ?1908)
86 6 Lieder (Margarethe Bruch, Moore), SATB (Magdeburg, 1911)
89 Heldenfeier (Margarethe Bruch), 6vv, orch, org (Leipzig, 1915)
90 5 Lieder (Ger. trad., Margarethe Bruch, Ewald Bruch, M. Vorberg), SATB (Leipzig, 1917)
91 Die Stimme der Mutter Erde (anon. Pol.), SATB, orch, org (Leipzig, ?1916)

SONGS

for solo voice and piano unless otherwise stated

4 3 Duette (Graf A. Schlippenbach, Graf Toggenburg, von Wildenow), S, A, pf (Leipzig, 1859)
6 7 kleine Gesänge (H. Bone, A. Fröhlich, A.H. Hoffmann von Fallersleben, A. Silesius, Ger. trad.), 2–3 female vv, pf (Cologne, 1859)
7 6 Gesänge (Geibel, Uhland, N. Lenau, A. von Chamisso) (Leipzig, 1859)
13 Hymnus (A. Kolte), S, pf (Leipzig, 1862)
15 4 Lieder (Bone, Geibel) (Leipzig, ?1862)
17 10 Lieder: i (Sp., trans. Geibel), ii (Sp. and It., trans. Geibel and P. Heyse), iii (Lingg) (Leipzig, ?1863)
18 4 Gesänge, Bar, pf (Mainz, ?1863)
— 12 schottische Volkslieder (Breslau, ?1863)
30 Die Priesterin der Isis in Rom (Lingg), A, orch (Berlin, 1870)
33 4 Lieder (Scheffel), Bar, pf (Bremen, 1870)
49 [7] Lieder und Gesänge (Goethe, Eichendorff, folksong, Kruse, Herder) (Berlin, 1882)
54 Lieder und Gesänge (Heyse), 1v, vn, pf (Leipzig, 1891)
59 5 Lieder (Mörike, Goethe, C. von Stieler), Bar, pf (Brussels, 1892)
80 Szene der Marfa (Schiller), Mez, orch (Berlin, 1906)
97 5 Songs (anon. Sp., Geibel, Margarethe Bruch, Goethe) (New York, 1921)

INSTRUMENTAL

Vn, orch: Conc., g, op.26 (Bremen, 1868); Romance, a, op.42 (Berlin, 1874); Conc., d, op.44 (Berlin, 1878); Fantasie unter freier Benutzung schottischer Volksmelodien (Schottische Fantasie), op.46 (Berlin, 1880); Adagio appassionato, op.57 (Berlin, 1891); Conc., d, op.58 (Berlin, 1891); In memoriam, adagio, op.65 (Berlin, 1893); Serenade, a, op.75 (Berlin, 1900); Lieder und Tänze nach russischen und schwedischen Volksmelodien, op.79 (Berlin, 1903); Konzertstück, f♯, op.84 (Berlin, 1911)

Other orch: Sym. no.1, E♭, op.28 (Bremen, 1870); Sym. no.2, f, op.36 (Berlin, 1870); Kol nidrei, adagio on Heb. melodies, vc solo, op.47 (Berlin, 1881); Sym. no.3, E, op.51 (Leipzig, 1887); Canzone, vc

solo, op.55 (Leipzig, 1891); Adagio nach keltischen Melodien, vc solo, op.56 (Berlin, 1891); Ave Maria, vc solo, op.61 (Berlin, 1892); Suite nach russischen Volksmelodien, op.79b (Berlin, 1905); Romance, va solo, op.85 (Mainz, 1911); Serenade nach schwedischen Melodien, str (Hamburg, 1941); Conc., e, cl, va, op.88 (Berlin, 1943); Suite no.2 (Nordland) (Berlin, 1956); Conc., a♭, 2 pf, op.88a (London, 1977)

Chbr: Septet, E♭, 1849 (London, 1987); Pf Trio, c, op.5 (Leipzig, 1858); 2 str qts, c, op.9 (Leipzig, 1859), E, op.10 (Leipzig, 1860); Pf Qnt, g, 1886 (ed. R. Lück, Bad Schwalbach, 1988); Schwedische Tänze, vn, pf, op.63 (Berlin, 1892); 4 pieces, vc, pf, op.70 (Berlin, 1897); Lieder und Tänze, vn, pf, op.79 (Berlin, 1903); 8 pieces, cl, va/vc, pf, op.83 (Berlin 1910); Str Qnt, a, 1918 (ed. J. Beckett, Zürich, 1991); Str Octet, B♭, 1920 (ed. T. Wood, London, 1996)

Kbd: Capriccio, pf 4 hands, op.2 (Leipzig, ?1858); Fantasia, d, 2 pf, op.11 (Leipzig, 1861); 6 pieces, pf 2 hands, op.12 (Leipzig, ?1861); 2 pieces, pf 2 hands, op.14 (Leipzig, ?1862)

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U. Bauer: *Max Bruch und Koblenz (1865–67)* (Mainz, 1996)
P. Riederer-Sitte, ed.: *Max Bruch: Briefe an Laura und Rudolf von Beckerath* (Essen, 1997)

CHRISTOPHER FIFIELD

Bruči, Rudolf (*b* Zagreb, 30 March 1917). Croatian composer. He studied music at the Zagreb Academy (until 1936) and composition at the Belgrade Academy (1946–9) with Petar Bingulac. In 1953 he took composition lessons with Uhl at the Vienna Music Academy. Bruči began his career as a violinist in the Belgrade PO (1945–50), opera orchestras and a string quartet, and he also took up conducting. He was appointed opera conductor at the Novi Sad People's Theatre in 1950, and director of the Isidor Bajić Music School, Novi Sad, in 1954. Bruči's music is marked by a clarity of expression and a desire to incorporate new ideas into what is basically a conventional approach. His use of bitonality, polytonality and atonality is always sensitive and considered, and normally enlivened by a strong rhythmic verve and brilliant orchestration; he has made occasional use of serial methods, but never completely or strictly. The symphonic suite *Maskal*, the ballet *Night on the Railway* and the cantata *Čovek je vidik bez kraja* ('A Man is a Limitless Horizon') are fine examples of the application of these qualities. Central to Bruči's work, however, are his large-scale symphonic pieces, of which the best known is the *Sinfonia lesta* of 1965, which won the Queen Elisabeth Prize in 1966. His full-length opera *Gilgameš* (1986) represents a synthesis of the best of his work, incorporating rich orchestration, clear rhythmic structures and archaic choral writing.

WORKS
(*selective list*)

Stage: Susreti [Encounters] (ballet), 1963; Demon zlata [Demon of Gold] (ballet, I. Otrin), 1965; Kirka [Circle] (ballet), 1967; Noć na pruzi [Night on the Railway] (ballet), 1968; Katarina Izmajlova (ballet, D. Pavlić), 1977; Gilgameš (op, 3, A. Milošević), 1986

Orch.: Rondo giocoso, 1947; Sinfonietta I, 1949; Sym. no.1, 1951; Vn Conc., 1952; Maskal, sym. suite, 1954; Trbn Conc. no.1, 1958; Conc. for Orch, 1959, rev. 1965; Trbn Conc. no.2, 1961; Sinfonia lesta, 1965; Sinfonietta II, str, 1965; Minijature, 1967; Sym. no.3, 1969; Conc., cl, str, 1970; Concertino for Orch, 1970; Metamorfoze B-A-C-H, str, 1972; Bn Conc., 1973; Sym. no.3, 1974; Varijacije na mađarsku temu [Variations on a Hungarian Theme], vn, orch, 1975

Choral: Srbija [Serbia] (cant., O. Davičo), B, chorus, ens, 1960; Čovek je vidik bez kraja [A Man is a Limitless Horizon] (cant., J. Horowitz, V. Milarić), 2 reciters, A, chorus, orch, 1961; Oči Sutjeske [Sutjeska's Eyes] (V. Popa), reciter, chorus, orch, 1963; Salut au monde – neka bude sreća [Greetings to the World – Let there be Happiness] (orat, Horowitz, Milarić), reciter, solo vv, chorus, orch, 1967, Sunčani mostovi [Sunny Bridges] (cant., W. Whitman), S, chorus, orch, 1968; Vojvodina (cant., M. Antić), 1972; Zvezdani brod [The Starship], chorus, 1978; Svi smo mi jedna partija [We're all One Party] (orat), chorus, 1979

Solo vocal: Samo peva tajni plamen [The Secret Flame Sings On] (D. Matić), B, ens, 1962; Kamerna poema za grad [Chbr Poem for a City] (I.V. Lalić), S, ens, 1965; Valami, Bar, pf, 1973; Grand Seigneur Danube (cant., Popa), A, wind qnt, pf, perc, 1991

Chbr and solo inst: Str Qt no.1, 1950; 3 Sonatinas, pf, 1953–67; Cl Qnt, 1956; Mucis, org, flugelhorn, 1960; Musica Proibita, org, 1960; 3 pieces, vn, 1960–86; Scherzo, harmonica, 1964; 10 koncerti etidi [10 Concert Etudes] , harmonica, 1967; Str Qt no.2, 1967; Magic Flute, fl, pf, 1970; Imaginations I–III, chbr ens, 1971–90; Sonata, bn, pf, 1972; Sonata, vn, pf, 1977; 2 pieces, va, 1980; Str Qt no.3, 1981; Međimurska, cl, pf, 1984; Međimurska, vn, pf, 1984; Str Qt no.4, *c*1985; Str Qt no.5, 1989

Principal publishers: Vojvodina Composers' Association, Vojvodina Academy of Science and Arts

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M. Antić: 'Da se pobedi ćutanje', *Dnevnik* (27 Feb 1966) [interview]
V. Peričić: *Muzički stvaraoci u Srbiji* (Belgrade, 1969), 67–78
T. Reich: *Susreti sa suvremenim kompozitorima Jugoslavije* [Meetings with contemporary Yugoslav composers] (Zagreb, 1972), 40–42
A. Koci and others: *Jugoslovanska glasbena dela* [Yugoslav musical works] (Ljubljana, 1980), 68–72
R. Popović: *Vojvođanski razgovori: šesnaest umetnika o svom stvaralaštvu* [Vojvodina conversations: 16 artists on their work] (Subotica, 1981)
D. Plavša: *Musica humana: eseji i studije* (Novi Sad, 1990)
R. Bruči and L. Andrić: 'Između zvuka i logosa' [Between sound and logic], *Dometi*, no.59 (1990), 71–8
L. Andrić: *Novosadski razgovori 2* [Novi Sad conversations] (Novi Sad, 1991)

NIALL O'LOUGHLIN

Bruck, Arnold von [Pruck, Arnold de; Arnoldus Brugensis] (*b* Bruges, ?1500; *d* Linz an der Donau, Upper Austria, 6 Feb 1554). South Netherlandish composer. It has been assumed that he was born between 1480 and 1490, but from the evidence of his will and of documents concerning his relatives, it seems that he was born somewhat later. He began his musical career as a choirboy in Charles V's chapel, where he probably remained until about 1519, and must have been a pupil of Marbrianus de Orto. Bruck does not appear to have been in the chapel by the time Maximilian became emperor, or to have served any other member of the Habsburg family. In 1527 he was ordained

in the Thérouanne diocese (Pas-de-Calais). It was probably at this time that he arranged Févin's four-part *Sancta Trinitas* for six voices. He held an office at Archduke Ferdinand's court before he succeeded Heinrich Finck as court Kapellmeister in the second half of 1527; his vice-Kapellmeisters were Stephan Mahu and Pieter Maessens. Bruck remained in this post until his retirement on 31 December 1545. He was responsible for the musical education of the choirboys and among his pupils were Johann Zanger and Hermann Finck. The former, in his *Practicae musicae praecepta* (Leipzig, 1554), related a conversation on music theory between Erasmus Lapicida, Stephan Mahu and Bruck.

The years of service in the court of Ferdinand I brought Bruck a number of ecclesiastical honours. From 1527 to 1548 he held a canonry at Ljubljana Cathedral, from 28 December 1529 another at Zagreb Cathedral, and from 18 July 1531 the living of Laas (near Kočevje, Slovenia). Towards the end of his career he was made a privy councillor and given permission to continue using the title 'Kapellmeister' after leaving the court. After retiring he settled for a time in Vienna, where he received a chaplaincy for one of the altars at the Stephansdom, and in 1547 he wrote some works for the cathedral choir. In 1548 he moved to Linz, where from 1543 or 1544 he had held a very prosperous living, the Beneficium Sanctae Trinitas.

Bruck's high position in the service of a Catholic ruler and his ecclesiastical honours exclude the possibility that he may have been associated with Protestantism, as has been suggested. He cannot, therefore, have been connected, as he has been in the past, with Stephan Zirler's satirical song *Ich will hinfort gut bepstisch sein, des Luthers sehr verachten*. Bruck was highly regarded by his contemporaries. In 1536 the silversmith, Ludwig Neufarer made a medallion of him. Hans Ott in 1534 and Georg Rhau in 1542 rated him among the more famous composers of the time. The composer Caspar Copus, cantor at the Stephansdom, Vienna, dedicated his *Salve regina* (1550) to him, and Antonius Margaritha (Margolith), professor of Hebrew at Vienna University, wrote his *Kurtze Auslegung über das Wort Halleluia* (*c*1540) at his suggestion and dedicated it to him.

Bruck is one of the most important composers who worked in German lands in the first half of the 16th century. Prominent among his extant works is the sacred and secular German lied, although with the disappearance of the repertory of both Ferdinand I's court chapel and the choir of the Stephansdom in Vienna it is probable that the greater part of his church compositions with Latin texts have been lost. Those which do survive show that Bruck composed in the Josquin tradition and was a master of liturgical cantus-firmus treatment seen for example, in the sequence *Dies irae* as well as in the *Te Deum* (in *A-KN*), an *alternatim* setting in which (with the exception of verse 16) the even numbered verses are set polyphonically. A four-voice *Magnificat* setting by Bruck is also transmitted in the Klosterneuburg manuscript as well as in the recently identified concordance *Ws*. Also of interest are his two- to four-part motets for high voices, written as exercises for the court chapel choirboys. One of these is the threefold setting of the sequence *Grates nunc omnes*, in which the number of voices is increased each time. Bruck's style in the German sacred lied shows the move towards the later motet-style settings of chorales, but his greatest achievements were in polyphonic arrangements of German folksongs and court melodies, as well as in the quodlibet. Among his polyphonic lieder the most prominent is the tenor cantus-firmus type with instrumental accompaniment, as practised from about 1500. There are few settings which appear to be intended exclusively for singing, for the style of the untexted parts suggests a distinctive character compared with those that have texts. To songs of this type belong the burlesque song *Es ging ein Landsknecht* and *Ihr Christen allgleiche*, which apply the technique of continuous imitation. The latter refers to the Turkish siege of Vienna in 1529.

WORKS

Editions: *Newe deudsche geistliche Gesenge, 1544*, ed. J. Wolf, DDT, xxxiv (1908/*R*) [Wo]
Das deutsche Gesellschaftslied in Österreich von 1480–1550, ed. L. Nowak, DTÖ, lxxii, Jg.xxxvii/2 (1930/*R*) [N]
A. von Bruck: Sämtliche lateinische Motetten, ed. O. Wessely, DTÖ, xcix (1961) [W]

SACRED LATIN

Adesto nunc ecclesiae, 4vv, 1542^{12}, W
Ascendo ad Patrem, 5vv, 1540^{6}, W
Audi benigne conditor, 4vv, 1542^{12}, W
Da pacem, Domine, 4vv, 1544^{21}, W (high voices)
Deus misereatur nostri, 4vv, *D-Rp*, W (high voices)
Dies irae, 4vv, *D-Mbs*, W
Gloria, laus et honor, 4vv, *A-Wn*, W
Grates nunc omnes, 2vv, 1545^{5}, W (high voices)
Grates nunc omnes, 3vv, 1545^{5}, W (high voices)
Grates nunc omnes, 4vv, 1545^{5}, W (high voices)
In civitate Domini, 5vv, 1538^{3}, W
Jesu quadragenariae, 4vv, 1542^{12}, W
Laudate Dominum omnes gentes, 4vv, *D-Rp*, W (high voices)
Magnificat, 3vv, 1541^{2}, W
Magnificat, 4vv, *A-KN*, *Ws*
O crux ave, 4vv, 1542^{12}, W
Pater noster, 4vv, 1544^{21}, W, Wo (high voices)
Pater noster, 5vv, 1538^{3}, W
Quomodo miseretur, 3vv, 1542^{8}, W
Te Deum laudamus, 4vv, *A-KN*, W ('ad organum'; for Emperor Ferdinand I's coronation, Cologne, 1531)
Virgo prudentissima, 3vv, 1541^{2}, W

SECULAR

Fortitudo Dei regnantis, 6vv, 1537^{1}, W (state motet; occasion unknown)

SACRED GERMAN

Aus tiefer Not schrei ich zu Dir, 4vv, 1544^{21}, Wo
Christ der ist erstanden, 4vv, 1544^{21}, Wo (2 settings)
Christ ist erstanden, 4vv, 1544^{21}, Wo
Christ lag in Todesbanden, 4vv, 1544^{21}, Wo
Dies sind die heiligen zehn Gebote, 4vv, 1544^{21}, Wo
Es ist das Heil uns kommen her, 4vv, 1544^{21}, Wo
Gott der Vater wohn uns bei, 4vv, 1534^{17}, Wo
Herr, wer wird wohnen in deiner Hütte, 4vv, 1534^{17}, Wo
Komm heiliger Geist, 4vv, 1534^{17}, Wo
Komm her zu mir, 4vv, 1534^{17}, Wo
Mitten wir im Leben sind, 4vv, 1534^{17}, Wo
O allmächtiger Gott, 5vv, 1544^{21}, Wo
O allmächtiger Gott, 6vv, 1534^{17}, W
Vater unser, 4vv, 1544^{21}, Wo
Wir glauben all an einen Gott, 4vv, 1544^{20}, Wo

SONGS

Ach hilf mir leid, 5vv, 1556^{29}, N (quodlibet)
Alls von Gott, 4vv, 1534^{17}, W (2 settings)
An aller Welt, 4vv, *D-Mbs*, N
Beschaffens Glück, 4vv, 1536^{9}, N
Des Unfalls Kraft, 4vv, 1536^{9}, N
Die Zeit bringt viel, 4vv, 1534^{17}, N
Ein schönes Weib erfreut mich, 3vv, 1538^{9}, N
Elend ich rief, 4vv, 1536^{8}, N
Es geht gen diesen Sommer, 4vv, 1534^{17}, N
Es ging ein Landsknecht, 4vv, 1540^{21}, N
Geduld hoff Gnad, 4vv, 1534^{17}, N
Ich stund an einem Morgen, 6vv, 1534^{17}, N (quodlibet)

Ich weiss mir eine Mülnerin, 4vv, 1534[17], N
Ihr Christen allgleiche, 4vv, 1534[17], N
Kein Adler in der Welt so schön, 5vv, 1534[17], N (quodlibet)
Mühe und Arbeit in der Welt, 4vv, 1534[17], N
O du armer Judas, 6vv, 1534[17]
So trinken wir alle, 5vv, 1536[9], N
Vertrauen herzlich far, 4vv, 1534[17], N (2 settings)
Wie geht es zu, 4vv, 1534[17], N

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M. Teramoto: 'Word-Tone Relationship in the Sacred Works of Arnold von Bruck', *Austria 996–1996: Music in a Changing Society: Ottawa 1996* (forthcoming)
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OTHMAR WESSELY/WALTER KREYSZIG

Bruck, Charles (*b* Timişoara, 2 May 1911; *d* Hancock, ME, 16 July 1995). French conductor of Romanian birth. He studied at the Vienna Music Academy, and at the Ecole Normale de Musique in Paris under Perlemuter (piano) and Nadia Boulanger (composition). In 1934 he attended Monteux's conducting classes, and in 1936 won the conducting competition of the Paris SO and became its assistant conductor. After three years as head of the music department of the Ministry of Industrial Production, he held conducting posts with the Cannes and Deauville Casinos (1949–50), the Netherlands Opera (1950–54), the Strasbourg RSO (1955–65) and the Paris ORTF PO (1965–70). In 1970 he was appointed head of the Pierre Monteux School for Conductors and Orchestra Musicians in Maine, a post he held until his death. He made his American début in 1936, and conducted in numerous countries thereafter.

Although Bruck's preference was for the Classical and Romantic repertory, he conducted many contemporary works. He gave the first performances in France of Dallapiccola's *Ulysses*, *Il prigioniero* and *Requiescant*, Penderecki's *Passion according to St Luke* and *Dies irae*, Ligeti's Requiem, *Lontano* and *Atmosphères*, Lutosławski's Symphony no.2, and Janáček's *The Makropoulos Affair* and *Glagolitic Mass*. He also conducted the world premières of Prokofiev's *The Fiery Angel* (in concert form) and Xenakis's *Nomos gamma*. His success in contemporary music (he gave the premières of over 700 works) resulted from his flawless baton technique, his analytical skills and his understanding of the most widely differing styles. He possessed to a remarkable degree the ability to give a new work a clear outline even at its first playing.

CHRISTIANE SPIETH-WEISSENBACHER/CHARLES BARBER

Brucken Fock, Gerard(us Hubertus Galenus) von (*b* Koudekerke, Zeeland, 28 Dec 1859; *d* Heemstede, 15 Aug 1935). Dutch composer. A descendant of an old noble family, he grew up at Ter Hooge, near Middelburg, where he received music lessons from Abraham de Jong. Already during his youth he composed music and made drawings. He studied in Utrecht with Richard Hol (composition) and T.L. van de Wurff (piano); there he also came into contact with Julius Röntgen. He continued his studies in Germany with Friedrich Kiel, Woldemar Bargiel and Ernst Rudorff.

A number of his works appeared in print both in and outside the Netherlands. His piano works are clearly influenced by Chopin and Liszt; for this reason Grieg called him 'the Dutch Chopin'. Although his compositions sometimes show a lack of structure, they were generally well received. His oratorio *De wederkomst van Christus* made a great impression at the Amsterdam Concertgebouw in 1910. His three symphonies were successfully performed by conductors such as Willem Mengelberg and Wouter Hutschenruyter. Johan Wagenaar commented positively on his Requiem and Röntgen honoured him with three orchestral works based on his name, *Drei Präludien und Fugen auf GHGBF*. Von Brucken Fock was also a poet and a painter. Exhibitions of his drawings continued after his death.

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(*selective list*)

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3 syms.: C, op.12; B♭, 1907–8; c♯
Other orch: Liederen van de zee, 1906; 9 suites, incl. no.5 'Bretonsche', 1933
Kbd: 5 moments musicaux, op.11, 1891; 224 preludes, 1886, 1890, 1891–5, 1924–31
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ALBERT CLEMENT

Bruckner, (Joseph) Anton (*b* Ansfelden, nr Linz, 4 Sept 1824; *d* Vienna, 11 Oct 1896). Austrian composer. One of the most innovatory figures of the second half of the 19th century, Bruckner is remembered primarily for his symphonies and sacred compositions. His music is rooted in the formal traditions of Beethoven and Schubert and inflected with Wagnerian harmony and orchestration. Until late in his career his reputation rested mainly on his improvisatory skills at the organ. As a teacher he communicated the contrapuntal system of Simon Sechter to a generation of Viennese students that included Felix Mottl, Heinrich Schenker, Franz and Josef Schalk and Ferdinand Löwe.

1. Early years: up to 1845. 2. St Florian, 1845–55. 3. Linz, 1856–68. 4. Vienna, 1868–96. 5. Personality. 6. Publication and reception history. 7. Versions of the symphonies. 8. Metrical and part-writing theories, composition and revision processes. 9. Form, large-scale harmony and the revisions. 10. Vocal music. 11. Narrative and intertextuality. 12. Research issues.

1. Early years: up to 1845. Bruckner's birthplace, the tiny village of Ansfelden, is situated on a fertile strip of land between the Danube and the foothills of Upper Austria. Although it has been almost absorbed by the 20th-century suburban expansion of Linz, in 1824 it was a farming community relatively isolated from the social and cultural activities of the provincial capital. Bruckner was the eldest of 11 children, of whom only five survived early childhood. His father, Anton (1791–1837), was the local schoolmaster, a position which included the responsibilities of organist and director of music for the village church; he supplemented the family income by playing dance music on the violin at local taverns. Bruckner began participating in the musical activities at an early age: late in life, reminiscing for his biographer August Göllerich, he recalled that, at the age of four, he had often been invited to perform on a miniature violin for the parish priest.

Bruckner must have shown talent because, in 1835, his parents sent him to study with his cousin Johann Baptist Weiss (1813–50), a schoolmaster's assistant and organist in the nearby village of Hörsching, which offered a somewhat more sophisticated musical establishment than Ansfelden. Little is known about Bruckner's studies with Weiss, although almost certainly they included thoroughbass. A first edition (1799) of Haydn's piano variations in F minor (HXVII:6) survives with both Weiss's and the young Bruckner's signatures, indicating that piano instruction included music by Haydn. Göllerich and Max Auer (E1922–37) reported that Weiss also introduced Bruckner to the scores of *The Creation* and *The Seasons*. The *Pange lingua* in C (WAB31), believed to be Bruckner's earliest surviving composition, may date from his time in Hörsching.

Studies with Weiss were brought to a premature close by the illness of Bruckner's father in autumn 1836, when Bruckner had to return to Ansfelden to help in the church, school and tavern. On 7 June 1837 his father died of what was referred to locally as 'schoolteachers' disease', described on the death certificate as 'lung fever and exhaustion' (euphemisms for alcoholism and overwork). Rather than allow her eldest son to bear the burden of supporting the family, Bruckner's mother persuaded Michael Arneth (1771–1854), prior of the Augustinian monastery of St Florian nearby, to admit him as a chorister. Many of the churches and schools in the vicinity, including those of Ansfelden, fell under the jurisdiction of St Florian, so it is not surprising that a widow with five children and no means of support would seek help there. Accepting the boy, whatever talent he may have been able to demonstrate, required some kindness on the part of the monastery: at the age of 13 Bruckner's voice was about to change.

Bruckner's first sojourn in St Florian lasted three years. If his Roman Catholicism had already been firmly established during his boyhood in Ansfelden, it was certainly reinforced here. The Baroque halls of the monastery were to be a source of spiritual strength and inspiration for the rest of his life. The church music repertory, compared with the amateur establishments of his early childhood, was vast and featured Austrian classical and pre-classical composers including Michael Haydn, the St Florian composer Franz Seraph Aumann (1728–97, whose music Bruckner admired), Albrechtsberger, Joseph Haydn and Mozart. Contrary to views expressed in much of the Bruckner literature, very little Renaissance and Baroque music (with the exception of that of Antonio Caldara) was performed at the monastery in those years. Bruckner's lifelong devotion to the music of Schubert can be traced directly to St Florian. Schubert's secular music had already been performed often at the monastery while he was still alive and continued to be actively cultivated during both of Bruckner's periods of residence there.

The choristers attended the local school, where records indicate that Bruckner was an excellent student, finishing highest in his class in 1839. He studied the violin with Franz Gruber, who had been a pupil of Beethoven's friend Schuppanzigh, and singing with another local teacher, Michael Bogner. It was his violin playing that earned him an extra year at St Florian after his voice had begun to change in 1839, but most important for his future career were lessons with the monastery organist Anton Kattinger (1798–1852), who was sufficiently impressed to allow him to serve as assistant at Sunday masses.

By autumn 1840 it was time to choose a career. Perhaps because he or his mentors lacked sufficient confidence in his musical abilities to trust his future to them entirely, it was decided that Bruckner should follow his father's profession. He spent the academic year 1840–41 taking teacher-training courses in Linz, where he also continued to study the organ, singing and the piano. His theory teacher was Johann August Dürrnberger (1800–80), whose *Elementar-Lehrbuch der Harmonie- und Generalbass-Lehre* was used as text; Bruckner's annotated copy survives. Other experiences included his first contact with important orchestral repertory; he is known to have attended, for example, a concert conducted by the Domkapellmeister Karl Zappe (1812–71) which included Weber's overtures to *Der Freischütz* and *Euryanthe* and Beethoven's Fourth Symphony.

In autumn 1841 Bruckner set out for his first teaching position. A ride on the horse-drawn train as far as Freistadt followed by a three-hour walk took him to the remote village of Windhaag in the Mühlviertal, where he remained as assistant schoolteacher for 16 months. The conditions of his employment were hardly more attractive than those of the journey to get there, although the severity of his circumstances was probably exaggerated by early biographers. Duties included teaching, assisting with the church music and helping out in the fields. Like his father, Bruckner supplemented his income by playing the violin at community festivities. The musical resources of the church were even more meagre than those at Ansfelden; the organ and a few amateur singers and instrumentalists were all he had to work with. An amelioration was the support of a local weaver, Johann Sücka, who placed the family clavichord at his disposal. Although his employer, Franz Fuchs, has often been pictured as unsympathetic, partly as a result of friction with Bruckner over farm work, he nevertheless provided a glowing reference when it was time for the young man to move on.

Bruckner remained in Windhaag until January 1843, when the intervention of Michael Arneth secured him a new position in the smaller, though more congenial, village of Kronstorf. He spent two relatively happy years there: he was closer to his beloved St Florian and within a few kilometres of the larger municipalities, Enns and Steyr. There were no onerous farm chores, and the schoolmaster Franz Seraph Lehofer indulged him in his musical endeavours. He allowed Bruckner to keep a clavichord in the schoolhouse (the living quarters were too small) where, according to anecdotes, he often practised until the early hours of the morning. From Kronstorf, Bruckner walked three times a week to Enns to study theory with the organist and choirmaster Leopold von Zenetti (1805–92), who was well versed in the music of Michael and Joseph Haydn, Mozart and Beethoven. Zenetti introduced Bruckner to Türk's *Kurze Anweisung zum Generalbassspielen* and *Von den wichtigsten Pflichten eines Organisten* as well as to Bach's chorales. A little further in the opposite direction from Enns was a fine organ by Franz Xaver Chrismann (who had also built the magnificent instrument at St Florian) in the Stadtpfarrkirche in Steyr. The composer valued his connection with Steyr throughout the rest of his life, and requested in his will that he be laid to rest there if arrangements could not be made at St Florian.

Whether or not the few compositions that survive from Bruckner's early years accurately reflect the quantity and quality of his output is not certain. Given the time-consuming nature of his employment and studies, it is doubtful that compositional activity could have been very extensive. An accurate assessment is complicated by questions of chronology, because many compositions that predate Bruckner's move to Linz in 1856 exist only in undated autograph parts. The only surviving composition from the Windhaag period is a Mass in C (WAB25) for alto solo, horns and organ. In Kronstorf he wrote at least two masses (WAB9 and 146), some small sacred pieces for mixed chorus and the secular cantata *Vergissmeinnicht* (WAB93). Bruckner's earliest surviving work for male chorus, *An dem Feste* (WAB59), was composed for the birthday of the pastor at Enns, Josef von Pessler, and first performed in his church on 19 September 1843. Although these early pieces contain occasional striking harmonic progressions, there is little in them to suggest that Bruckner was destined for a musical career any more distinguished than those of his Upper Austrian teachers Weiss and Zenetti.

2. ST FLORIAN, 1845–55. However contented Bruckner may have been in Kronstorf, St Florian remained the centre of his world and on 25 September 1845 he achieved an objective in assuming the position of assistant schoolteacher there. This time he remained at the monastery for ten years, adding to his duties in 1849 the responsibility of singing instructor for the choirboys. Throughout the entire period the careers of schoolteacher and professional musician continued to compete for his allegiance: he studied Latin and travelled to Linz for a variety of classes and examinations with a view to continuing his promotion through the instructors' ranks. Musically he matured from a provincial church organist to a virtuoso player, becoming provisory monastery organist in 1850 when his teacher Kattinger departed for Kremsmünster. He continued his theoretical studies with Marpurg's *Abhandlung von der Fuge*, copying fugues by Caldara, Mozart and Eybler among others, and began to cultivate an interest in the music of Mendelssohn, whose *St Paul* was an object of investigation as early as 1848. At the same time traces of his future greatness as a composer began to emerge.

Several local people exerted a positive influence on his musical career: the family of his superior, the schoolteacher Michael Bogner, to whose daughter Aloisia Bruckner was attracted, and for whom he wrote the piano piece *Steiermärker* (WAB122, *c*1850); the chorus director Ignaz Traumihler (1815–84), to whom he dedicated the *Magnificat* (WAB24, 1852), the *Ave Maria* of 1856 (WAB5) and later the *Os justi* (WAB30, 1879); and his close friend the monastery administrator Franz Sailer, who died on 15 September 1848 and in whose memory Bruckner composed his first notable work, the Requiem in D minor (WAB39), completed on 14 March 1849. Sailer bequeathed Bruckner the Bösendorfer piano which he used for the rest of his life. There was also Friedrich Mayer, who had arranged for Bruckner's return to St Florian in 1845 and who succeeded Michael Arneth as prior of the monastery in 1854. Bruckner composed his second important work, the *Missa solemnis* (WAB29), for Mayer's inaugural mass as prior, celebrated on 14 September 1854.

Other works from the second St Florian period include six *Tantum ergo* settings (WAB41, 42 and 44); the beautiful *Libera me* (WAB22) and *Vor Arneths Grab* (WAB53), both for the funeral of Michael Arneth in 1854; Psalms xxii and cxiv (WAB34 and 36); and a number of secular cantatas – occasional pieces for celebrations at the monastery. The psalms and cantatas for solo voices and chorus with different combinations of instruments demonstrate a strong Baroque influence, sometimes with more than a hint of Mendelssohn. The enormous Psalm cxlvi (WAB37) for double chorus, soloists and orchestra belongs stylistically with these pieces and the *Missa solemnis*, and probably dates from the late St Florian or early Linz years. Nothing is known about its origins or performance history.

As the 1850s progressed Bruckner became increasingly frustrated, both socially and musically, with St Florian (perhaps because his position as organist remained provisory), and he began to set his sights beyond the monastery walls. On 30 July 1852 he dedicated Psalm cxiv to the Viennese Hofkapellmeister Ignaz von Assmayr, with a request for help in finding a better situation. His dissatisfaction came to a head with his assignment to the servants' table at the banquet after the performance of his *Missa solemnis*. Still he did not place all his hopes on a musical future; as late as 28 January 1855 he passed the qualifying examinations for high-school teachers in Linz. That summer he applied in secret and unsuccessfully for the position of cathedral organist in Olmütz (now Olomouc). Friedrich Mayer is reported to have been so irate at learning of this attempt to leave the monastery that, when the post of organist at the cathedral in Linz became available later in the year, Bruckner did not apply for fear of arousing any further ire. He rushed to Linz only at the last moment, at the urging of a local organ tuner, Alfred Just, and had to be persuaded by his former teacher Dürrnberger to take part in the audition. Even after being awarded the position on a provisional basis on 13 November 1855 he was ambivalent about pursuing the permanent appointment. He was careful to secure a promise from Mayer to reserve the monastery post for him for two years.

3. LINZ, 1856–68. On the Feast of the Immaculate Conception, 8 December 1855, Bruckner performed his first mass as *Dom- und Stadtpfarrkirchen-Organist* in Linz and on Christmas Eve assumed full-time responsibilities. After he gained the permanent position with a second audition on 25 January 1856, school teaching was officially behind him. Bruckner now entered into a period which was in many ways the most stable and the most free from controversy of his entire career. Compared with the small towns of his early years, Linz was a metropolis of some 27,000 inhabitants. It had a theatre with an orchestra; an active church music establishment with a professional director; two men's choral societies, the Liedertafel Frohsinn and the Männergesang-Verein Sängerbund (established in 1857); and the amateur mixed chorus and orchestra of the Linzer Musikverein. His immediate superior was the Domkapellmeister Karl Zappe, a fine violinist and leader of a resident string quartet. His employer was Bishop Franz Josef Rudigier (1811–84), a man of extraordinary perspicacity and drive, who became one of Bruckner's most loyal and important benefactors. The lasting monument of his tenure as archbishop (1853–84) is the neo-Gothic Cathedral of the Immaculate Conception, begun as a result of his initiative and completed in 1924. Bruckner composed the *Festkantate* (WAB16) for the cornerstone-laying ceremony on 1 May 1862, and the Mass in E minor (WAB27) for the consecration of its votive chapel on 29 September 1869.

Much of Bruckner's time during his early years in Linz was probably absorbed by the new position, which required his performing services at both the cathedral (the Alter Dom) and the Stadtpfarrkirche; eventually he was able to persuade the diocese to engage assistants for some of the work. As early as July 1855 had begun a remarkable episode: a long period of study with the Viennese theorist Simon Sechter, during which Bruckner abstained almost entirely from composing. Already, at St Florian, Friedrich Mayer and the organist Robert Führer, while acknowledging Bruckner's talent as the composer of the *Missa solemnis*, had impressed upon him the need for more training in technique. The studies with Sechter began with elementary harmony and proceeded through four-part counterpoint to complex canon and fugue. They were carried on by correspondence punctuated by Bruckner's visits to Vienna; these increased in frequency and regularity with the bishop's blessing from 1858. Thousands of pages of exercises survive, testifying to Bruckner's diligence. In a letter of 13 January 1860 Sechter felt compelled to comment that he had never had such an industrious pupil and cautioned him against working too hard.

On 26 March 1861 Sechter signed a certificate declaring that Bruckner's instruction in harmony and counterpoint was successfully completed. A brief flurry of creative activity followed, including the composition of his first masterpiece, the seven-voice *Ave Maria* (WAB6), performed in the cathedral on 12 May 1861 at a celebration commemorating the founding of the Liedertafel Frohsinn. Later that year, consistent with his lifelong preoccupation with diplomas and official credentials, Bruckner petitioned the conservatory of the Gesellschaft der Musikfreunde in Vienna for permission to take an examination to assess his accomplishments in the hope of eventually obtaining a professor's title. The examination was arranged for 21 November in the Piaristenkirche, Vienna. Bruckner was asked to improvise a fugue, after which the Hofkapellmeister Johann Herbeck remarked, 'He should have examined us!' In addition to contributing to his legendary reputation as an improviser at the organ, the incident established Bruckner in Herbeck's mind as an Austrian musical force to be reckoned with.

By December 1861 Bruckner had again immersed himself in study – this time of form and orchestration – with Otto Kitzler (1834–1915), the cellist in Zappe's string quartet and conductor at the Linz theatre. Up to this time, with the exception of a few encounters with the works of Mendelssohn and Weber, for example, the repertory to which Bruckner had been exposed was relatively conservative. Until 1856 his own music had included figured bass parts (the *Ave Maria* with four-part chorus,WAB5, was the last score to do so), often with Baroque-like arias and recitatives, and his orchestral scores employed an antiquated order with the brass at the top. Kitzler must be credited with bringing Bruckner up to date with 19th-century musical practices and introducing him to the music of Wagner (specifically *Tannhäuser*, which Kitzler conducted in Linz on 13 February 1863). Before studying with Kitzler, so far as is known, Bruckner had not attended the theatre.

The studies with Kitzler continued until July 1863. J.C. Lobe's *Lehrbuch der musikalischen Komposition*, E.F. Richter's *Die Grundzüge der musikalischen Formen* and A.B. Marx's *Die Lehre von der musikalischen Komposition* were used for *Formenlehre*. Studies began with the structure of cadences and periods and continued through the forms employed by the Viennese classicists – two- and three-part song forms, dances, marches, minuets and trios, rondos, études and sonatas – and concluded with orchestration based on Marx. Written exercises were reinforced by analyses of the Beethoven piano sonatas. Once again the studies were rigorous and Bruckner applied himself with extraordinary zeal. Compositions that he wrote for Kitzler included the String Quartet in C minor (WAB111), the Overture in G minor (WAB98), the 'Study' Symphony in F minor (WAB99) and Psalm cxii (WAB35) for double chorus and orchestra. There is no evidence that after 1863 Bruckner ever regarded these pieces as anything but exercises. In his own words, his 'composition period' began with the completion of the Kitzler studies. He began numbering his masses with the D minor Mass of 1864 (WAB26) and the symphonies with the C minor Symphony no.1 of 1865–6 (WAB101).

Another important aspect of Bruckner's musical activities in Linz was his participation in the Liedertafel Frohsinn. He joined the chorus in 1856 as a second tenor and was twice its director: November 1860 to September 1861 and again from 15 January 1868 until his departure for Vienna later that year. Contemporary reports indicate that he was an exacting choral conductor, particularly fastidious about dynamics. Under his direction the Frohsinn achieved a number of critical successes, specifically in 1861 at the *Sängerfeste* in Krems (29–30 June) and Nuremberg (20–22 July). Why he resigned as director in autumn 1861 is not clear; in a letter of 3 October to his friend Rudolf Weinwurm he referred to unspecified 'nasty slanders'. Later he wrote several compositions for the choir, including *Inveni David* (WAB19), *Vaterländisches Weinlied* (WAB91) and *Vaterlandslied* (WAB92), and on 9 June 1869 – after he had moved to Vienna – he was named an honorary member. The Frohsinn was also an

1. Anton Bruckner: autograph studies in counterpoint, 1859–60 (A-Wn Mus.24260)

important social outlet for Bruckner, who was a frequent participant in its parties and excursions.

The first composition after the studies with Kitzler was *Germanenzug* (WAB70), a cantata for male voices (soloists and chorus) and brass, written during winter 1863–4 for a competition sponsored by the first Oberösterreichisches Sängerfest in Linz (4–6 June 1865). Much to Bruckner's chagrin his work was awarded only the second prize; his friend Rudolf Weinwurm's *Germania* was the winner. Now all but forgotten, *Germanenzug* enjoys the distinction of being Bruckner's first publication; it was printed in 1865 by the firm of Josef Kränzl in Ried as part of the competition prize. After *Germanenzug* there followed a series of works which moved Bruckner into the front rank of 19th-century composers: the Mass in D minor (June–September 1864), the Symphony no.1 in C minor (January 1865 – April 1866), the Mass in E minor (August–November 1866) and the Mass in F minor (September 1867 – September 1868). Bruckner conducted the première of the D minor Mass in Linz Cathedral on 20 November 1864 and the First Symphony in the Linz Redoutensaal on 9 May 1868. Johann Herbeck conducted the D minor Mass in the Hofburgkapelle on 10 February 1867, the first performance in Vienna of a work by Bruckner.

Meanwhile, Bruckner continued to cultivate his knowledge of and admiration for the music of Wagner, whom he came to refer to as the 'Meister aller Meister'. He heard *Der fliegende Holländer*, *Lohengrin* and *Das Liebesmahl der Apostel* in Linz and in May 1865 at Wagner's invitation, went to Munich for the scheduled première of *Tristan und Isolde* where he met his idol for the first time. When the May performances of the opera were cancelled, Bruckner returned to Linz for the première of his own *Germanenzug*, only to return to Munich for the opening of *Tristan* on 10 June. He is believed to have attended every subsequent Wagnerian première. On 4 April 1868, with Wagner's permission, he conducted the Liedertafel Frohsinn in the first performance of the closing chorus from *Die Meistersinger von Nürnberg*. Nor was his thirst for contemporary music confined to Wagner. On 15 August 1865 he was in Budapest for the first performance of Liszt's *Die Legende von der heiligen Elisabeth* and on 16 December 1866 he attended a performance in Vienna of Berlioz's *La damnation de Faust* conducted by the composer.

The Linz period was not without personal setbacks. On 11 November 1860 Bruckner's mother died. She had sacrificed a great deal by moving to Ebelsberg to work as a servant so that he could attend school at St Florian. Later, Bruckner had supported her financially whenever possible, and he kept her deathbed photograph with him for the rest of his life. Marriage was on his mind throughout much of the time spent in Linz, yet he was as



2. *Anton Bruckner, c1863*

unhappy there in affairs of the heart as he had been at St Florian. On 16 August 1866, in one of the rare emotional outpourings to be found in his letters, he proposed unsuccessfully to a butcher's daughter, Josefine Lang who, at 17, was less than half his age. The most serious crisis occurred in spring 1867; from 8 May until 8 August he was confined to the sanatorium at Bad Kreuzen as a result of a nervous breakdown. One of the symptoms was a number mania: he is reported to have counted such things as beads on necklaces, dots on clothes, windows in the town, leaves on trees and even stars. The specific cause of his collapse is not known, although overwork was certainly a factor. The stress of years of study followed by a period of intense compositional activity as well as the performances of the D minor Mass must have contributed to it. His failure to marry may also have been a cause of his breakdown.

Shortly after his release from Bad Kreuzen, disregarding doctors' orders, Bruckner began work on the Mass in F minor. It is clear that by that time he had become as uncomfortable in the provincial capital as he had been during his final days at St Florian. He began to look for a position elsewhere, though his ambivalence about actually making a move was reminiscent of the months immediately before going to Linz. He wrote to the Vienna Hofkapelle on 14 October 1867, the University of Vienna on 2 November and the Mozarteum in Salzburg on 29 March 1868. Strangely, he did not apply at first for the post of professor of harmony and counterpoint at the Vienna Conservatory, left vacant by the death of Simon Sechter on 10 September 1867. In May 1868 Johann Herbeck travelled to Linz to persuade Bruckner that he should consider it. Still he hesitated, in part because his income would have been lower than in Linz, and he wrote to Hans von Bülow in Munich about the possibility of an organ position there. Herbeck intervened again to sweeten the Viennese offer by adding organ teaching to the responsibilities at the conservatory and arranging for Bruckner to enter the Hofkapelle as an unpaid organist. Finally, on 28 June, after requesting that Bishop Rudigier reserve the Linz position for him as Friedrich Mayer had done at St Florian 14 years earlier, Bruckner committed himself to Vienna.

4. Vienna, 1868–96. Bruckner assumed his duties at the conservatory in October 1868 at a starting annual salary of 800 gulden and remained on the faculty until he retired in January 1891. Dürrnberger's harmony book, Sechter's *Die Grundsätze der musikalischen Komposition*, Marpurg's *Abhandlung von der Fuge*, and E.F. Richter's *Lehrbuch der Fuge* served as his texts, and Sechter's 'Fundamentalbasstheorie' provided the substance for the lectures. Student reminiscences report consistently that his subject matter was textbook harmony and counterpoint, not musical composition. During his conservatory years Bruckner held two other teaching positions: lecturer in harmony and counterpoint at the University of Vienna and piano instructor at St Anna's teacher-training college for women. Despite dogged opposition from the critic Eduard Hanslick, who was also on the faculty, Bruckner was appointed to the university in October 1875 after three unsuccessful applications. At St Anna's Bruckner suffered one of the most humiliating experiences of his career. He began as instructor at the school in autumn 1870 and was cited for disciplinary action in September 1871 after a complaint that he had improperly addressed some of the students. The education minister Carl Stremayr (dedicatee of the Fifth Symphony) ruled in Bruckner's favour and he was able to remain until 1874, when the position was given to Weinwurm in a bureaucratic reorganization.

As well as teaching, Bruckner was one of three organists in the Hofkapelle, where he performed until 1892, and was second singing instructor and vice-archivist between 1875 and 1878. Despite his unquestioned mastery of the organ (his reputation as an international virtuoso was established by highly acclaimed tours to Nancy and Paris in spring 1869 and London in July and August 1871) there are indications that he did not always perform the service music in a manner acceptable to his superiors. Perhaps he was more interested in improvising than in playing the prescribed pieces. Under Herbeck's successor as Hofkapellmeister, Joseph Hellmesberger, Bruckner often found himself demoted from High Mass to afternoon Benediction. The chapel afforded an occasional performance outlet for his compositions. The F minor Mass received its première with the Philharmonic Orchestra and the chapel choir in the Augustinerkirche in June 1872 (at Bruckner's own expense) and was performed in the Burgkapelle itself in 1873; it remained in the repertory along with the D minor Mass until the dissolution of the court in the 20th century.

Throughout Bruckner's years of service in Vienna, the Hofkapelle provided very little stimulus for composition; most of the important motets of the period – *Locus iste*, *Os justi* and *Virga Jesse floruit*, for example – were written for Linz or St Florian (though the last-named was first performed in Vienna). In fact, given the obligations of his various posts and the numerous private students, it



3. Anton Bruckner taking snuff with Richard Wagner: silhouette by Otto Böhler

is surprising that he found any time to compose. In Vienna the symphony became the focus of his creative activity, starting with the so-called 'Nullte' (no.0), which he completed in Linz in September 1869. Speculation in early biographies that its autograph score (dated 24 January – 12 September 1869) is a revised version of the work is incorrect: it was originally entitled 'no.2' and composed after the First Symphony (1865–6). The designation 'Nullte' or 'zero' came to be applied because of the symbol 'ø' which Bruckner wrote on the manuscript during the 1890s to indicate that he had withdrawn ('annulliert') the work from the corpus of numbered symphonies. It is not known when Bruckner rejected it, although it must have been by the end of December 1873, when he completed the first version of the Third Symphony (which was always 'no.3').

The next symphonic effort was an aborted work in B♭, which survives only in sketches dated 29–31 October 1869. After a hiatus during 1870 and much of 1871, he returned to the genre with renewed vigour and completed a remarkable series of four symphonies in little over four years: no.2, October 1871 to September 1872; no.3, October 1872 to December 1873; no.4, January to November 1874; and no.5, February 1875 to May 1876. A rehearsal of the Second Symphony (originally entitled no.3 because the 'Nullte' was still no.2) with the Vienna PO conducted by Otto Dessoff in 1872 produced the verdict that it was too long, with the result that the performance was aborted. Once again Herbeck intervened, and the première took place a year later under the composer's direction on 26 October 1873. Reaction to this first Viennese performance of a Bruckner symphony was mixed.

In August 1873 Bruckner went to Marienbad (now Mariánské Lázně) for a vacation, taking advantage of the opportunity to visit Wagner in Bayreuth and secure his acceptance of the dedication of either the Second or the Third Symphony; Wagner chose the latter. Bruckner's continued allegiance to Wagner drew him painfully and irrevocably into the musical-political maelstrom that raged in Vienna for the remainder of the century. In Linz Bruckner had had a powerful ally in Hanslick, who thought he had found the contemporary symphonist so long absent from the Austrian scene. However, by the middle of the 1870s Bruckner's unabashed admiration for Wagner (and perhaps his repeated attempts to obtain a position at the university) turned Hanslick and his followers, Max Kalbeck and Gustav Dömpke, into vicious adversaries. In a segment of the press representing a combination of political liberalism and musical conservatism with Brahms as its idol, they vituperatively condemned what they described as the uncontrolled Wagnerism and decadence of Bruckner's 'music of the future'.

A revival of the Second Symphony on 20 February 1876 and a disastrous première of the 'Wagner' Symphony (no.3) in the Grosser Musikvereinssaal on 16 December 1877 acted as catalysts. Herbeck, who had arranged for the performance of the Third Symphony after the Philharmonic had rejected the work three times, was scheduled to conduct. He died on 28 October 1877, and Bruckner, never a successful orchestral conductor, was forced to take the podium. The orchestra was rebellious; the audience streamed out of the hall during the finale; and Hanslick wrote a blistering review. The only redeeming aspect of the evening for the composer was the presence in the audience of the publisher Theodor Rättig, who agreed, in spite of the débâcle, to print the work. Mahler (possibly with Rudolf Kryzanowsky) made the four-hand piano arrangement. Herbeck's death and the ill-fated Third Symphony performance were the culmination of a series of personal setbacks for Bruckner that began with the loss of his position at St Anna's. His letters from the middle of the decade contain the refrain familiar from his days at St Florian and Linz: he was alone in the face of adversity and misunderstanding. One mitigating factor was his promotion to paid membership in the Hofkapelle in January 1878.

The completion of the Fifth Symphony has been cited as the culmination of a major chapter in Bruckner's compositional history. In 1876 he entered a period in which he became preoccupied with revising earlier scores. Some pieces, such as the masses in D minor and F minor, were subject to a process of subtle 'fine tuning' with adjustments in part-writing and hypermetrical structures on the basis of analyses he had made of Beethoven symphonies and music by Mozart (especially the Requiem). The First Symphony underwent a similar 'rhythmic adjustment' in 1877. The Second, Third and Fourth were subject to more sweeping changes. In 1876 and again in 1877 Bruckner revised the Second in preparation for and probably as a consequence of the February 1876 performance. A series of rejections in Vienna and Berlin combined with the December 1877 disaster in the Musikvereinssaal prompted a dramatic series of alterations to Symphonies nos.3 and 4 between 1876 and 1878, including the composition of a new finale for the Fourth. He made further changes in the Third in preparation for the 1879

publication and continued reworking the Fourth during 1880. These and subsequent alterations obscured, until the publication of the first versions in Leopold Nowak's collected works edition, the gradual evolution of Bruckner's conception of the genre up to 1876.

In December 1878 Bruckner began his only mature chamber music composition: the String Quintet commissioned by Joseph Hellmesberger, who requested that its original scherzo be replaced by the Intermezzo (WAB113). The Quintet was the first of another remarkable series of works including the Sixth Symphony (September 1879 – September 1881), the Seventh (September 1881 – September 1883) and the Eighth (first version, July 1884 – August 1887), and the *Te Deum*, which he began in 1881 and, after an extended diversion for work on the Seventh Symphony, completed in March 1884. On 14 February 1883 work on the end of the Adagio of the Seventh was interrupted by news of Wagner's death. The closing bars with their magnificent horn outcry were his 'lamentatio' on the passing of the 'Meister aller Meister'. Bruckner had last seen Wagner in summer 1882 at the première of *Parsifal* in Bayreuth.

He made his final tour as an organ virtuoso in spring 1884, this time to Prague. The same year he was spurned by Liszt, to whom he offered to dedicate the Second Symphony during the latter's visit to Vienna in October. Bruckner was mollified a few months later when Liszt invited him in May 1885 to a performance of the Adagio of the Seventh Symphony in Karlsruhe. August Stradal reported that the relationship remained cool, in part because of Bruckner's outmoded dress and unsophisticated manners on the occasion. Yet when Liszt died in July 1886 Bruckner and August Göllerich attended the funeral in Bayreuth and, at the request of Cosima Wagner, on 4 August Bruckner performed at a Requiem in Liszt's honour, improvising on themes from *Parsifal*.

The middle 1880s began to bring Bruckner some of the renown as a composer which had so long eluded him. His Seventh Symphony was an overwhelming success conducted by Arthur Nikisch at its première in Leipzig (30 December 1884) and again in Munich under Hermann Levi (10 March 1885). Also in 1885 the String Quintet was performed in Munich and Cologne, and the Third Symphony in Amsterdam, Dresden, Frankfurt and The Hague and at the Metropolitan Opera House (conducted by Walter Damrosch) in New York. Despite Bruckner's fear that Hanslick would undo the accomplishments abroad, Hans Richter conducted the Seventh Symphony in Vienna on 21 March 1886. Hanslick's criticism notwithstanding, the performance was Bruckner's first success in the imperial city. Richter was able to report 'a radical about-face on the part of the entire Philharmonic Society regarding Bruckner'.

The socio-political climate had become more receptive to Bruckner, in part because Hanslick's musical conservatism and the political circles to which it appealed had come to be counterbalanced by the expanding Viennese Wagnerian movement and the pro-German groups where it found fertile ground. In the Academic Wagner Society Bruckner became something of a cultural *cause célèbre*. Young Wagnerites including Mahler, Wolf, Göllerich, Ferdinand Löwe and the brothers Franz and Josef Schalk became his staunchest supporters and were often responsible for the performance and promotion of his music. In large part through their efforts, more of his music appeared in print: the String Quintet in 1884, the Seventh Symphony and *Te Deum* in 1885, and the Third and Fourth symphonies in 1890 and 1889 respectively. With increased fame came honours: in July 1886 Bruckner was appointed a member of the Order of Franz Joseph and in November 1891 a lifelong objective was achieved when he received an honorary doctorate from the University of Vienna. Professor Anton Bruckner revised the First Symphony between March 1890 and April 1891 and dedicated it to the university as a token of his gratitude.

One major disappointment was the rejection of the Eighth Symphony by Hermann Levi in 1887. Levi had been one of Bruckner's most active and devoted supporters; among other things he arranged for the dedication of the Seventh Symphony – which he had conducted so successfully – to King Ludwig II of Bavaria. Bruckner's hopes for a Munich première of his new symphony were dashed when the conductor declined on the grounds that he did not understand the work. There is no truth in the story that Levi did not have the courage to tell the composer and asked Franz Schalk to inform Bruckner of his decision. Levi conveyed the news himself in what must have been a difficult letter to write on 7 October 1887. Bruckner recomposed the symphony between 1887 and 1890.

His final burst of compositional energy was focussed on the Ninth Symphony, which he had begun in 1887. He broke off in 1892 to compose his last motet, *Vexilla regis* (WAB51), *Das deutsche Lied* (WAB63) and Psalm cl (WAB38), and completed *Helgoland* (WAB71) in August 1893. He finished the first movement of the Ninth on 14 October 1892, the Scherzo on 15 February 1894 and the Adagio in November the same year. In 1895 he was given a small apartment in the Belvedere Palace, where he spent his remaining days wrestling with the finale. His maid reported that he was still trying to complete it on the day he died (11 October 1896).

In 1891 he had suffered a stomach disorder, the first in a series of debilitating ailments which, with few respites, rendered the last years of his life a constant struggle. By 1894 it was almost impossible for him to play the organ because of swelling in his feet; in April that year he was too ill to travel to Graz to hear the long-awaited first performance of the Fifth Symphony conducted by his pupil Franz Schalk. His lifelong religious fervour manifested itself at the end in the dedication of the Ninth Symphony to 'Almighty God' as well as in a regimen of prayer carefully recorded in his diaries. His funeral took place in the Karlskirche on 14 October and the following day, in accordance with his will, his remains were placed in the crypt under the great organ in St Florian. Thousands attended the procession to the Westbahnhof, among them Brahms, himself extremely ill, with whom something of a reconciliation had been effected after years of rivalry. At the entombment ceremony the organist Josef Gruber improvised on themes from *Parsifal*.

5. PERSONALITY. After Bruckner died the large number of obituaries reflected, not surprisingly, the polemics of late 19th-century Vienna with an extraordinary range of assessments of his personality and accomplishment. Admirers described him as an unpretentious, modest man and a 'daring innovator who shied away from no enterprise'. Detractors recognized his originality, yet found nothing of value in the work of a modest Viennese church musician 'who lived a solitary dreamlike existence



4. Anton Bruckner, 1894

without ambition' and who had been dragged into the limelight by an 'excessive Wagnerian cult'. To the outside world, both his and ours, Bruckner was an enigma; many of his actions were confusing and even contradictory. He was a solitary person more at home in rural Upper Austria than in the urban environments of Linz and Vienna. His provincial manners and dress were a source of bewilderment and amusement to his Viennese colleagues, and he often found himself the subject of caricatures and humorous anecdotes testifying to his lack of polish. The incident at St Anna's was a more serious manifestation of his awkward behaviour. His Roman Catholic faith was an important source of consolation and no doubt added to the attraction of the monasteries of St Florian, Kremsmünster and Klosterneuburg, which he visited more often as he grew older.

His repeated thoughts of marriage, even relatively late in life, reflect his disquiet at being alone. His few close friendships, as with Rudolf Weinwurm whom he met in 1856, were sincere and lasting, although interrupted by career moves from one locale to another. Contemporary reports from his early days in the Upper Austrian schoolroom describe him as a compassionate and well-organized teacher. There is no question about the admiration of his Viennese students, many of whom went on to have distinguished careers of their own. Their continued loyalty in the face of his, to their minds, often difficult and contrary behaviour over the texts they were publishing, is poignant evidence of his charisma and abilities as a teacher.

That Bruckner's mental stability was suspect on at least one occasion is verified by his period of confinement in the sanatorium at Bad Kreuzen in 1867. Throughout his life ample confidence in his musical abilities was counterbalanced by a nervous, introverted and often obsequious disposition. Perhaps his strongest endorsement of his own creative accomplishment was the will that he signed on 10 November 1893 bequeathing the autograph manuscripts of his most important compositions to the imperial library. Up to that time he had pursued his career with a professional caution which often demonstrated his insecurity. The ambivalence with which he approached the moves to both Linz and Vienna typifies a lifelong behavioural pattern.

His propensity for revising his own scores and his willingness to allow others to influence their content have also been interpreted as illustrative of his indecision and lack of confidence. It must be said that, however negative were the events to which he may have been reacting, his revisions demonstrate an inner logic and musicality which only a great composer could apply. Although he was often more than willing to accept the musical suggestions of others, to the best of our knowledge he never did so without careful scrutiny. He corrected and adjusted his students' arrangements of the Third and Fourth symphonies, for example, with a parental solicitude which they found pedantic. Sometimes another's contribution, such as Nikisch's famous cymbal crash in the Adagio of the Seventh Symphony, became part of his own vocabulary, as at the rehearsal letter 'U' in the slow movement of the first version of the Eighth.

Throughout his life Bruckner was preoccupied with financial security and the social stature which a doctorate or professorship would convey. His constant expressions of consternation over his financial position exceeded reasonable anxiety and, especially towards the end of his career, were not justified by his circumstances; he was not poor. Financial concerns pushed him to the limits of his physical and mental endurance: he held three positions simultaneously in Vienna and taught an untold number of private students. In many ways he was remarkably skilful at managing his career; twice, for example, he was able to persuade his former employers (the prior Mayer and Bishop Rudigier) to hold a position for him while he tried out a new one. As a public figure in Vienna Bruckner was able to accomplish a difficult balance between the roles of devoted imperial employee (textbook representative of the status quo) and avant-garde Wagnerian composer (resident symbol of a new world order). Many of the Wagnerian fundamentalists from whom he received the critical acclaim he desperately craved participated in a reactionary, pro-German, often anti-Semitic political fringe which was an embarrassment to the palace. The extent to which he actually supported their politics is not clear; so far as is known he never commented publicly on the issues beyond the selection of a number of patriotic German texts for his settings for male chorus, and his letters are remarkably non-committal. The frequently expressed view that he had no political awareness or that he did not know what was happening cannot be substantiated.

Bruckner left few clues as to his private thoughts and motivations. His surviving correspondence is not large by 19th-century standards and most of the letters are either terse and businesslike or replete with obeisant, not always diplomatic, gestures towards people of influence. They seldom offer a point of view on any subject other than to

lament his financial circumstances and complain about the lack of appreciation he sensed in those around him, or to express his gratitude to those who helped him. There is no question but that Bruckner was deeply hurt by the setbacks of the 1870s and the criticism of Hanslick, although at times one wonders, particularly with regard to Linz, where his situation was relatively secure and free of controversy, if he did not 'protest too much'.

6. Publication and reception history. Assessing the relative merits of Bruckner's various versions and searching for their raison d'être was a concern of Bruckner performers and scholars for most of the 20th century. The problem is twofold. He revised a number of his compositions, sometimes more than once, so that many are preserved in two or more manuscript versions. The masses and symphonies also appeared in printed scores, many of which differ yet again from any surviving manuscript. The precise nature of the involvement of the Schalk brothers, Ferdinand Löwe, Cyrill Hynais and Max von Oberleithner – all former pupils upon whom Bruckner relied for editorial assistance – in the publication of these scores is one of the thorniest source-critical problems of the 19th century. Controversy over the validity of 'first editions' over 'manuscript' versions lay at the heart of the Bruckner 'Streit' from the late 1920s to the 1940s and continues to haunt the composer's legacy. The issue has been complicated by the loss of most of the engravers' copies for Bruckner's first editions.

The two collected works editions – the first published from 1930 to 1953 and left incomplete by Robert Haas and Alfred Orel, the second begun in 1951 by Leopold Nowak – are based primarily on the manuscripts, although each addresses the question of versions with different strategies. In his editions of the Second, Seventh and Eighth symphonies, Robert Haas spliced together different manuscript versions to produce an ideal reading. His term 'Originalfassung' or 'original version' is misleading because his scores sometimes have little to do with the actual first versions by Bruckner. Haas's score of the Eighth Symphony, for example, mainly follows manuscripts of the 1890 revision. He used 'Originalfassung' to distinguish his 'manuscript' version from the first edition of 1892. Nowak criticized Haas's ideal readings as ahistorical and published editions based on distinct manuscript versions which Bruckner made at different points in his career. Nowak identified, for example, three such versions of the Third Symphony.

For both Haas and Nowak, establishing the unauthenticity of the early prints became almost an editorial first principle. In some cases it was an easy position to take: the first editions of the Sixth and Ninth symphonies had appeared in altered scores in 1899 and 1903 respectively, years after the composer's death. Scores published while Bruckner was alive were harder to discredit. A series of arguments, sometimes tenuous, were brought to bear to the effect that the composer, in some instances, had not known what was happening and, in others, had disavowed the work of his editors. The crowning piece of evidence was the instruction in Bruckner's will, that whatever had happened during his lifetime, he wanted the 'original' autograph manuscript versions he had left to the library to be printed after his death.

Alfred Orel, among others, and even Haas and Nowak came to realize that ignoring all the first prints was not prudent. After the 1884–5 successes of the Seventh Symphony, Bruckner hoped that extensive publication would cement his reputation and bring financial rewards. With his consent, the Schalk brothers and Löwe made reorchestrated and abbreviated arrangements of the Third and Fourth symphonies for publication, hoping perhaps to couch Bruckner's ideas in terms more accessible to the public. They admired him as a highly gifted symphonist on paper, but whose music was marred by simplistic orchestration, too much influenced by organ registration and not sensitive enough to the performing problems of a large ensemble. Although the extent to which Bruckner participated in making these arrangements at the outset is not clear, there is no questioning that, in the case of these two symphonies, he was well aware that they had been done and corrected them extensively. The engraver's copy for the 1890 edition of the Third Symphony (*A-Wn* Mus.6081) is full of Bruckner's emendations, and a photograph of the lost engraver's copy, similarly corrected, for Albert Gutmann's 1889 edition of the Fourth survives in the Vienna Stadtbibliothek. These readings must be regarded as Bruckner's last versions; accordingly, Nowak included the 1890 edition of the Third in his collected works and Haas, in 1944, after Orel had called attention to the existence of an engraver's copy of the Fourth, admitted that its reading should also be included in the complete edition. However, because the engraver's manuscript has since disappeared, this version has yet to be included in the collected works.

It has already been observed that the collaboration initiated with the students in 1887 was successful from the point of view of getting Bruckner's works into print. There is evidence, primarily in the correspondence of the Schalk brothers, that Bruckner's pupils began to grow impatient with the composer's 'tedious' corrections to their arrangements and began to exclude him from the publication process. Even the first prints of both the Third and the Fourth symphonies contain unauthorized alterations inserted after Bruckner had placed his imprimatur on the engravers' manuscripts. These alterations were removed from Nowak's edition of the last version of the Third Symphony. Towards the end of his life the students conspired to bypass Bruckner entirely. Perhaps the most striking case of Bruckner's loss of control over the publication process involved the Doblinger edition (1896) of the Fifth Symphony. The Schalks' letters provide incontrovertible evidence that they deceived the composer into believing it was the autograph version of the score which Franz Schalk conducted in 1895 and which they supplied to the engraver for the edition. The masses in E minor and F minor as well as the Eighth Symphony also went to the printer without Bruckner's supervision. Given the overwhelming evidence of unauthorized tampering with printed scores which appeared during the 1890s, for most of Bruckner's compositions, today the autograph manuscripts he gave to the library must be the measure by which issues of authenticity are judged.

The history of the first collected edition was marred by its association with the Nazi movement which endorsed it. Bruckner was one of Hitler's favourite composers; the correspondences between the careers of the two native sons of Upper Austria who had triumphed over the Viennese bourgeoisie were obvious. Bruckner's well-documented admiration for Wagner and his known association with ultra-nationalist predecessors of the Nazi party certainly contributed to his value in the cultural

propaganda of the Third Reich. As the 1930s progressed, justification for the new Bruckner scores came to resonate more and more with the racial theories of National Socialism: the first editions had been 'contaminated' by 'foreign' influences which had to be 'purged' in a 'purifying' process to reveal the true German genius which was Bruckner. Despite these underlying ideological biases, Haas's fundamental position regarding most of the first editions continues to be valid.

After World War II, public sentiment demanded the expurgation of Nazi influences. The Bruckner who emerged was something of an Austrian mystic, a genius and a simple soul who was, at times, psychologically unstable. Although the association of his music with the Third Reich militated against its acceptance in many parts of the world, by the 1970s it had found a home in the programmes of most major orchestras and choral societies. Scholarly interest followed slowly and was confined largely to Austria and Germany for most of the century. With international conferences in the USA (New London, Connecticut) in 1994 and England (Manchester) in 1996 the situation has begun to change in the English-speaking world.

7. Versions of the symphonies. Bruckner's symphonies can be divided into three groups. To the first may be assigned the two early symphonies from the Linz years: the 'Study' Symphony, sometimes referred to as no.00 (1863), and Symphony no.1 (1865–6). The second group includes the five symphonies composed after Bruckner's move to Vienna in 1868: the 'Nullified' or 'Nullte' Symphony in D minor (1869) and Symphonies nos.2–5 (1871–6). Completion of the contrapuntal Fifth Symphony, which testified to Bruckner's consummate mastery of all the technical aspects of composition, marked a watershed in his creativity. From 1876 to 1879 he paused to rework his music; there was a hiatus in the composition of symphonies while he revised nos.2–4. Then he composed the String Quintet (1878–9) and between 1879 and 1887 completed in unbroken succession the next three symphonies in the final group (no.6, no.7 and the first version of no.8) and began the Ninth.

It is noteworthy that Bruckner had already embarked upon an overhaul of the Fourth Symphony before Hermann Levi's rejection of the first version of the Eighth in 1887; therefore, the significance of the Levi episode for the later revisions remains controversial. Another sequence of revisions, of the First, Third, Fourth and Eighth symphonies, in the late 1880s and early 1890s slowed down composition of the Ninth so that its finale was unfinished at Bruckner's death. Symphonies nos.2–4 underwent considerable revision, resulting in multiple versions; by contrast, nos.5–7 were comparatively little revised and exist in only one version. There are two distinct versions of the Eighth (1887 and 1890) but only one of the Ninth. It is notable that in the last three symphonies (1883–96) the orchestra is enlarged to include Wagner tubas and in the last two the scherzo is placed before the slow movement (as in Beethoven's Ninth).

It is important to bear in mind that international success and recognition came late in Bruckner's life. Until the 1880s the symphonies were mostly unperformed and unpublished. The extent to which they remained unknown in the 19th century is revealed by the lack of performances (especially of the first versions): the 'Nullte', the Sixth (not given complete until 1899), the Ninth and the first versions of the Third, Fourth and Eighth symphonies were never played during the composer's lifetime. Also, Bruckner never heard the Fifth Symphony, except in a two-piano arrangement. The second performance of the Seventh Symphony (Munich, 10 March 1885), conducted by Levi, was one of Bruckner's first unequivocal triumphs and important for the wider dissemination of his music. The *Berliner Tageblatt* critic summed up the general reception when he wrote (10 August 1885) that Bruckner 'beguiled us all so that when the last chord of his creation died away, we asked with amazement: how is it possible that you remained unknown to us for so long?'

The two versions of the First Symphony elegantly straddle Bruckner's symphonic output. The first ('Linz') version was composed in 1865–6 (edited by Robert Haas in 1935 and by Leopold Nowak in 1953) and reworked and reorchestrated in 1890–91, during Bruckner's last creative period, to celebrate the granting of the honorary doctorate by the University of Vienna in 1891. It is notable that Bruckner confined his revisions to reworking the texture and orchestration in accordance with his own ideas concerning consecutives (see §8 below). The first printed edition (supervised by Cyrill Hynais) was published during Bruckner's lifetime (1893), but the *Stichvorlage* (engraver's copy) has disappeared and it is impossible to verify which of its variants from the 'Vienna' manuscript (*A-Wn* Mus.19473) originate directly from the composer.

The Second Symphony exists in at least three versions. The first was completed in 1872 and Bruckner revised it in 1873, 1876, 1877 and 1892. The editions of 1938 (Haas) and 1965 (Nowak), which purportedly presented the 1877 version, actually conflated elements of the earlier and later versions. The first edition, published by Doblinger in 1892, used the copyist's manuscript (*A-Wn* Mus.6035, one of the copy scores owned by Bruckner) as a *Stichvorlage*.

One of the many remarkable features of the Second Symphony is the extensive use of rests between main formal sections, for which the work was nicknamed (not entirely in a friendly manner) the 'Symphony of Rests' (*Pausensymphonie*). Using Bruckner's metrical grids (see §8 below), research has shown that the cuts and 'tightening', particularly of the rests in the later versions, were made by Bruckner (not by the conductor, Herbeck) to make the music fit the grid. The main cuts indicated by Bruckner in 1877, preserved in the first edition, concern the approach to the final cadence and the coda in the finale. Bruckner cut the citation of the Kyrie of the Mass in F minor in bars 540–62, probably because he felt it was redundant after the citation in bars 200–19. The original coda twice completes a cycle through related material; Bruckner eliminated the first cycle as redundant.

There are three distinct versions of the Third Symphony. Bruckner completed the first version in 1873 (ed. Nowak, 1977). The second version exists in no less than three phases. In 1876 Bruckner revised the symphony rhythmically and reworked the Adagio (ed. Nowak, 1980). Between May 1876 and 25 April 1877 Bruckner made substantial revisions to the entire symphony. He further revised the Adagio in October 1877, and in January 1878 added two bars to the first movement and modified the Scherzo, including the addition of a new coda. In 1948 the autograph score of the first three movements of the 1876–8 version (including the October 1877 Adagio),

which Bruckner had given to Mahler, was acquired by the Österreichische Nationalbibliothek. In 1981 the 1878 score was published by Nowak, who incorrectly identified it as the 1877 version. In 1950 Fritz Oeser's new edition of the first print was published as the 'Second Version of 1878'. This also is misleading because the first print was not published by Theodor Rättig until 1879. It contained the third and last stage of the second version of the symphony. Perhaps the most important difference between the Mahler manuscript and the printed edition are the cuts indicated (with 'Vi-de' signs) in the recapitulation of the finale at bars 379–432, eliminating the first theme group, and bars 465–514, removing the second part of the second group and the first part of the third. Another cut, in the development (bars 283–96), was indicated by Bruckner in his copy of the first print. These cuts, already suggested by Bruckner in 1879, were later incorporated into the third version (1887–9), which served as the basis for the first printed edition (1890; the 1889 *Stichvorlage* was edited by Nowak and published in 1959). For this last revision, Bruckner used a score of the finale prepared by Franz Schalk. It is interesting that he rejected, early in the revision process, the single passage where Schalk had introduced a substantial recomposition of his own. Perhaps at Bruckner's request, Schalk tried to abbreviate the final appearance of the principal theme in the third group (Nowak, 1959, bars 393–441); but Bruckner was clearly unhappy with Schalk's rather tame and incoherent 27-bar version of this crucial climax, and on 15 March 1890 sketched his own 44-bar reading of the climax, which became the final version.

The Fourth Symphony, like the Third, exists in three distinct versions. The first was completed in November 1874 (ed. Nowak, 1974). In 1878, Bruckner 'tightened up' the first two movements, revised the finale (now entitled 'Volksfest') and replaced the original scherzo with a new movement designated 'Jagd-Scherzo' (ed. Haas, 1936, Nowak, 1953 and 1981). In 1880 Bruckner substantially recomposed the finale (ed. Haas, 1936 and 1944, Nowak, 1953). The 'second' version, comprising the first three movements of 1878 and the finale of 1880, was given its first performance by the Vienna PO, conducted by Hans Richter, on 20 February 1881. After this performance, Bruckner unsuccessfully attempted to get the symphony published. In undertaking the third and final revision, Bruckner was assisted by Ferdinand Löwe and probably by the Schalk brothers. The new score – which may have contained further unauthorized revisions by the pupils – was eventually published by Gutmann in September 1889. Of the changes between the second and third versions, those concerning the structure of the scherzo and the finale, and the orchestration, are the most significant. In the finale, the recapitulation of the first group was removed, necessitating a new transition from the development to the reprise of the second group. That Bruckner sanctioned this large cut is revealed by his metrical numbers at the affected place in the *Stichvorlage*. The third version was first performed on 22 January 1888 (again with Richter). Based on his experience of this performance and in accordance with his ideas concerning consecutive octaves, extensive revisions to the pupils' reorchestration were made by Bruckner in February 1888. It is interesting that shortly afterwards, in March, Bruckner was already revising the *Stichvorlage* of Schalk's arrangement of the finale of the Third Symphony. A larger picture emerges: in 1887–8, Bruckner extensively 'regulated' (his word) the pupils' reorchestrations of the third versions of the Third and Fourth symphonies.

The Fifth Symphony exists in essentially one version which is authentic (ed. Haas, 1936, and Nowak, 1951). Bruckner's manuscript (*A-Wn* Mus.19477) contains both the first version (completed in 1876) and a slightly later revision (completed in 1878). Franz Schalk made an arrangement (1892–3), which formed the basis for the first printed edition (1896). Since Schalk's *Stichvorlage* is lost, there is no way of knowing whether Bruckner saw the Schalk manuscript and corrected it. It is likely that the kind of collaboration with Schalk that had taken place with the arrangements of the Third and Fourth symphonies did not occur in 1892–3 because by that time Bruckner had become suspicious of his collaborators. The letters between Franz and Josef Schalk reveal that from 1892 they conspired to publish and perform Franz's arrangement while convincing Bruckner that it was his own version which was being reproduced.

The Sixth Symphony exists in only one authentic version (ed. Haas, 1935, and Nowak, 1951). It appears that Bruckner wanted the original manuscript to serve as the basis for the edition since he lent it to the publisher Eberle. An annotation on the wrapper in the hand of Cyrill Hynais – 'Original [manuscript]. Returned into my hands after typesetting.' – is signed by Bruckner and witnessed by Hynais. It seems that the manuscript had been sent to the printer under Hynais's supervision and returned safely to the composer. Since Bruckner's signature is shaky, presumably from illness and old age, one suspects that these events date from the last few years of his life, perhaps even from early 1896. But in spite of its trip to the typesetter, the Sixth Symphony was not published until 1899, in an arrangement by Hynais. Hynais's *Stichvorlage* for the edition surfaced during the 1940s before disappearing again; Alfred Orel, who had the opportunity to study it, reported that Bruckner's handwriting did not appear anywhere in the manuscript. This suggests that Hynais made his arrangement without any involvement by Bruckner, probably after the composer's death; it is therefore unauthentic.

The Seventh Symphony probably existed in three distinct versions. The original version dates from 1881–3. A second version resulted from changes apparently made in preparation for the first performance, conducted by Arthur Nikisch on 30 December 1884. In a letter written shortly before the première, Nikisch told Bruckner that 'in certain places you will have to change the instrumentation, because it is written impractically and does not sound good' (21 December 1884). The third version resulted from revisions made in January 1885. They were suggested by Josef Schalk and Löwe, who went through the score with Bruckner and discussed further improvements to the instrumentation. However, since these seem to have been relatively minor changes, and no cuts were involved, the revisions were entered directly into the manuscript with paste-overs and erasures rather than into a copy score. The autograph (*A-Wn* Mus.19479), incorporating the changes, then served as the *Stichvorlage* for the printed edition, published by Gutmann in December 1885 (this is the only case where a Bruckner autograph was used as the *Stichvorlage* for the first edition). Haas, in the first collected edition (1944), tried to restore the piece to its 'original' state, presumably to the reading

before the changes made for the first performance. Nowak, on the other hand (1954), incorporated the revisions suggested by Nikisch, Schalk and Löwe as sanctioned by Bruckner. Since the tempo indications were probably Bruckner's (conveyed to Nikisch in preparation for the première), Nowak included them in parentheses.
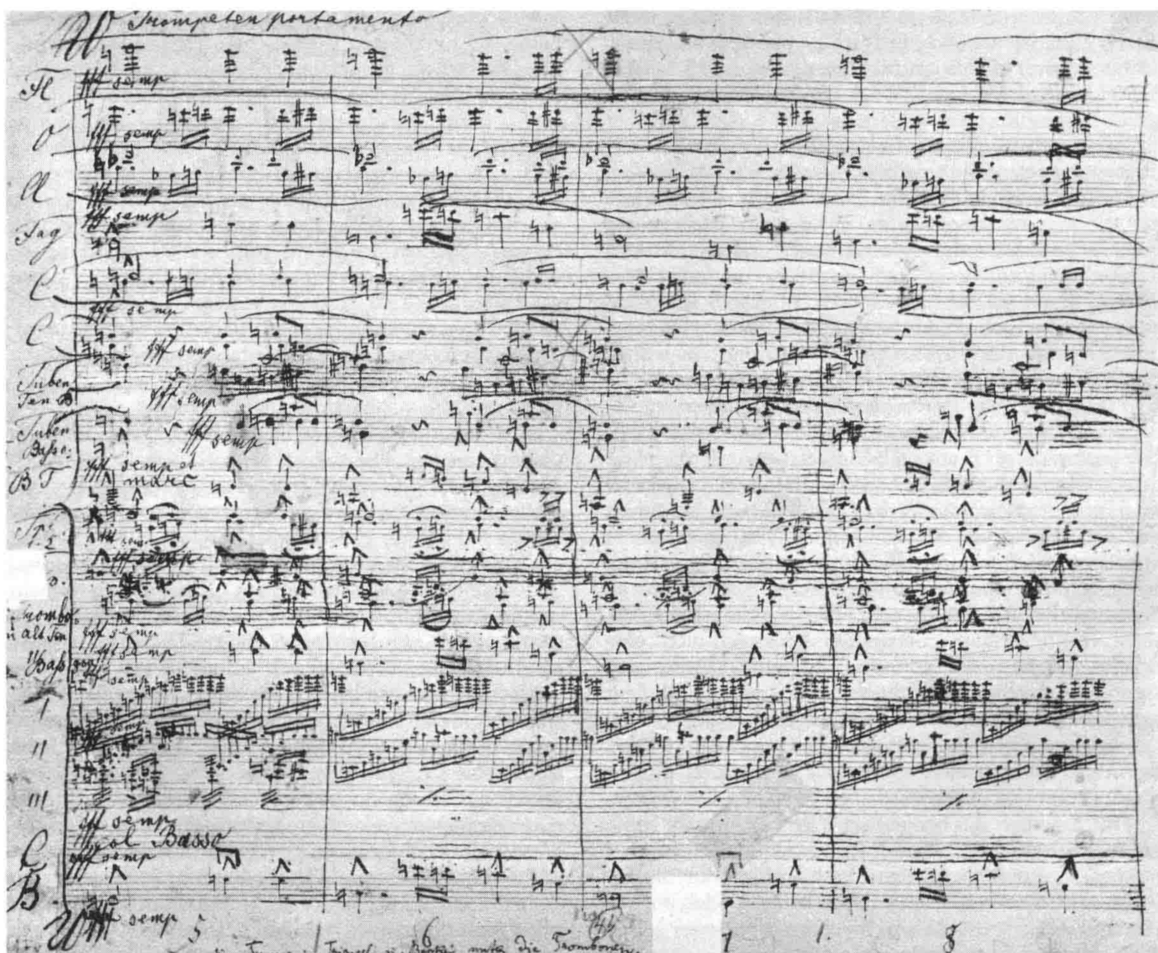
There are two authentic manuscript versions of the Eighth Symphony: the first from 1887 (ed. Nowak, 1972) and the second from 1890 (Nowak, 1955). The first printed edition (1892), based on Bruckner's 1890 version, was supervised by Max von Oberleithner working in consultation with Josef Schalk. The *Stichvorlage* for the first print is lost; it is therefore impossible to ascertain whether the variants between Bruckner's 1890 score and the first edition were authorized by him. Probably they were not, since by that time the Schalk brothers and Oberleithner had already distanced Bruckner from the publication process.

Like his edition of the Second Symphony (1938), Haas's version of the Eighth (1939) conflates two versions. For the most part, he followed the second (1890) score, but he restored passages from the first version where he felt that Josef Schalk had given Bruckner poor advice and the 1887 reading better reflected the composer's original intentions. Although Haas's method of splicing disparate sources now seems untenable, Deryck Cooke (G1969, pp.480–82) supported Haas's restorations and criticized Nowak for following Bruckner's 1890 treatment of the 'Gesangsgruppe' (see §9 below) in the exposition and recapitulation. Cooke was troubled because the 1890 version includes a reminiscence of the Seventh Symphony in the exposition (Nowak, 1955, bars 85–98) but not in the recapitulation (bars 563–6). In the course of preparing the first edition, Josef Schalk asked Oberleithner to make a cut in the exposition so that the citation would be eliminated in both places. According to Cooke,

> in making the cut in the exposition [Schalk] did show that he cared about the 'balance of motives', whereas Nowak, by leaving out what Bruckner and Schalk had cut in the recapitulation and keeping in what Schalk had cut of his own accord in the exposition [in the first edition], achieved only a piece of musicological pedantry which makes no structural sense at all.

But Nowak was fully justified in following Bruckner's 1890 cut: in 1877 Bruckner had made a similar cut in the finale of the Second Symphony, when he kept the first citation of the Kyrie, in the exposition, but removed the second (presumably redundant) from the recapitulation.

The Ninth Symphony, like the Fifth and Sixth, has been published in only one authentic version (ed. Orel, 1934, and Nowak, 1951). The first edition (1903), based on an



5. Autograph MS of part of the second movement (bars 177–80) of Bruckner's Symphony no.7, first performed in Leipzig, 30 December 1884 (A-Wn Mus.19479); it is disputed whether or not the instruction to the timpani, triangle and cymbals to play at the climax is in Bruckner's hand

arrangement by Löwe, was probably not sanctioned by Bruckner. In addition to making cuts and reorchestrating the work, Löwe toned down the dissonance of the original. For example, at the climax of the Adagio (bars 205–6), Bruckner's score presents a seven-note dominant 13th chord of C♯ minor (G♯–B♯–D♯–F♯–A–C♯–E); Löwe apparently found it too harsh and in his version eliminated the dissonant 11th and 13th (C♯–E).

To what extent did Bruckner complete the finale of the Ninth Symphony? The answer to this question is much more problematic than in the case of Mahler's Tenth Symphony. Mahler drafted almost all of his last symphony in one continuous short score which could be orchestrated by others. Bruckner, on the other hand, especially in his late period, tended to work in a more piecemeal way, sometimes drafting sections of music directly into full score several times before continuing with composition. Marianna Sonntag has observed (H(iii) 1987) that, in composing the first movement of the Ninth Symphony,

> in general, [Bruckner] evidently did not establish an over-all structure for the piece, at least not on paper, but composed one section at a time, systematically completing one before moving on to the subsequent passage.

Dr Heller, Bruckner's physician during his last years, reported a similar kind of sectional approach:

> then [Bruckner] sat at the piano and played for me with trembling hands, but correctly and energetically, parts [of the Ninth Symphony's Finale] . . . Although he was really weak, I often begged him to write down the symphony in its main ideas, but he was not to be moved. Page by page, he composed the whole instrumental realization.

The sketches for the last motet, *Vexilla Regis* (1892), show a similar process of drafting the piece phrase by phrase.

Research has suggested that in spite of this sectional approach Bruckner had progressed considerably further with the composition of the finale than Orel, in the early 1930s, recognized; indeed, it has been shown that the incompletely preserved sources contain a rough draft for the whole movement – though with unfortunate lacunae – to the end of the coda. Bruckner began composing the finale in May 1895 and, although gradually becoming weaker, he continued to work on it from January to May 1896. In drafts dated 19 and 23 May 1896, he set down the main outlines of the final cadence and then began to revise the movement's earlier sections. An article that appeared in the *Steyrer Zeitung* (10 May 1896) reported that he 'has already completely sketched [*vollständig skizziert*] the final movement of his Ninth Symphony but, as he himself told [his friend, the choral conductor from Steyr,] Mr. Bayer, no longer believes that he will be able to work it out completely'. There are gaps in the draft because of lost pages and the sketch itself is 'not completely worked out' (as Bayer stated).

During the last three years of his life, distracted by illness and preoccupied with new projects, Bruckner realized that he had lost control of the publication of his music. As a consequence, he became increasingly suspicious of the Schalk brothers and Löwe, and concerned – with good reason – that the published versions did not represent his final intentions. The making of his will (10 November 1893), in which he declared his intention to lend the original manuscripts ('die Originalmanuskripte') of his most important works to the imperial library and asked that they serve as the basis for publications by the firm of Eberle, may be taken as an indication of his lack of confidence in the published scores. Are we to assume from the stipulations in the will that in 1893 Bruckner reconsidered the 1889 version of the Fourth Symphony? Did he want the 'original manuscript' of the 1878–80 version (*A-Wn* Mus.19476), which he lent to the library, to be the definitive reading? Without more evidence, the question must remain.

To summarize: the versions of the symphonies which Bruckner regarded as definitive at the time of his death are preserved in a combination of autographs and copy scores. When Bruckner accepted the suggestions of others, he made them his own. His extensive involvement in the pre-publication revisions of the Third, Fourth and Seventh symphonies – his 'regulation' of their orchestration – suggests that the readings preserved in the *Stichvorlagen* when they left Bruckner's possession are his final readings. The last authentic versions of the symphonies are as follows:

No.1: *A-Wn* Mus.19473, autograph of the 'Vienna' version completed in 1891 (ed. Nowak, 1980).
No.2: *A-Wn* Mus.6015, copy score of the 1877 version.
No.3: *A-Wn* Mus.6081, copy score of the version completed in 1889 (ed. Nowak, 1959).
No.4: *A-Wst* M.H.9098/c, photograph of the 1889 copy score; or, because of Bruckner's instructions in his will, the 1878–80 autograph *A-Wn* Mus.19476.
No.5: *A-Wn* Mus.19477, autograph of the version completed in 1878 (ed. Nowak, 1951).
No.6: *A-Wn* Mus.19478, autograph, completed in 1881 (ed. Nowak, 1951).
No.7: *A-Wn* Mus.19479, autograph, including the changes made for the 1885 publication (ed. Nowak, 1954).
No.8: *A-Wn* Mus.19480, autograph of the version completed in 1890 (ed. Nowak, 1955).
No.9: *A-Wn* Mus.19481, autograph of movements 1–3 and draft of finale, 1896 (ed. Nowak, 1951, excluding finale); finale reconstructed by J.A. Phillips (Vienna, 1994).

8. Metrical and part-writing theories, composition and revision processes. Bruckner is one of the few front-rank composers to have adopted an analyst's perspective vis-à-vis his own and other composers' music. Although the literature has focussed on his 'obscurantist' side – his religiosity and mysticism – there was a profoundly rational and analytical aspect to his thinking, intimately connected with his composition and revision processes. From 1875, when he initiated his campaign to make music theory a university subject and undertook the first thorough overhaul of his symphonies and masses, Bruckner became increasingly concerned with demonstrating the 'scientific' aspects of harmony, part-writing and metre, and with testing or 'regulating' (his term) the correctness of his own and other composers' music from a theoretical perspective. From about 1876 or 1877, with regard to pitch, Bruckner became interested in the problem of doubling; namely, when does momentary doubling constitute parallel octaves? About the same time, he began to use the 'metrical grid', which systematically analyses the phrase structure of a whole piece, and he continued to employ it to the end of his career, while both composing and revising his music.

One can distinguish two different types of metrical analysis: the first concerns the composition's large-scale durational proportions, while the second tracks the lengths of phrases and the emphases of given bars within phrases. The sketches for the Mass in F minor, from 1867–8, bear witness to the first type of durational analysis; these comparatively early sources reveal Bruckner

counting the number of bars in large sections of music (fig.6). Many later manuscripts contain the so-called metrical numbers, which represent the number of bars in phrases. By 1872, Bruckner was already employing the numbers in a few places while composing. These early analyses tend to be mechanical and even at odds with the music, but by 1876 his use of the grid had become systematic. By the time of his first revision period he had become deeply concerned with rhythmic problems and with achieving an absolutely accurate conception of the rhythmic structure of his works.

From about 1888 Bruckner was prepared to go to great lengths in the pursuit of 'correct' part-writing in an orchestral context; indeed, in order to ensure that his orchestrations met his stringent test for correctness, he was willing to delay still all-too-rare orchestral performances and to pay for expensive recopying of parts. After the first performance of the new arrangement of the Fourth Symphony on 22 January 1888, Bruckner's dissatisfaction with consecutives prompted him to revise the orchestration immediately (in February). As the score was 'regulated' and the unwanted consecutives were eliminated, Bruckner carefully kept note of the revisions in his pocket calendar. The issue of proper part-writing had become so important to him that, in preparation for the next performance (conducted by Levi), he paid for the recopying of the parts. Two years later, for the same reason, he took back the score of his First Symphony from Richter and the Vienna PO; its revival was delayed for a year to allow Bruckner to correct the part-writing. In the 'Vienna' version (1891) Bruckner dispensed with the services of his students and regulated the part-writing with the utmost care himself.

Some scholars have awarded the Schalk brothers and Löwe the title of 'collaborators', arguing that Bruckner asked them to help him reorchestrate the Third and Fourth symphonies because he lacked their practical experience. Without denigrating their musicianship (which was, by all accounts, formidable), it is unlikely that Bruckner considered them his superiors in the art of orchestration; on the contrary, in seeking their help with the revision of the Third and Fourth symphonies, he allowed them to assist in the preparation of the score and then carefully revised what they had done in light of his own theories of correct orchestral part-writing. Until Bruckner's theoretical concern with the issue of consecutives is fully understood it will not be possible to explain the rationale for his revisions of his assistants' reorchestrations of the Third and Fourth symphonies and his dissatisfaction with their work, so that he subsequently attempted to prevent any other unauthorized revisions. Furthermore, an understanding of the significance of Bruckner's concern with consecutive octaves will illuminate his late orchestral style and extensive use of part-writing diagrams in the post-1890 manuscripts.

6. Autograph score, with revisions from 1881, of the Credo from Bruckner's Mass in F minor (A-Wn Mus.19479)

9. FORM, LARGE-SCALE HARMONY AND THE REVISIONS. Bruckner's pupil Carl Hrubý recounted important comments regarding his teacher's formal-harmonic innovations and their relationship to the Viennese tradition. After a performance of Beethoven's 'Eroica', a symphony which Bruckner revered and had studied closely (especially its metrical and orchestral part-writing aspects), Hrubý recalled:

> After he had spent a while sunk in thought, his gaze as it were turned inwards, he suddenly broke the silence: 'I think, if Beethoven were still alive today, and I went to him, showed him my Seventh Symphony and said to him, "Don't you think, Herr von Beethoven, that the Seventh isn't as bad as certain people make it out to be – those people who make an example of it and portray me as an idiot – " then, maybe, Beethoven might take me by the hand and say, "My dear Bruckner, don't bother yourself about it. It was no better for me, and the same gentlemen who use me as a stick to beat you with still don't really understand my last quartets, however much they may pretend to"'.

After apologizing to Beethoven's shade for 'going beyond' him in terms of form, Bruckner asserted that he had 'always said that a true artist can work out his own form and then stick to it'. These comments not only document Bruckner's assimilation of the formal innovations of late Beethoven, they also reveal that he consciously 'went beyond' them.

After completing harmony and counterpoint studies with Simon Sechter, Bruckner nevertheless felt that his grounding in practical compositional matters remained incomplete; he had acquired from Sechter a solid technique, but he turned to the conductor and cellist Otto Kitzler for instruction in form and orchestration. With Kitzler, the investigation of sonata form began logically with short first groups and proceeded to first groups with bridge sections, lyrical second groups (*Gesangsgruppen*) and short closing sections. It is noteworthy that Bruckner considered sonata form to comprise essentially two (rather than three) large spatial units, whereby the exposition is one element and the development and recapitulation together form the other. He retained this way of thinking until the end of his career, still referring to the development and recapitulation in the first and last movements of his Ninth Symphony as the second part ('2. Abtheilung'). Bruckner repeated the exposition in the first movement of the String Quartet and in the 'Study' Symphony. But, interestingly, as early as the First Symphony (begun in 1865), Bruckner abandoned the repeated exposition and did not employ it again in his later symphonies.

The ideal of the Classical sonata in practice (in the works of Haydn, Mozart and Beethoven) had been dynamism: the music evolved both tonally and motivically to create the effect of goal-orientated forward motion. This dynamism was created both by harmonic motion and logical motivic transformation. But in the later 19th century, sonata form became increasingly segmented or sectionalized into comparatively stable and self-contained thematic-harmonic units. (Perhaps this tendency towards sectionalism combined with sometimes awkward harmonic stasis resulted from the codification of sonata form by theorists in their mid-century *Formenlehre* treatises.) In the later versions of his symphonies, Bruckner sought to counteract such stasis by restoring the dynamic continuity that had characterized the Classical symphony. His revisions were focussed on improving transitional or linking passages to create greater synthesis and dynamism; more rarely they involved changing the primary thematic materials themselves. Comparing the 1874 and 1878 finales of the Fourth Symphony, for example, reveals that the main themes in their particular sequence and keys remained fixed, while the intermediary passages were substantially recomposed to increase continuity. The same process underlies the 1890 version of the Eighth Symphony: the main ideas were unchanged, but the transitional passages were tightened or cut.

Bruckner's imaginative unorthodoxy with regard to the key schemes of his sonata form was already apparent in the works composed for Kitzler and continued through to the late works. A typical strategy was to present the *Gesangsgruppe* in an unexpected key, which then fails to set up the 'redemptive' tonic at the parallel place in the recapitulation. For example, in the Third Symphony, in D minor, the second theme in the exposition of the finale is presented in the unexpected key of F♯ major (♯III/D minor, 1873 score, bars 65ff) instead of the conventional F major (III/D minor). Furthermore, when the *Gesangsgruppe* is restated in the recapitulation, it does not appear in the tonic but rather is transposed to the even more distant key of A♭ major (♭V/D minor, 1873 score, bars 537ff). In this version of sonata form, where the recapitulation fails to secure the tonic, the form's inability to achieve tonic closure sparks a crisis in the 'redemptive' symphonic narrative: the pilgrimage is endangered and promised redemption threatened. Only in the coda, which remains outside the sonata space proper, can the triumphant tonic be reasserted and, in terms of the narrative, bring about salvation: hence the considerable importance of the coda in a Bruckner symphony.

It is widely believed that Bruckner made large cuts in the later versions of his symphonies to conform to the contemporary Viennese taste for shorter works. Certainly he was sensitive to critics who, like Brahms, had condemned his works as 'symphonische Riesenschlange' ('giant symphonic serpents'). For example, in an attempt to obtain a performance of the first (1873) version of the Third Symphony, Bruckner even proposed splitting the work between two concerts (letter to the Vienna PO, 8 January 1875). However, it can be strongly argued that his cuts, which decisively affect the large-scale form, the harmony and the symphonic narrative, were made for more fundamental compositional, theoretical and aesthetic reasons.

Bruckner employed sonata form, expressively transformed, in the outer movements of all his symphonies except the 'Nullte', which has a finale in rondo form. In the final versions of the outer movements of the symphonies and the String Quintet, Bruckner's larger tonal-narrative strategy was to achieve 'redemption' in the coda of the finale by deferring the full force of the tonic until that point. Reversing the recapitulation – as in the finales of the String Quintet and the Seventh Symphony – can postpone the definitive return of the tonic associated with the primary theme group until the end of the movement. Similarly, cutting the recapitulation and eliminating the tonic reprise of the first group, or both the first and the second groups (as in the last versions of the finales of the Third and Fourth symphonies), is associated with postponing the definitive arrival on the tonic until the third group, or the coda.

Another aspect of Bruckner's formal innovations that upset the normative sonata paradigm is the 'breakthrough' technique. A striking example is provided by the first

movement of the First Symphony. Here the music appears to follow the three-group expositional pattern established by the first movement of the earlier 'Study' Symphony: in bars 94–100 Bruckner interpolated a completely new, unexpected melody in the trombones accompanied by filigree passage-work in the upper winds (evoking the chorale in *Tannhäuser* and betraying Wagnerian impulses). Playing through the score in 1865, Hans von Bülow remarked, 'This is dramatic!', to which Bruckner replied, 'Ah, that's just it!' The entire passage is ultimately revealed to be completely extraneous to the sonata form since it does not recur in the recapitulation; instead, Bruckner drew upon the breakthrough material for the music of the first section of the development. The concept of the breakthrough is intimately connected with the epiphanic-revelatory connotations of the chorale. A clear example of the interrelatedness of the breakthrough and the chorale is provided by the finale of the Fifth Symphony (1876), where the chorale theme 'breaks through' at the end of the exposition space (bars 175–200), inserting itself into the exposition's third group.

With regard to the inner movements of Bruckner's symphonies, the slow movements are often the most popular and considered the most accessible (the Adagio of the Seventh Symphony made Bruckner famous). In the two unnumbered symphonies and in nos.1–7 Bruckner placed the slow movement second (at one point, while composing the Second Symphony, he considered putting the Andante after the Scherzo, but rejected this idea); in the Eighth and Ninth, on the other hand, he followed the model of Beethoven's Ninth with the slow movement preceding the finale. The rondo schemes in Bruckner's slow movements are considerably more varied than one might expect. In the slow movements of the later symphonies rondo and sonata principles are synthesized; the manner in which Bruckner varied and embellished the returns was strongly influenced by the concept later described by Schoenberg (as 'developing variation'). The Adagio of the Ninth provides a characteristically Brucknerian variation of six-part rondo form in which the first and second subjects are recapitulated in reverse order. The fundamental compositional idea in this remarkable movement is the gradual 'liquidation' of the opening theme – which is characterized by an anguished leap of a minor 9th – as the music attains a state of peace and tranquillity. To comply with this larger strategy, Bruckner reversed the recapitulation of the first and second subjects, postponing the final return of the *A* section (at bar 207) and then truncating its recapitulation to eliminate the initial 9th.

If Bruckner's slow movements exhibit great formal variety, his scherzos display less significant variation in design. In the 'Study' Symphony and the First Symphony, Bruckner repeated both parts of the scherzo's 'two-section form'; but from the 'Nullte' onwards he abandoned the repetition. In that symphony he expanded the trio to achieve formal parity with the scherzo. Furthermore, from the Second Symphony onwards, he compensated for abandoning literal repeats in the scherzos and trios by expanding their content. Comparing the colossal, ultimately abandoned 1874 scherzo of the Fourth Symphony with its counterpart in the First Symphony reveals a fourfold increase in the number of bars. In the 1874 scherzo, Bruckner further inflated the scherzo's rounded binary form (*ABA′*) by subdividing both the *A* and *A′* components into small-scale *ABA′* forms. Similar ternary expansions occur in the scherzos of the Fifth and Seventh symphonies, and the scherzo of the second version (1878–80) of the Fourth Symphony.

The strategy of delaying the tonic epiphany, which was observed in the cut finales of the Third and Fourth symphonies, also underlies the scherzos of the Fourth (1874 version) and Sixth symphonies. Especially striking is the manner in which the tonic arrival is postponed until the end of both these scherzos; like the finale of the String Quintet, they are structured harmonically as large-scale perfect cadences. The same idea of withholding the definitive tonic arrival underlies the 1888 version of the 1878–80 'hunting' scherzo of the Fourth Symphony. In the first edition, the tonic at the end of the first statement dissolves into a quiet transition (bars 247–55), which leads into the trio. Then, uniquely in Bruckner's entire output, the whole scherzo is repeated with a *fortissimo* conclusion, thereby reserving the full force of the triumphant tonic for the end of the scherzo.

10. Vocal music. Bruckner's upbringing at St Florian ensured that his models for sacred music would include Austrian masses, beginning with Lotti, Assmayr and Mozart, and including Michael and Joseph Haydn. His first large-scale sacred choral works, the Requiem in D minor (1849) and the *Missa solemnis* (1854), reveal the strong influence of these Classical precedents. Later, Mendelssohn's influence can be detected in the cantata-like structure of a work such as Psalm cxlvi, composed in the mid-1850s. The setting of Psalm cxii (1863), which Bruckner wrote under Kitzler's tutelage, however, remains Classical – even neo-Baroque – in spirit and inspiration.

Bruckner's short works for the Liedertafel Frohsinn consist of songs on patriotic German texts and poems about nature, and drinking-songs, which were in vogue with the German male-chorus movement in the mid-19th century. They sometimes feature special effects such as humming and even yodelling, occasionally combined with some of Bruckner's most sophisticated and idiosyncratic harmonic gestures.

With the *Ave Maria* and *Afferentur regi*, both composed in 1861, Bruckner found his own distinctive style of vocal music. Later, in *Germanenzug* (1863–4), and especially the masses in D minor (1864) and F minor (1867–8), he succeeded in combining the neo-Baroque structural matrix of his earlier choral music with the freedom and expressiveness of Wagnerian chromatic harmony. Simultaneously, the D minor and F minor masses continue the tradition of the Viennese concerted mass; in style and scope they are the direct descendants of Mozart's Requiem and Beethoven's *Missa solemnis*.

While the great choral works of Bruckner's later period such as the *Te Deum* (1881–4), Psalm cl (1892) and *Helgoland* (1893) all extend the stylistic synthesis first achieved in the masses in D and F minor, the Mass in E minor and the later small-scale sacred choral works develop a neo-Palestrinian style enriched by chromatic harmony. In these masterpieces, Bruckner frequently exploited enharmonic transformation to represent redemption through faith. In *Christus factus est* (1884), for example, the pain of Christ's Crucifixion and Original Sin are associated with the 'fallen' D♭ (bars 14–19). Through Christ's sacrifice, the fallen D♭ is then raised, on the word 'Christ', by its emphatic enharmonic transformation into 'risen' (i.e. resurrected) C♯ (bars 38–40). With *Os justi*

(1879), Bruckner proved to the sceptical Ignaz Traumihler, choirmaster at St Florian, that he could compose a work in the best spirit of the Cecilian movement entirely in the Lydian mode. In spite of relinquishing all chromatic-harmonic metaphors, Bruckner was still able to do justice to the text: in this magnificent motet, the 'all-encompassing' laws of God are represented by the dramatic octave jumps in contrary motion in the outer voices in the opening bars (1–10) and by the marvellous suspension sequences (bars 10–16) that realize divine law expressed in musical terms.

Mozart's Requiem continued to fascinate Bruckner throughout his life and to serve as the yardstick against which he measured his own sacred music. Research has revealed that, in the process of revising the Mass in F minor in 1877, Bruckner referred directly to the Requiem for justification of his own composition procedures. An interesting feature of his method with regard to the large-scale choral works is that he generally wrote out the choral lines in their entirety before filling in the instrumentation. While, in later revisions, changes made to the accompaniment could be far-reaching, the vocal parts tended to remain – like a sacred cantus firmus – largely untouched. Thus, the choral part of the first version of the Mass in F minor (completed in 1868) remained the same while the figuration in the instrumental accompaniment was substantially reworked in later revisions (1877, 1881 and the 1890s). The structural priority of the vocal lines can be observed in the genesis of the later large-scale choral works such as the *Te Deum* and *Helgoland*.

Some writers have commented on the 'gothic' quality of Bruckner's music, both symphonic and choral. Perhaps this stylistic trait is most noticeable in the neo-gothic style – organum-like parallel octaves and 5ths – of the *Te Deum*. Bruckner first sketched the work in May 1881 but was apparently dissatisfied with it and put the draft aside. In September 1883 he returned to the project, inserted the fugue (bars 402–48) and recomposed the ascending harmonies from the climax of the Adagio (bars 163–76) of the Seventh Symphony at the climax of the *Te Deum* (bars 449–66). Wagner's death provided the impulse to finish the *Te Deum*. Indeed, it was the possibility of a programmatic connection between the two compositions – the earlier passage in the Adagio of the Seventh representing Wagner's apotheosis and the music of the 'non confundar' passage in the *Te Deum* derived from it – that precipitated completion of the *Te Deum*, which Bruckner himself considered his greatest work. Surely, the motivic reference to the *Te Deum* in the finale of the Ninth Symphony and Bruckner's proposal that it crown the Ninth if the finale remained unfinished, suggest that he considered the *Te Deum* his ultimate statement of faith. Bruckner's faithful disciple Mahler concurred; in his personal score, he crossed out the instrumentation and wrote: 'For the tongues of angels, heaven-blest, chastened hearts and souls purified by fire'.

11. Narrative and intertextuality. All Bruckner's numbered symphonies may be considered 'persona symphonies', in that a symphonic narrative can be posited in which a hero experiences a 'pilgrim's progress' from the mystical-tragic to the triumphant. That this narrative model is central to the symphonies should not be surprising, since Bruckner's most important symphonic models were also heroic 'persona' works. Beethoven's 'Eroica' Symphony, Berlioz's *Symphonie fantastique* and



7. Anton Bruckner, c1895

La damnation de Faust and Liszt's *Faust-Symphonie*. In Bruckner's symphonies, in spite of the seemingly insurmountable obstacles encountered along the way, the narrative is sustained by faith and the deity always redeems the hero. Important elements of this discourse can be the sudden shifts and unusual combinations of stylistic registers, that is, of high (heroic) and low (pastoral) styles. For example, a pastorale may follow a heroic outburst, as in the first movement of the Fourth Symphony at the conclusion of the first group and beginning of the second (1878–80 version, bars 63ff); or a chorale may be combined with a polka, as in the finale of the Third Symphony (1887–9 version, second group, bars 65ff).

While Hanslick and others had attacked Bruckner, claiming that he merely transferred the style of Wagner's music drama to the symphony, many of Bruckner's supporters from the 1920s onwards countered by defending the symphonies as 'absolute music'. Robert Haas, August Halm and Ernst Kurth, in different ways and from different perspectives, all described Bruckner as an 'absolute musician'. In his monumental study *Anton Bruckner* (E1925), Kurth devoted an entire chapter to celebrating Bruckner's symphonies as absolute music, and in various writings Halm praised Bruckner's symphonies as 'the summit of absolute music'. Later scholarship, however, has challenged the Haas-Kurth-Halm position, calling attention to hitherto ignored biographical and internal evidence that Bruckner intended to incorporate the semantic aspects of his references to other music – especially Wagner's music dramas – into his own symphonic narratives.

An especially fascinating aspect of intertextuality in Bruckner's symphonies are the allusions to his own music; subtle links forged between the symphonies suggest that he may have considered each symphony to be a component

of a single 'meta-symphony' encompassing all nine symphonies, each symphonic statement building directly upon its predecessor. For example, the Adagio of the Sixth Symphony (bars 40ff) incorporates the sequentially falling 7th motif of the Fifth Symphony's Adagio (bars 23ff). Similarly, the quotation of the Eighth Symphony's Adagio in the coda to the Adagio of the Ninth points to a network of motivic and semantic connections between the last two symphonies.

Pfitzner and others have accused Bruckner of 'recomposing the same symphony nine times'. A more considered appraisal reveals each symphony to possess its own unique general character, which often derives in part from its particular blend of intertextual references. The First Symphony, with oblique allusions to *Tannhäuser* (in the first movement) and the *Tristan* prelude (in the second), and neo-Baroque festive counterpoint in the finale, is for the most part a secular, celebratory work. The Second, by contrast, is shot through with allusions to Bruckner's own F minor Mass and wears a sacred mantle. While the Third is a 'Wagner' symphony, especially in its 1874 version (including many Wagner quotations), like the 'Nullte' it also emphasizes the redemptive narrative as in Beethoven's Ninth Symphony. The 'romantisch' Fourth Symphony evokes the world of Beethoven's 'Eroica', Weber's *Der Freischütz* and Wagner's *Tannhäuser*. The Fifth and Sixth both celebrate the technical aspects of musical composition: the Fifth through its intense focus on counterpoint, chorale and cyclic features, the Sixth through its complex interaction of harmony and sonata form. The Seventh is a 'Wagner' symphony in a way quite different from the Third: it is a musical commentary on the death of the 'Meister aller Meister'. While secular, nationalist allusions colour the scherzo and finale of the Eighth Symphony, the Ninth, dedicated to God and with unequivocal allusions to the *Te Deum*, is clearly orientated to the sacred, if not to the sublime.

12. RESEARCH ISSUES. A principal challenge for Bruckner scholarship is a reassessment of the music and its historical position. That the composer remains cloaked in an almost exclusively Wagnerian mantle is no longer justifiable. Although he admired Wagner and often made references to his music, aesthetically, politically, philosophically and even musically, the two men were far apart. All evidence indicates that during periods of self-analysis Bruckner turned to the music of Mozart, Beethoven and Schubert rather than to Wagner. In view of the Classical roots of his symphonic and choral styles, theorists have begun to explain his composition techniques in relation to Classical precedents.

Bruckner continues to pose serious source-critical problems. The chronology and significance of his layers of metrical numbers, and the purpose of the marginalia concerning part-writing in his late orchestration, for example, remain far from clear. Deciphering his complex manuscripts, in which many revisions may have been superimposed, is difficult. Issues of authenticity will continue to be decided on the basis of careful re-examination of the primary sources.

For information about Bruckner's life, scholars have relied mainly on the indispensable though often unreliable biography *Anton Bruckner: ein Lebens- und Schaffensbild* (1922–37), begun by August Göllerich (whom Bruckner appointed to be his official biographer) and completed by Max Auer. Perhaps now the most important task is to remove the layers of special interest which accumulated during the 20th century. Archival research by the Anton Bruckner Institut Linz should continue to add to knowledge of his activities, especially those of his early years. The collected edition of Bruckner's letters will be a major contribution. There is still much to learn about his personal views, musical and otherwise, in particular concerning the socio-political issues encountered during the years in Vienna.

Finally, largely unaddressed is the question of Bruckner's influence on later composers. Some of the outstanding composers of the younger generation, including Mahler and Wolf, were devoted to him; Sibelius and Richard Strauss made efforts to obtain and study his music. Later, Hindemith was a champion of the symphonies and Ligeti professed his admiration for Bruckner. At the end of the 20th century, the extent to which the symphonies and choral works of this 'modest Viennese church musician' had an impact on the careers of others remained to be explored.

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A. Göllerich and M. Auer: *Anton Bruckner: ein Lebens- und Schaffensbild* (Regensburg, 1922–37) [GA]

Exercises written for Simon Sechter, 1855–61, and Otto Kitzler, 1861–3, are not included unless published as complete compositions.
Composition dates are of completion unless otherwise stated; first published in Vienna unless otherwise stated.

ORCHESTRAL

WAB	*Title*	*Date*	*First performance*	*Remarks*	*First print*	*Edition*
96	March, d	12 Oct 1862	Klosterneuburg, 12 Oct 1924		A xi	B xii/4
97	3 pieces, B♭, e, F	Oct – 16 Nov 1862	Klosterneuburg, 12 Oct 1924		GA iii/2, 33–60	A xi, B xii/4
98	Overture, g	18 Nov 1862 – 22 Jan 1863	Klosterneuburg, 8 Sept 1921		1921	B xii/5

WAB	Title	Date	First performance	Remarks	First print	Edition
99	Symphony, f ('Study' Symphony)	7 Jan – 26 May 1863	Vienna, 31 Oct 1913 (2nd movt) Klosterneuburg, 18 March 1923 (1st, 2nd, 4th movts) 12 Oct 1924 (3rd movt)		1913 (2nd movt)	B x
101	Symphony no.1, c 1st version	Jan 1865 – 14 April 1866 rev. May 1877, 1884, 1889	Linz, 9 May 1868		A i	A i, B i/1
	Scherzo, g	10 March – 25 May 1865		orig. scherzo for 1st version	arr. pf by M. Auer, GA iii/2, 136–8	B i/1
	Adagio, A♭	12 April 1866	Essen, 26 Oct 1993	frag., orig. 2nd movt	arr. pf by M. Auer, GA iii/2, 125–35	B i/1
	2nd version	11 March 1890 – 18 April 1891	Vienna, 13 Dec 1891		ed. C. Hynais, 1893	A i, B 1/2
100	Symphony, d ('Nullte')	24 Jan – 12 Sept 1869	Klosterneuburg, 17 May 1924 (3rd, 4th movts), 12 Oct 1924 (complete)		ed. J. Wöss, 1924	B xi
142	Symphony, B♭	29 Oct – 31 Oct 1869			GA iv/1, 112–18	
102	Symphony no.2, c	11 Oct 1871 – 11 Sept 1872 rev. 1873, 1876	Vienna, 26 Oct 1873	WAB142 MS may have sketch for finale dated 1 Feb 1870		B ii/1 (1872 and 1873)
	2nd version	1877				A ii (1877), B ii/2 (1877)
		rev. 1892	Vienna, 25 Nov 1894		ed. C. Hynais, 1892	contains passages from 1872 version
103	Symphony no.3, d	Oct 1872 – 31 Dec 1873 rev. 1874	Dresden, 1 Dec 1946			B iii/1
	Adagio	1876	Vienna, 23 May 1980	intermediate stage of slow movt		B iii/1
	2nd version	May 1876 – 24 April 1877 rev. 1878	Vienna, 16 Dec 1877		1879	A iii, B iii/2
	3rd version	1887 – March 1889	Vienna, 21 Dec 1890	composed with F. Schalk	ed. F. Schalk, 1890	B iii/3
104	Symphony no.4, E♭ ('Romantic')	2 Jan – 22 Nov 1874	Linz, 12 Dec 1909 (3rd movt) Linz, 20 Sept 1975 (complete)			B iv/1
	2nd version	18 Jan 1878 – 5 June 1880 rev. 1881, 1886	Vienna, 20 Feb 1881	with new scherzo and finale		A iv, B iv/2
	Finale (Volksfest)	1 Aug – 30 Sept 1878		rev. finale of 1st version; replaced by new finale in 2nd version		A iv, B iv/2
	3rd version	18 Feb 1888	Vienna, 22 Jan 1888	composed with F. Löwe ? and F. and J. Schalk	ed. F. Löwe and F. Schalk, 1889	
105	Symphony no.5, B♭	14 Feb 1875 – 16 May 1876 rev. May 1877 – Nov 1878	Graz, 8 April 1894 (Schalk version)		ed. F. Schalk, 1896	A v, B v
106	Symphony no.6, A	Sept 1879–3 Sept 1881	Vienna, 11 Feb 1883 (2nd, 3rd movts) Vienna, 26 Feb 1899 (complete)		ed. C. Hynais, 1899	A vi, B vi
107	Symphony no.7, E	Sept 1881 – 5 Sept 1883	Leipzig, 30 Dec 1884		ed. F. Löwe and F. Schalk, 1885	A vii, B vii
108	Symphony no.8, c	July 1884 – 10 Aug 1887	Munich, 2 May 1954 (1st movt) London, 2 Sept 1973 (complete)		B viii/1	B viii/1

WAB	Title	Date	First performance	Remarks	First print	Edition
	2nd version	Oct 1887 – 10 March 1890	Vienna, 18 Dec 1892		ed. J. Schalk and M. von Oberleithner, Berlin, 1892	A viii, B viii/2
109	Symphony no.9	21 Sept 1887 – 30 Nov 1894 (1st, 2nd, 3rd movts)	Vienna, 11 Feb 1903 (Löwe version)		ed. F. Löwe, 1903	A ix, Bix
	Finale	24 May 1895 – 11 Oct 1896		unfinished		A ix (sketches), B Sonderband (sketches and reconstruction)

BAND

WAB	Title	Date	First performance	Remarks	First print	Edition
116	March, E♭	12 Aug 1865			facs., GA iii/2, 225–33	B xii/8

LARGE CHORAL WITH INSTRUMENTS

sacred and secular

WAB	Title	Date	First performance	Remarks	First print	Edition
25	Mass, C, ('Windhaager'), A solo, 2 hn, org	?1842			GA i, 173–89	B xxi, 4–11
146	Mass, d, SATB	?1844		Ky, San, Bs, Ag only; San as inWAB9	B xxi, 167–71	B xxi, 167–71
9	Mass, F, SATB	1844		for Maundy Thursday; grad (Christus factus est), Cr, off (Dextera Domini), San, Bs, Ag; Ky, Gl, composed 1845, lost	GA 1, 258–74	B xxi, 17–23
133	Requiem, TTBB, org	1845		lost		
93	Vergissmeinnicht (secular cant.), D, S, A, T, B, SSAATTBB, pf	?1845			B xxi, 3–15	B xxi, 3–15
		rev. June 1845, Sept 1845			B xxi, 19–32	B xxi, 19–32
					facs., GA i, 283–300	B xxi, 35–48
140	Missa pro Quadragesima, g, SATB, 3 trbn, org	?1845–6		frag., Ky sketch only	facs., GA ii/2, 84–5	B xxi, 172
139	Mass, E♭, SATB, 2 ob, 3 trbn, str, org	?1845–8		frag., Ky sketch only	facs, GA ii/2, 86–93	B xxi, 173–8
39	Requiem, d, S, A, T, B, SATB, 3 trbn, str, org	14 March 1849	St Florian, 15 Sept 1849		A xv	A xv, B xiv
		rev. 1892				
14	Entsagen (cant., O. von Redwitz), B♭, S/T, SATB, org/pf	?1851			facs., GA ii/2, 47–58	B xxii, 51–6
34	Psalm xxii, E♭, S, A, T, B, SATB, pf	?1852			facs., GA ii/2, 119–30	B xx/2
36	Psalm cxiv, G, SAATB, 3 trbn	spr./sum. 1852	St Florian, 1852		facs., GA ii/2, 151–77	B xx/1
24	Magnificat, B♭, S, A, T, B, SATB, orch, org	sum. 1852	St Florian, 15 Aug 1852		GA ii/2, 99–110	B xx/3
61	Heil, Vater! dir zum hohen Feste (secular cant. E. Marinelli), D, T, T, B, B, SATTBB, 3 hn, 2 tpt, trbn	27 Sept 1852	St Florian, 28/29 Sept 1852		GA ii/2, 131–40	B xxii, 59–95

WAB	Title	Date	First performance	Remarks	First print	Edition
		rev. 10 July 1857, 1870	St Florian, 17 July 1857	1857 as Auf, Brüder! auf zur frohen Feier (Marinelli); 1870 as Heil dir zum schönen Erstlingsfeste (B. Piringer)		
29	Missa solemnis, b♭, S, A, T, B, SATB, orch, org	8 Aug 1854	St Florian, 14 Sept 1854		facs., GA ii/2, 189–228	A xv, B xv
37	Psalm cxlvi, A, S, A, T, B, SATB, SATB, orch	*c*1854			B xx/4	B xx/4
60	Auf, Brüder! auf, und die Saiten zur Hand (secular cant., Marinelli), D, T, T, B, B, SATB, TTBB, 2 ob, 2 bn, 3 hn, 2 tpt, 3 trbn	1 July 1855	St Florian, 17 July 1855		GA ii/2, 229–39	B xxii, 92–126
15	Festgesang (Festlied; Jodok-Kantate) (cant.), C, S, T, B, SATB, pf	6 Dec 1855			facs., GA ii/2, 241–54	B xxii, 129–45
16	Festkantate (M. Pammesberger), D, T, T, Bar, B, B, TTBB, ww, brass, timp	26 March – 25 April 1862	Linz, 1 May 1862		GA iii/2, 197–216	B xxii, 149–77
35	Psalm cxii, B♭, SATB, SATB, orch	June – 10 July 1863	Vöcklabruck, 14 March 1926		ed. J.V. Wöss, 1926	B xx/5
70	Germanenzug (secular cant., A. Silberstein), d, T, T, B, B, TTBB, brass	29 July 1863 – wint. 1864	Linz, 5 June 1865		Ried, 1864	B xxii, 181–212
26	Mass no.1, d, S, A, T, B, SATB, orch, org	June – 29 Sept 1864	Linz, 20 Nov 1864		Innsbruck, 1892	B xvi
		rev. Aug 1876, 1881, 1882				
27	Mass no.2, e, SSAATTBB, ww, brass	Aug – 25 Nov 1866	Linz, 29 Sept 1869		B xvii/1	B xvii/1
		rev. July 1876, July 1882	Linz, 4 Oct 1885		ed. F. Schalk, 1896	A xiii, B xvii/2
28	Mass no.3, f, S, A, T, B, SATB, orch, org	14 Sept 1867 – 9 Sept 1868	Vienna, 16 June 1872		ed. J. Schalk, ?1894	A xiv, B xviii
		rev. Aug 1876, 1877, 1881, 1890s				
141	Requiem, d	18 Sept 1875		frag.	A xv	A xv, B xxi, 179
45	Te Deum, C, S, A, T, B, SATB, orch, org	May 1881 – 16 March 1884	Vienna, 10 Jan 1886		1885	B xix
38	Psalm cl, C, S, SATB, orch	11 July 1892	Vienna, 13 Nov 1892		1893	B xx/6
71	Helgoland (Silberstein), g, TTBB, orch	7 Aug 1893	Vienna, 8 Oct 1893		1899	B xxii, 215–76

SMALL SACRED CHORAL

WAB	Title	Date	First performance	Remarks	First print	Edition
31	Pange lingua, hymn, C, SATB	?1835–6			GA ii/1, 228	B xxi, 3
		rev. 14 April 1891			facs., GA ii/1, 230	B xxi, 158
21	Libera me Domine, F, SATB, org	1843–5			GA i, 243–8	B xxi, 12–15
4	Asperges me, ant, F, SATB	1843–5			GA iii/2, 140–41	B xxi, 16
3	2 Asperges me, ants, Aeolian mode, F, SATB, org	1843–5			GA ii/2, 67–76	B xxi, 24–31
32	Tantum ergo, D, SATB	? aut. 1845			1914	B xxi, 32–3
134	Salve Maria	?1844		lost		
43	Tantum ergo, A, SATB, org	1844–5 rev. 1848			GA ii/2, 116–18	B xxi, 34–6

WAB	Title	Date	First performance	Remarks	First print	Edition
12	Dir, Herr, dir will ich mich ergeben, A, SATB	1844–5; rev. 1848			GA ii/2, 114–15	B xxi, 37
144	Herz-Jesulied (?Marinelli), B♭, SATB, org	?1846			GA ii/2, 11–12	B xxi, 39–40
41	[4] Tantum ergo, B♭, A♭, E♭, C, SATB	1846			B xxi, 41–7	B xxi, 41–7
		rev. 1888		pubd in the order E♭, C, B♭, A♭	Innsbruck, 1893	B xxi, 150–54
42	Tantum ergo, D, SSATB, org	Feb 1846			B xxi, 48–51	B xxi, 48–51
		rev. 1888			Innsbruck, 1893	B xxi, 155–7
17	In jener letzten der Nächte, f, SATB	?1848	St Florian, Maundy Thursday ?1848	also exists as a song	GA ii/2, 97–8	B xxi, 55
47, 48	Zwei Totenlieder, E♭, F, SATB	1852	St Marienkirche		GA ii/2, 141–4	B xxi, 56–7
22	Libera me Domine, f, SSATB, 3 trbn, vc, db, org	28 March 1854	St Florian, 28 March 1854		1922	B xxi, 58–67
44	Tantum ergo, B♭, SATB, 2 vn, 2 tpt, org	1854–5			GA ii/2, 255–8	B xxi, 68–74
5	Ave Maria, F, S, A, SATB, vc, org	24 July 1856	St Florian, 7 Oct 1856		Innsbruck, 1893	B xxi, 75–81
132	Litany	before Sept 1858		lost		
6	Ave Maria, off, F, SAATTBB	spr. 1861	Linz, 12 May 1861		1887	B xxi, 82–5
1	Afferentur regi, offertory, F, SATB, 3 trbn	7 Nov 1861	St Florian, 13 Dec 1861		1922	B xxi, 86–7
33	Pange lingua, hymn, Phrygian mode, SATB	31 Jan 1868			ed. F. Witt, *Musica sacra*, xviii (1885), music suppl., 44	B xxi, 88–9
19	Inveni David, off, TTBB, 4 trbn	21 April 1868	Linz, 10 May 1868		facs., GA iii/2, 239–44	B xxi, 90–93
18	Iam lucis orto sidere (P.R. Riepl), hymn, e, SATB, org	1868	Wilhering, 1868	also arr. male vv, see below	Linz, 1868	B xxi, 94–5
23	Locus iste, grad, C, SATB	11 Aug 1869	Linz, 29 Oct 1869		1886	B xxi, 98–9
10	Christus factus est, grad, d, SSAATTBB, str, 3 trbn	1873	8 Dec 1873		1934	B xxi, 100–06
46	Tota pulchra es, ant, Phrygian mode, T, SATB, org	30 March 1878	Linz, 4 June 1878		1887	B xxi, 107–12
30	Os justi, grad, Lydian mode, SSAATTBB	18 July 1879	St Florian, 28 Aug 1879		1886	B xxi, 113–17
		rev. Aug 1879				
20	Inveni David, chant, unison chorus, org	28 July 1879	St Florian, 28 Aug 1879	setting of verse to Os justi	B xxi, 117	B xxi, 117
11	Christus factus est, grad, d, SATB	28 May 1884	Vienna, 11 Sept 1884		1886	B xxi, 122–5
40	Salvum fac populum, F, SATB	14 Nov 1884			facs., GA iv/2, 496ff	B xxi, 126–8
50	Veni Creator Spiritus, hymn, unison chorus, org	?1884			GA iv/1, 524	B xxi, 129
13	Ecce sacerdos magnus, ant, SSAATTBB, 3 trbn, org	28 April 1885	Vöcklabruck, 21 Nov 1912		1911	B xxi, 130–40
52	Virga jesse floruit, grad, SATB	3 Sept 1885	Vienna, 8 Dec 1885		1886	B xxi, 141–5
18	Iam lucis orto sidere, g, TTBB	wint. 1886		also for SATB, see above	*An der schönen blauen Donau*, i/8 (1886), 240	B xxi, 146–7
8	Ave regina coelorum, ant, unison chorus, org	?1886	Klosterneuburg, 25 March 1886		*Jb des Stiftes Klosterneuburg*, iii (1910), 132	B xxi, 148–9
51	Vexilla regis, hymn, Phrygian mode, SATB	9 Feb 1892	St Florian, 15 March 1892		1892	B xxi, 159–64

SMALL SECULAR CHORAL AND VOCAL ENSEMBLE

WAB	Title	Date	First performance	Remarks	First print	Edition
59	An dem Feste (A. Knauer), D♭, TTBB	1843	Enns, 19 Sept 1843		GA i, 231–3	B xxiii/2
		rev. 1843, 1893				
67	Festlied (L. Kraus)	1843		rev. version of WAB59	Augsburg and Vienna, 1928	
86	Tafellied (K. Ptak)	22 Feb 1893	Vienna, 3 Nov 1893	rev. version of WAB59; see also WAB67		
78	Das Lied vom deutschen Vaterland, D♭, TTBB	?1845			GA ii/2, 14–15	B xxiii/2
84	Ständchen, G, T, TTBB	?1846			facs., GA ii/2, 61–4	B xxiii/2
77	Der Lehrerstand (? E. Marinelli), E♭, T, T, B, B, TTBB	?1847			GA ii/2, 16–22	B xxiii/2
85	Sternschnuppen, (Marinelli), F, TTBB	1848			GA ii/2, 94–6	B xxiii/2
83	Zwei Sängersprüche: Ein jubelnd Hoch, D, Lebt wohl, ihr Sangesbrüder, mottoes, A major, TTBB	1851	Passau, between 5 and 7 July 1851		GA ii/2, 145–6	B xxiii/2
65	Das edle Herz (Marinelli), A major, TTBB	?1851			GA ii/2, 111–13	B xxiii/2
69	Die Geburt, D♭, TTBB	19 March 1852			GA ii/2, 147–50	B xxiii/2
53	Vor Arneths Grab (Marinelli), f, SATB, 3 trbn	March 1854	St Florian, 28 March 1854		GA ii/2, 184–8	B xxiii/2
76	Lasst Jubeltöne laut erklingen (A. Naaf, A. Weiss), E♭, TTBB, 2 hn, 2 tpt, 4 trbn	1854	Linz, 22 April 1854		GA iii/2, 161–79	B xxiii/2
62	Des Dankes Wort sei mir vergönnt (Marinelli), F, T, B, TTBBB	1855				B xxiii/2
66	Das edle Herz (Marinelli), A major, SATB	Dec 1857			GA iii/2, 13–17	B xxiii/2
2	Am Grabe (Marinelli/H. van der Mattig), f, TTBB	Feb 1861	Linz, 11 Feb 1861	same text as Vor Arneths Grab WAB53	1923	B xxiii/2
64	Du bist wie eine Blume (H. Heine), F, S, A, T, B	5 Dec 1861	16 Dec 1861		facs., GA iii/2, 193–6	B xxiii/2
55	Der Abendhimmel (J.C. von Zedlitz), A♭, TTBB	Jan 1862		1st setting; see also WAB56 below	GA iii/2, 18–20	B xxiii/2
135	Zigeuner-Waldlied			lost; ? early version of Germanenzug: see LARGE CHORAL [WAB70]		
89	Um Mitternacht (R. Prutz), f, A solo, TTBB, pf	12 April 1864	Linz, 11 Dec 1864	same text as WAB90, see below	1911	B xxiii/2
73	Herbstlied (F. von Sallet), f♯, 2 S, TTBB, pf	March 1864	Linz, 24 Nov 1864		1911	B xxiii/2
49	Trauungslied (F.I. Proschko), F, SATB	8 Jan 1865	Linz, 5 Feb 1865		facs., GA iii/2, 219–24	B xxiii/2
91	Vaterländisches Weinlied (A. Silberstein), C major, TTBB	*c*Nov 1866	Linz, 13 Feb 1868		1892	B xxiii/2

WAB	Title	Date	First performance	Remarks	First print	Edition
92	Vaterlandslied (Silberstein), A♭, T, B, TTBB	cNov 1866	Linz, 4 April 1868		1902	B xxiii/2
56	Der Abendhimmel (Zedlitz), F, TTBB	6 Dec 1866	Vienna, 17 Dec 1898	2nd setting	1902	B xxiii/2
95	Das Frauenherz, die Mannesbrust (K. Kerschbaum), A major, SATB	1868	Linz, 17 May 1868	also known as 2 Wahlsprüche [mottoes]	Linz, 1888	B xxiii/2
	Des höchsten Preis (A. Mittermayr), C, TTBB	?1850			Linz, 1888	B xxiii/2
148	Two mottoes: Im Wort und Liede wahr und treu, C, Wir alle jung und alt (J.K. Markus), d, TTBB	28 Oct 1869			facs., *ZfM*, Jg.106 (1939), 256	B xxiii/2
80	Mitternacht (J. Mendelssohn), A♭, T, TTBB, pf	Nov 1869	Linz, 15 May 1870		1903	B xxiii/2
147	Freier Sinn und froher Mut, motto, D, TTBB	21 March 1874			Linz, 1905	B xxiii/2
74	Das hohe Lied (Mattig), A♭ (T, T, B, TTTTBBBB)/(T, TTTTBBBB, 2 va, vc, kbd, 4 hn, 3 trbn, tuba)	31 Dec 1876	Vienna, 10 Dec 1879 [rehearsal]		1902	B xxiii/2
81	Nachruf (Mattig), c, TTBB, org	19 Oct 1877 rev. 1886	St Florian, 28 Oct 1877			B xxiii/2
88	Trösterin Musik (A. Seuffert), TTBB, org	1886	Vienna, 11 April 1886	rev. version of WAB 81	1911	
57	Abendzauber (Mattig), G♭, T, 3 Yodellers, TTBB, 4 hn	13 Jan 1878	Vienna, 18 March 1911		1911	B xxiii/2
54	Zur Vermählungsfeier (?Mattig), D, TTBB	27 Nov 1878			*Jb des Stiftes Klosterneuburg*, iii (1910), 133–7	B xxiii/2
82	Sängerbund (?Mattig and Kerschbaum), C, TTBB	3 Feb 1882	Wels, 10 June 1883		1911	B xxiii/2
94	Volkslied (J. Winter), C, TTBB	wint. 1882		also exists as a song	facs., GA iii/2, 192	B xxiii/2
90	Um Mitternacht (R. Prutz), f, T, TTBB	11 Feb 1886	Linz, 15 April 1886	2nd setting; see also WAB 89 above	*Strassburger Sängerhaus* (1886), 13–16	B xxiii/2
87	Träumen und Wachen (F. Grillparzer), A♭, T, TTBB	15 Dec 1890 rev. 4 Feb 1892	Vienna, 15 Jan 1891		1891	B xxiii/2
63	Das deutsche Lied (Der deutsche Gesang) (E. Fels), d, TTBB, brass	29 April 1892	Salzburg, 5 June 1892		1911	B xxiii/2

SONGS

WAB	Title	Date	First performance	Remarks	First print	Edition
138	Mild wie Bäche (? E. Marinelli), A♭, 1v, pf	?1845		frag.	facs., GA 2/ii, 59–60	B xxiii/1
145	O du liebes Jesukind, F, S, org	?1845			facs., GA ii/2, 13	B xxi, 38
17	In jener letzten der Nächte, f, 1v, pf	?1848	St Florian, Maundy Thursday ?1848	also for SATB: see SMALL SECULAR CHORAL [WAB 17]	B xxi, 54	B xxi, 54

WAB	Title	Date	First performance	Remarks	First print	Edition
137	Wie des Bächleins Silberquelle, G, 2 S, pf	?1848		frag.	GA 2/ii, 65–6	B xxiii/1
68	Frühlingslied (H. Heine), A major, lv, pf	1851			GA ii/2, 44–6	
58	Amaranths Waldeslieder (O. von Redwitz), G, 1v, pf	1856			*Die Musik*, i (1901–2), suppl. [following p.1619]	B xxiii/1
72	Herbstkummer (Ernst), e, T, pf	April 1864			GA iii/2, 151–7	B xxiii/1
75	Im April (E. Geibel), A♭, 1v, pf	before Sept 1865	Vienna, 5 Feb 1903		1898	B xxiii/1
79	Mein Herz und deine Stimme (A. von Platen), A major, 1v, pf	Linz period			GA iii/2, 144–50	B xxiii/1
7	Ave Maria, F, A, pf/org/hmn	5 Feb 1882	Stuttgart, Oct 1921		ed. in *Neue Musik-Zeitung*, xxiii (1902), suppl.	B xxi, 118–21
94	Volkslied, C major, 1v, pf	wint. 1882		also for TTBB: see SMALL SECULAR CHORAL [WAB94]	facs., GA iii/2, 192	B xxiii/1

CHAMBER

WAB	Title	Date	First performance	Remarks	First print	Edition
114, 149	[2] Aequale, c, c, 3 trbn	Jan 1847		bass of WAB149 missing from autograph pts; added in B xxi by H. Bauernfeind	GA ii/2, 83 [WAB114]	B xxi, 52
					B xxi, 53 [WAB149]	B xxi, 53
111	String Quartet, c	7 Aug 1862	15 Feb 1861		B xiii/1	B xiii/1
M	Rondo, c	15 Aug 1862		alternative finale for str qt WAB111	B xii/1	B xii/1
110	Abendklänge, e, vn, pf	7 June 1866			facs., GA i, 104–5	B xii/7
112	Quintet, F, 2 vn, 2 va, vc	Dec 1878–12 July 1879	Vienna, 17 Nov 1881 (1st, 2nd, 3rd movts) Vienna, 8 Jan 1885 (complete)		1884	B xiii/2
113	Intermezzo, d, 2 vn, 2 va, vc	21 Dec 1879	Vienna, 23 Jan 1904	for str qnt WAB112, replacing scherzo	1913	B xiii/2

KEYBOARD

organ

WAB	Title	Date	First performance	Remarks	First print	Edition
128	4 preludes, E♭	?1837		doubtful; by ? J.B. Weiss	GA i, 97–102	B xii/6
127	Prelude, E♭	?1837		doubtful by ? J.B. Weiss	M. Auer: *Anton Bruckner* (1932), ex.1	B xii/6
131	Prelude and Fugue, c	15 Jan 1847			Augsburg, 1929	B xii/6
130, 126	Prelude and Postlude, d	?1846			Augsburg and Vienna, 1927	B xii/6
125	Fugue, d	7 Nov 1861	27 July 1862		F. Gräflinger (D1911)	B xii/6
129	Prelude, C	Aug 1884	Kremsmünster, 21 Aug 1884	'Perger Präludium', for harmonium	1926	B xii/6

piano

solo unless otherwise stated

WAB	Title	Date	Remarks	First print	Et dition
120	Lancer-Quadrille, C	?1850			B xii/2, 5–14
122	Steiermärker, G	?1850		GA ii/2, 43	B xii/2, 15

WAB	Title	Date	Remarks	First print	Et dition
124	Three Little Pieces, G, G, F, 4 hands	1853 (no.1), 1854 (no.2), 1855 (no.3)		1925	B xii/3, 4–7
121	Quadrille, A, 4 hands	?1854		facs., GA ii/2, 23–42	B xii/3, 8–23
119	Klavierstück, E♭	1862–3		facs., GA iii/2, 182	B xii/2, 16
M	sonata movement, g	29 June 1862	draft only	B xii/2, 29–39	B xii/2, 29–39
123	Stille Betrachtung an einem Herbstabend, f♯	10 Oct 1863		facs., GA iii/2, 217–18	B xii/2, 17–18
118	Fantasie, G	10 Sept 1868		GA iii/2, 245–9	B xii/2, 19–24
117	Erinnerung, A♭	?1868		1900	B xii/2, 25–8

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PAUL HAWKSHAW (1–6, 12, work-list, bibliography), TIMOTHY L. JACKSON (6–12)

Brückner-Rüggeberg, Wilhelm (*b* Stuttgart, 15 April 1906; *d* Hamburg, 1 April 1985). German conductor and teacher. He studied in Munich under August Schmid-Lindner and Siegmund von Hausegger, and began his operatic career as a répétiteur at the Staatsoper in Munich. After engagements in Essen, Dortmund and Kiel, among other places, he conducted a Beethoven cycle with the Berlin PO in 1937 at Furtwängler's invitation, and he received an appointment at the Hamburg Staatsoper in 1938. In addition to his commitments at the opera, he undertook the directorship of the Hamburger Lehrergesangverein in 1940. Three years later he assumed responsibility for a class in conducting at the Schule für Musik und Theater (later the Staatliche Hochschule für Musik), and became a professor there in 1955. He also conducted the Hamburg PO in more than 700 concerts for schoolchildren.

Brückner-Rüggeberg was an enthusiast of Handel's works and was considered in Germany and South America an exceptional oratorio conductor. In 1969 he conducted the first complete performance in Rio de Janeiro of Beethoven's *Missa solemnis*. His recordings include Weill's *Die Dreigroschenoper* and *Aufstieg und Fall der Stadt Mahagonny* with Lotte Lenya.

HANS CHRISTOPH WORBS/R

Bruckner societies. Austrian, German and American organizations. After World War I numerous Bruckner societies were established in Austria and Germany; the one founded in Leipzig in 1925 became the International Bruckner Society (Ger. Internationale Bruckner-Gesellschaft), based in Vienna, in 1929. It published the periodical *Bruckner-Blätter* until 1940 and collaborated with the Österreichische Nationalbibliothek in publishing the earlier volumes of Robert Haas's complete Bruckner edition. Nationalist propaganda among the German-speaking parts of the society led to its decline and in 1939 it became simply the Deutsche Bruckner-Gesellschaft, ceasing its activity soon afterwards. A second international society, again based in Vienna, published *Mitteilungsblatt der Internationalen Bruckner-Gesellschaft* from 1971. The Bruckner Society of America was founded in 1931 to 'develop in the public an appreciation of Bruckner, Mahler, and the other moderns'; it publishes the periodical *Chord and Discord* (1932–41, 1947–) and has awarded medals to Koussevitzky, Toscanini and other outstanding conductors of Bruckner.

□

Bruder. German family of organ builders which specialized in mechanical instruments. Ignaz Blasius Bruder (1780–1845) was the founder of the organ-building industry in Waldkirch. He had five sons, those of greatest significance being Wilhelm (1819–82) and Ignaz (1825–91). Each of these in turn produced three sons who ultimately formed three partnerships – Wilhelm Bruder Söhne, Gebrüder Bruder and Ignaz Bruder Söhne. The precise output of each partnership is hard to identify but they all produced work of outstanding quality starting with organ-playing clocks, progressing through portable street organs and ending with showground and dance organs. The Bruders kept to the forefront of technical and musical development and were among the first to apply music programmes in the form of perforated paper rolls to the fairground organ, using a keyless pneumatic system. They also fitted Swell shutters to these instruments. Bruder enjoyed a worldwide reputation and until the outbreak of World War I they supplied organs to the Wurlitzer company in America.

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ARTHUR W.J.G. ORD-HUME

Brudieu, Joan (*b* diocese of Limoges, *c*1520; *d* Urgell, Catalan Pyrenees, between 22 April and 10 May 1591). French-Catalan composer. He was listed as a 'French singer' in the pay voucher he received for conducting an imported vocal quartet at the 1538 Christmas services in La Seu d'Urgell cathedral. The chapter members were so pleased with his services that they named him permanent choirmaster on 20 July 1539. After an unexplained absence from 16 April 1543 to 28 October 1545, perhaps spent studying for the priesthood, he returned as choirmaster, and upon being ordained sang his first Mass at Christmas in 1546. On 3 March 1550 Brudieu made his will before beginning a trip lasting several months. After retiring on 15 March 1577 for a one-year retreat at Balaguer (south of Urgell), he became *maestro de capilla* and organist of S María del Mar at Barcelona in May 1578. Disliking the climate, he returned to his old post at Urgell in April 1579.

Six years later he revisited Barcelona to superintend the publication there of his madrigals dedicated to Carlo Emanuele I of Savoy. Next year the Urgell chapter permitted Rafael Coloma to substitute for him from 14 August 1586. When Coloma left, on 21 January 1589, he was recalled to active duty.

Apart from *De los madrigales del muy reverendo Ioan Brudieu maestro de capilla dela sancta yglesia de La Seo de Urgel a quatro bozes* (Barcelona, 1585; the four partbooks survive uniquely in *E-E*), he left a four-part requiem mass in manuscript at Urgell Cathedral. The texts of the 13th and 15th madrigals are by the great Catalan poet Auzias March. Except for the *Goigs de Nostra Dona* ('Joys of Our Lady'), with which the 1585 collection begins, and madrigals 13–16, all the rest are in Spanish (nos.6 and 7, 8 and 9 set identical texts). All the Spanish madrigals except no.5 are in two *partes*. One madrigal celebrates the victory at Lepanto on 7 October 1571. Throughout the longest – no.5 (which runs to seven *partes*) – Love and Majesty break cane lances (*las cañas*), Love at length winning the tourney. Janequin's *La guerre* served as Brudieu's model for the battle-sounds that enliven *las cañas*.

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ROBERT STEVENSON

Brueggen, Frans. *See* BRÜGGEN, FRANS.

Brugensis, Arnoldus. *See* BRUCK, ARNOLD VON.

Bruges (Flem. Brugge). City in Belgium. Thanks to its situation on the Zwin estuary to the North Sea, it became one of the most important trading centres of northern Europe in the 13th century; in size (*c*35,000 inhabitants) it was comparable with Cologne and London in the 14th century. Then and in the 15th century it was a favourite residence of the dukes of Burgundy. When the Zwin silted up in the 16th century, Bruges lost its dominant position to other Flemish towns.

1. Sacred music. 2. Music for court and town.

1. SACRED MUSIC. Before the foundation of the diocese of Bruges (1559), the town belonged to the diocese of Tournai. Three collegiate churches employed professional musicians. In 1368 the oldest chapter, St Donatian (St Donaas, founded *c*918–44), included 31 canons and more than 60 chaplains. The earliest records of polyphony, mentioning an organ, date from 1127. In 1251–2 there was an organist and a *zangmeester* (choirmaster) who, from 1312, was charged with training eight *chorales* (choirboys). The existence of a *liber motettorum* of 1377 indicates that polyphony was performed, sung by the *ghezellen van der muzycke* or *socii de musica*, a select company of about 12 musicians from a total of 18 *clerici installati*. In 1421 the chapter established a daily polyphonic Maria mass (*Missa de Salve*). A number of important composers received a canon prebend without duty of residence, among them Grenon, Binchois, Du Fay and Joye. 15th-century choirmasters included Fabri, Heyns, Obrecht and Cordier. The 16th century produced the composers Antonius Divitis and Lupus Hellinck, who was trained as a chorister in Bruges. Hellinck was choirmaster at St Donatian, as was Antonius Galli; Adrian Willaert was also associated with the church. In the 17th century the permanent core of musicians remained and an instrumental ensemble was added.

The church of Our Lady (Onze-Lieve-Vrouwekerk) was a parish church as early as 909 and became a collegiate church in 1091; by about 1400 it had 11 canons, 24 chaplains, four vicars and at least 14 *clerici installati*, among whom many were musicians. The dukes of Burgundy considered it their 'court chapel'. The confraternity of Our Lady of the Snow (Onze-Lieve-Vrouwe-ter-Sneeuw), founded shortly before 1450, played an important role in musical life. In the 16th century Jeronimus de Clibano, Lupus Hellinck and Galli, all also employed by St Donatian, were active in the church of Our Lady. The Cacheux organ dates from 1721–2. In 1787 the church employed about 20 musicians. The church of St Saviour (St Salavtor), founded in about 850, became a collegiate church in 1501 and included 20 prebends; it had known a flourishing musical life before this time, not least during the choirmastership of Antoine Busnoys (before 1492). Confraternities and private foundations ensured a varied musical practice. Musicians from the 15th century included: Jacobus Buus (in 1499 also organist at the church of Our Lady and in 1504 mentioned as choirmaster) and Nicasius de Brauwere (Braxatoris), who in 1484–5 composed motets for the 'Salve concerts' by the town musicians. During the 16th, Galli and Andreas Pevernage were active there. The number of canons was reduced to 12 in 1600 and in 1787 about ten musicians were permanently employed. The rood-loft, moved in 1935–6 to the west side of the nave, contains the restored Jacob Van Den Eynde organ of 1717.

In addition to the parish churches of St Gillis (St Giles), in which the choirmaster Johannes Richafort probably died in 1547, and St Walburga, St Jacob (St James) is worth mentioning. It was a rich institution as various prosperous merchants, among them Giovanni Arnolfini from Lucca, lived within its parish. The hairdressers' guild held an annual feast, including organ music during evensong, a procession during which boys sang a motet,

the singing of hours and a mass in descant by six or seven singers (typical of such services on special occasions). In the 16th century Benedictus Appenzeller, Antoine Barbé, Geerkin De Hondt and Pevernage were among the choirmasters. Convents, monasteries and confraternities also played an important role in the city's musical life. The Carmelite convent included from 1428 the confraternity of the Chamber of Rhetoric of the Holy Ghost, which organized an annual passion play, performed refrains and hired singers. The Droge Boom (Dry Tree) confraternity (before 1396), in the Franciscan monastery, hired singers on Sundays and holy days to perform masses *in discante*.

2. Music for court and town. The Burgundian court chapel was often in Bruges. Largely by awarding prebends in St Donatian to the best singers, the dukes developed an outstanding chapel which was held in great respect throughout Europe. Notable performances were at the three 15th-century gatherings of the Order of the Golden Fleece and, in 1468, at the wedding of Charles the Bold and Margaret of York in Bruges. Through the activities of the court (e.g. peace negotiations with foreign countries), musicians from many regions (France, England, the Habsburg empire) met there.

As early as 1310 and more regularly from 1331–2, Bruges employed four or five town musicians. They served as tower guards and played the trumpet, organ or fiddle. They participated in processions and other ceremonies with musicians from other towns (e.g. Sluis, Ghent or even Florence) or courts. In the 14th century minstrel courses, which enjoyed an international reputation, were held during Lent. The town musicians continued in existence until the French Revolution.

In 1280 there is mention of three bells in the belfry tower: the *campana nuptiana*, the *scepenen scell* (alderman bell) and the *magna campana*, used to announce important events. As early as 1533 there was a town carillonneur (Adriaen Vander Sluus), a post still financed by the town council. The current carillon (47 bells, four octaves) still contains 26 bells cast by J. Dumery, a native of Bruges, in 1743.

The Gruuthuse manuscript (*c*1390–1400), an exceptional collection of monophonic songs in stroke notation, is an example of music performed in middle-class society. Important references to domestic music can be found in the manuscripts of Hieronymus Lauwereyn van Watervliet (*GB-Lbl* Add.35087, shortly after 1500), the so-called Tournai/Brussels partbooks, which probably also originated from Bruges (*B-Tv* 94, *Br* IV 90, 1274; 1511) and the superb songbook of the merchant Zeghere van Male (*F-CA* 125–8, 1542). This last volume contains many compositions by local choirmasters. The 17th century produced Charles Guillet, an alderman and organist who composed 24 fantasias for organ (Paris, 1610). Carolus Hacquart probably received his musical training in Bruges.

After the foundation of a local music school in 1841 (from 1854 the Stedelijk Conservatorium), the responsibility for musical tuition was placed in the hands of the municipality. A concert society was formed in 1895. Since 1964 an annual two-week summer festival of early music has been organized as part of the Festival van Vlaanderen. As well as concerts, lectures and an exhibition, a competition is held following a triennial cycle: organ; harpsichord and pianoforte; singing, melodic and bass instruments, lute and ensembles. Important ensembles in Bruges include the Collegium Instrumentale Brugense, the Capella Brugensis (both conducted by Patrick Peire) and the Nieuw Vlaams Symfonie-Orkest.

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EUGEEN SCHREURS

Brüggen [Brueggen], **Frans** (*b* Amsterdam, 30 Oct 1934). Dutch conductor, recorder player and flautist. He studied the recorder with Kees Otten, the flute at the Amsterdam Muzieklyceum and musicology at the University of Amsterdam. His early career as a recorder and Baroque flute virtuoso won him international fame for his highly individual translucent tone, brilliance and rapidity, and the depth of his interpretations. At the age of 21 he was appointed professor at the Royal Conservatory in the Hague and in 1972–3 he held the position of Erasmus Professor at Harvard University.

He commissioned many works for recorder, outstanding among them Berio's *Gesti* (1965), of which he gave superbly theatrical performances. Brüggen has left a legacy of his career as a flautist and recorder player in numerous remarkable recordings, including over 50 for Telefunken's 'Das Alte Werk', many associated with Gustav Leonhardt (harpsichord) and Anner Bylsma (cello).

In 1981 he embarked on a career as a conductor, founding the Orchestra of the Eighteenth Century, a period-instrument group comprising some 50 members

from 16 countries. Their recordings of a wide-ranging repertory, encompassing works by Purcell, Bach, Rameau, Haydn, Mozart, Beethoven, Schubert and Mendelssohn, have received a number of international awards. Brüggen has also conducted orchestras including the Chicago SO, the Royal Concertgebouw Orchestra, the Orchestra of the Age of Enlightenment, the Oslo PO, the CBSO, the Vienna PO and the Tonhalle in Zürich. He made his début at the Salzburg Festival with the Orchestra of the Age of Enlightenment in 1991 and returned in 1992 and 1995 for highly praised series of concerts with the Mozarteum Orchestra.

Brüggen's operatic début was with the Netherlands Opera, conducting *Idomeneo*, in 1991. In 1992 Brüggen became the joint principal guest conductor, with Simon Rattle, of the Orchestra of the Age of Enlightenment, with whom he has recorded works by Bach, Haydn and Mozart. He is also artistic director of the Radio Hilversum Chamber Orchestra and the Stavanger SO. His recordings are notable for their clarity of articulation, strong dramatic sense and rhythmic vitality, specially evident in the Haydn London symphonies, Mozart's late symphonies and the symphonies of Beethoven.

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J.M. THOMSON

Brugk, Hans Melchior (*b* Munich, 24 Nov 1909). German composer and teacher. Gifted in the visual arts as well as in music, he first studied art education at the University of Munich; then, from 1935 to 1938, he studied composition and conducting at the Munich Akademie der Tonkunst. After six years of military service and imprisonment in Russia he returned to Germany as a teacher and freelance composer. From 1963 to 1976 he taught theory, composition and music education at the Musikhochschule in Munich. In 1981 he was awarded the Verdienstkreuz der Bundesrepublik Deutschland.

Brugk has composed in all genres except opera and ballet, in a style ranging from a traditional to an expanded tonality. His music bears the stamp of a Bavarian background in its songfulness, its clarity of form and its lively appeal to both performer and listener. His instrumental works, including the numerous pieces for wind band and for brass choir are animated and colourful, full of a rhythmic drive and metrical variety that reflects his admiration for the music of Orff. Brugk's greatest achievement is considered to be his liturgical music, especially the *Missa Cantate Dominum* and the *Deutsches Te Deum*, which draw upon both polyphonic tradition and contemporary practice in their marked use of harmonic colour and declamatory rhythm.

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CHARLOTTE ERWIN/R

Bruguera (i Morreras), Juan Bautista (*fl* 1750–66). Catalan composer. He studied at the Escolanía (choir school) of Montserrat. In 1750 he competed for the post of *maestro de capilla* of S María del Pino, Barcelona, and in 1763 for that of Toledo Cathedral. In 1765, while *maestro de capilla* at Figueras (Catalonia), he won a prize medal from the London Catch Club for his *Canon Nine in One* (to the text of Psalm cxi.1), published in Warren's *Fourth Collection of Catches, Canons and Glees*. To aid his brother Pedro, a harpist in Descalzas Reales monastery at Madrid who had challenged Antonio Soler, he published a *Carta apologetica que en defensa del Labyrinto de labyrintos compuesto por un autor, cuyo nombre saldrá presto al publico* (Barcelona, 1766), chiefly notable for the autobiographical data on the sixth page. Fragments of his sacred works survive in manuscript at the Biblioteca de Catalunya in Barcelona.

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ROBERT STEVENSON

Bruhier [Bruchier, Brugier, Bruyer], **Antoine** (*b* ?Noyon; *d* after 1521). French singer and composer. He described himself in an unpublished document (*I-Rvat* Archivio Segreto Vaticano, *Registra supplicationum* 1425, ff.24*v*–25*r*) as a cleric of the diocese of Noyon and as the illegitimate son of a priest and a single woman. As he is identified as a cleric of Noyon in other documents, he would appear to have been French, even though he once received a dispensation from Pope Leo X allowing him to take possession of benefices in Geneva and Lyons without being able to speak the language common in those dioceses (but as Bragard has pointed out, this may not have been the same French that was spoken in northern France). He may have been the Antonio Brugier who was in the Milanese court chapel in 1474. For a few months in 1504, Bruhier was master of music at Langres Cathedral and may also have had some connection with the French court, since he is mentioned in Moulu's motet *Mater floreat florescat*. Between 1505 and 1508 he was employed by Cardinal Ippolito d'Este in Ferrara, also possibly by Sigismondo d'Este and then by the Duke of Urbino.

Shortly after the accession of Leo X (11 March 1513), perhaps as early as April 1513, Bruhier became one of the pope's *cantori segreti*, a position he held for the entire length of Leo's pontificate. Whether he was at the same time a member of the papal chapel is not altogether clear; his salary of 8 ducats (higher than any of the other private singers) was precisely that of the papal singers, but he appears not to have been designated specifically as a singer of the papal chapel until 1519 (not 1517 as published by Frey: see Sherr). There is no trace of Bruhier after Leo's death in 1521.

Along with Ninot le Petit, Bruhier was a master of four-part arrangements of popular French melodies in a kaleidoscopic style mixing short duets, four-voice imitation, homophony and rapid triple-time sections, occasionally setting texts of doubtful literary quality (such as the frankly obscene 'Frappez petit coup'). This style seems to have flourished at the beginning of the 16th century in the hands of French composers who had some connection with Italy (where most of the music was preserved). Bruhier's sacred music also shows distinct traces of this style. Popular songs (not all identified) underlie most of the movements of the *Missa Carminum*. This mass uses 'constructive' cantus-firmus procedures, such as the consecutive mensural reinterpretation of a segment in the Kyrie and the Obrecht-like procedure of choosing only the breves of the contratenor of Ghizeghem's *Allez regretz* for the cantus firmus of the Agnus III (and placing that cantus firmus in the bass); but other sections resemble the arrangements that Bruhier excelled in (see for example the Benedictus and Agnus II). Bruhier's other masses have not yet been published in modern transcription. The chanson style can also be seen in his motets, two of which are decidedly secular: both *Vivite felices*, undoubtedly written to celebrate the meeting of François I and Leo X in Bologna in 1515, and *Ave color boni vini* might be termed drinking motets. In a letter to Cardinal Ippolito d'Este written from Urbino in about 1508 (*I-MOs*, Musica e Musicisti, B.I.), Bruhier claimed to have composed two extra voices for the third Agnus Dei of Josquin's *Missa 'L'homme armé' super voces musicales*, as well as a Marian motet and 'the seven hours of the Passion for three voices'. The additions to the Josquin mass and the Passion pieces have not survived, but the motet could be his *Ave celorum regina* (*I-Bc* Q20).

WORKS

MASSES

Missa Carminum, 4vv, *I-CMac* M(D), ed. in Cw, cxxvii (1979); Missa 'Mediatrix nostra', 4vv, *A-Wn* 1549[5]; Missa, 4vv, *I-CMac* M(D)

MOTETS

Ave celorum regina, 4vv, *I-Bc* Q20, ed. in SCMot, viii (New York, 1990); Ave color boni vini, 4vv, 1544[20], ed. in PÄMw, i–iv (1873–6/*R*); Ecce Panis angelorum, 4vv, *I-Fl* 666, *MOd* IX, ed. in MRM, iv (1968); Vivite felices, 4vv, *I-Bc* Q19, ed. in Cw, cxx (1977)

CHANSONS

Et un gentil clerc, 4vv, *I-Fc* B.2442; Frappez petit coup, 4vv, *Fc* B.2442, *Fn* 164–67; Jaquet, Jaquet, 4vv, *Fc* B.2442, *Fn* 164–67; La douleur de mon compère, 4vv, *Fc* B.2442; L'amour de moy, 2vv, 1545[7]; La turatu, 4vv, *Fc* B.2442, 1501[1], ed. H. Hewitt, *Harmonices Musices Odhecaton A* (Cambridge, MA, 1942, 2/1946); Ung amoureux, 3vv, 1536[1], ed. in Masters and Monuments, iii (New York, 1984); Vray Dieu qui me confortera, 4vv, *B-Br* 11239, *I-Rvat* 11953, 1502[2], ed. in MRM, ii (1968) M. Picker, *The Chanson Albums of Marguerite of Austria* (Berkeley, 1965)

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Canon, 4vv, *I-MOd* IV

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RICHARD SHERR

Brühl [of Martinskirche], **Hans Moritz,** Count of (*b* Wiederau, Saxony, 20 Dec 1736; *d* London, 9 June 1809). German musical dilettante. He is sometimes designated 'of Martinskirche' to distinguish him from his cousin Hans Moritz 'of Seifersdorf'. He was a nephew of the famous minister Count Heinrich Brühl and the son of Count Friedrich Wilhelm Brühl, and served in diplomatic posts in Paris and Warsaw before becoming Saxon ambassador to London in 1764. The count's marriage (1767) to Lady Egremont, an attendant at the English court, placed him in association with the queen's retinue of German musicians. He became the patron of, among others, C.F. Horn and the pianist J.S. Schroeter, who dedicated to him his op.1. Clementi's sonatas op.13 were dedicated to Brühl and Haydn's canons on the Ten Commandments (HXXVIIa: 1–10) written for him. Brühl himself published a set of six sonatas for piano with violin accompaniment op.1 (*c*1785) in the modern 'singing' style of J.C. Bach and Schroeter, and probably wrote the several interesting but more conservative manuscript sonatas attributed to 'Count Brühl' in the Sächsische Landesbibliothek, Dresden; in 1791 he provided the theme for a set of keyboard variations by Hummel (*GB-Lbl*). According to Forkel, he supervised the construction of the first piano with strings of tempered steel in 1778; it was subsequently demonstrated by Philidor to the Académie in Paris with much acclaim. Brühl also made notable contributions to astronomy both as patron and in his own right. As he seems not to have been on the Continent at the time, the Count Brühl whom Burney heard sing and perform in Vienna was probably his younger brother Heinrich Adolph Brühl (1744–78), who had been a patron and student of J.A. Hiller in Dresden and Leipzig, 1754–60.

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RONALD R. KIDD

Bruhns, Friedrich Nicolaus. German composer. *See under* BRUHNS, NICOLAUS.

Bruhns, Nicolaus (*b* Schwabstedt, nr Husum, Advent 1665; *d* Husum, 29 March 1697). German composer, organist, violinist and viol player. His family formed a small musical dynasty in Schleswig-Holstein. His grandfather, Paul (*d* Lübeck, 17 Jan 1655), a professional lutenist to the ducal court at Gottorf and to Lübeck town council, was married to the daughter of Nicolaus Bleyer. Their three sons chose different musical careers. Friedrich Nicolaus (*b* Schleswig, 11 Feb 1637; *d* Hamburg, 13 March 1718), the eldest, directed music for the cathedral and town council of Hamburg; two arias by him were published (Hamburg, 1692 and 1693); *Satanas und sein Getümmel*, formerly attributed to Böhm, is also probably by him (ed. in *G. Böhm: Sämtliche Werke: Vokalwerke*, ed. J. Wolgast, rev. G. Wolgast, ii, Wiesbaden, 1963). The youngest son, Peter (*b* Lübeck, 20 Nov 1641; *d* Lübeck, 23 April 1698), studied string instruments with his father and stepfather, Nathanael Schnittelbach, and the middle son, Paul (*b* Lübeck, 6 April 1640; *d* Schwabstedt, *c*1689), became an organist and may have studied with Tunder. As was a practice of the time, he secured a position at Schwabstedt by marrying his predecessor's daughter. They had two sons, Nicolaus and Georg (*b* Schwabstedt, Nov 1666; *d* Husum, 18 Jan 1742).

According to Gerber, Nicolaus Bruhns 'at an early age could play the organ and write quite well for keyboard and voice'. When he was 16 his father sent him and his brother to live at Lübeck with their uncle Peter. Bruhns learnt the violin and bass viol from him and the organ and composition from Buxtehude, who regarded him as a favourite pupil and who sent him out into the world with the highest recommendation. For a few years he worked as a composer and virtuoso violinist in Copenhagen, where Italian musicians, among others, broadened his stylistic background. On 29 March 1689 he competed for the position of organist of the Stadtkirche, Husum. The decision to appoint him was unanimous, 'since never before had the city heard his like in composition and performance on all manner of instruments'. Only a month or two elapsed before the civic authorities at Kiel tried to woo him away to fill the vacancy caused by the departure for Copenhagen of their organist, Claus Dengel. Making an exception in his case alone, the authorities at Husum protected their interests by raising his salary. As a result he remained in this pleasant, thriving town, enjoying the support and approbation of clergy and musicians until his untimely death. Since his only son, Johan Paul, had chosen theology as a career, he was succeeded by his brother, Georg.

It is unfortunate that none of Bruhns's chamber music has survived, especially his compositions for violin and viol. The solo cantata *Mein Herz ist bereit* opens with a brilliant polyphonic sonatina that displays the double and multiple stopping technique of the north German school of violin virtuosos. A well-known passage in Mattheson may relate to such works as this: 'Sometimes he took his violin up to the organ loft and played with such skill that it sounded like two, three or more instruments at once. Thus he would realize the upper parts on the violin while his feet played an appropriate bass on the pedals'. His extant compositions are for the church and amount to five organ works and 12 vocal works – not an insignificant number considering his early death. Kölsch considered two other cantatas that Eitner ascribed to him to be the work of his uncle Friedrich Nicolaus; *Sanctus est Dominus Deus Sabaoth*, not mentioned by Eitner, may be a third (all three works are in *D-Bsb*).

Bruhns's four praeludia are modelled after Buxtehude's. Two of them, the G major and the longer of the two E minor ones, are in his five-section form: brilliant toccata-like prelude, 4/4 fugue, middle section, 3/4 (3/2) or 4/4 (12/8) fugue and concluding toccata. Bruhns also employed elements of his teacher's fugal technique, in particular repeated-note subjects and counter-subjects, and thematic transformation in the G major and shorter E minor works. The latter also makes extensive use of the echo device, after the manner of Sweelinck's fantasias. The toccatas equal Lübeck's in technical brilliance and include extended passages for solo and double pedal and others that recall violin figuration, but apart from the two excellent E minor works there is not quite the same strength of internal organization as in Lübeck's music. Bruhns's setting of the Advent chorale *Nun komm der Heiden Heiland* is open to similar criticism, though the north German chorale fantasia, itself a potpourri of three diverse older forms, the organ ricercare, organ chorale and toccata, tends to be disjunctive in its line-by-line treatment of the verbal text. Bruhns's piece, played perhaps during the Communion, is in the tradition of Buxtehude, Lübeck, Reincken, Scheidemann and Tunder and uses imitative, free-fantasia and echo techniques. He could not possibly have known Böhm's ornamental style, as Sharp suggested.

It is the 12 vocal works that, despite their marked inequality, firmly establish Bruhns's importance in the mid-Baroque period. He brought the Italian solo cantata to new heights of virtuosity in Germany with his four small-scale sacred concertos. Three of these, *De profundis*, *Mein Herz ist bereit* and, perhaps the weakest, *Der Herr hat seinen Stuhl*, may have been written between 1689 and 1691 for the famous bass Georg Ferber, who had been Kantor at Husum for 14 years before moving to nearby Schleswig two years before Bruhns arrived. The three sacred madrigal cantatas, *Hemmt eure Trähnenfluht*, *Muss nicht der Mensch* and *O werter heilger Geist*, provide a direct link with the 18th century and the work of Bach. For some reason Bruhns seemed to attach less importance than his contemporaries to two other forms, each of which is represented in his output by only a single work: the chorale concerto by *Erstanden ist der heilige Christ* and the concerto-aria cantata by *Ich liege und schlaffe*, though Geck considered the latter undoubtedly the most beautiful of his larger-scale works. The three remaining ensemble concertos include *Die Zeit meines Abschieds*, a work of strong formal organization. The instrumental writing in the vocal works suggests that Bruhns, like Lübeck, could draw on musicians of only average competence. In the main he used a five-part string ensemble with two violas or viols, typical of French music of the period, and with bassoon and continuo.

Concerning Bruhns's influence on Bach the evidence is inconclusive. The obituary of Bach by J.F. Agricola and C.P.E. Bach stated that he took the keyboard works of Bruhns, among others, as models. Some of Bach's early works do show superficial resemblances – BWV568, for example, to the Prelude in G – but in formulae common to the period.

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SACRED VOCAL
all in S

Alleluja. Paratum cor meum (ensemble conc.), 3vv, vn, 2 b viol, bc
De profundis clamavi (sacred conc.), B, 2 vn, bc, ?1689–91
Der Herr hat seinen Stuhl im Himmel bereitet (sacred conc.), B, 2 vn, 2 va, bn, bc, ?1689–91
Die Zeit meines Abschieds ist vorhanden (ensemble conc.), 4vv, 5 insts [2 vn, 2 va, bn], bc
Erstanden ist der heilige Christ (chorale conc.), 2vv, 2 vn, bc
Hemmt eure Trähnenfluht (sacred madrigal cant.), 4vv, 2 vn, 2 va, bn, bc
Ich liege und schlaffe (conc.-aria cant.), 4vv, 5 insts [2 vn, 2 va, bn], bc [first chorus retexted as Ich habe Lust abzuscheiden]
Jauchzet dem Herren alle Welt (sacred conc.), T, 2 vn [bn], bc
Mein Herz ist bereit (sacred conc.), B, vn, bc, ?1689–91
Muss nicht der Mensch auff dieser Erden im steten Streite seyn (sacred madrigal cant.), 4vv, 2 clarini, 2 vn, bn, bc
O werter heilger Geist (sacred madrigal cant.), 4vv, 2 clarini, 2 vn, 2 va, bn, bc, ?Easter 1691
Woll dem, der den Herren fürchtet (ensemble conc.), 3vv, 2 vn, 2 va, bn, bc

ORGAN

[4] Praeludia, 2 in e, G, g; ed. K. Beckmann (Wiesbaden, 1972); ed. M. Radulescu (Vienna, 1993); 3 ed. in Organum, iv/8 (Leipzig, 1925)
Nun komm der Heiden Heiland; ed. K. Beckmann (Wiesbaden, 1972); ed. M. Radulescu (Vienna, 1993)

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HUGH J. McLEAN

Bruins, Theo (*b* Arnhem, 25 Nov 1929; *d* Haarlem, 8 Jan 1993). Dutch pianist and composer. He studied with Jaap Spaanderman at the Amsterdam Muzieklyceum, and gave his first concerts and recitals in 1946. From 1948 to 1950 he studied in Paris with Yves Nat, and in 1951 he became a composition pupil of Kees van Baaren. In 1960, after a recital in London, he was awarded the Harriet Cohen Beethoven Medal. Bruins's playing was distinguished by great clarity and intelligence, and he was one of the most sought-after interpreters of contemporary music, although his repertory was by no means limited to this field. The Dutch composers van Baaren, Jan van Vlijmen and Tristan Keuris dedicated concertos to him. After his death recordings of several of his concerts were released on CD, among them a recital of works by Debussy and Berg, Beethoven's Diabelli Variations and the three piano concertos of Bartók. Bruins's own compositions include a piano concerto in serial style (1952); for solo piano, a sonata (1955), the serial *Sei studi* (1963) and *Quartet '84* (1984); *Tremani* (1991) for two pianos and *Sincope* (1992) for harpsichord.

TRUUS DE LEUR

Brulé, Gace. *See* GACE BRULE.

Brüll, Ignaz (*b* Prossnitz [now Prostějov], 7 Nov 1846; *d* Vienna, 17 Sept 1907). Austrian pianist and composer. He came from a musical family that had settled in Vienna by 1850. There he studied the piano with Julius Epstein and composition with Johann Rufinatscha and Otto Dessoff. In 1861 Epstein played a concerto by Brüll; this brought the young composer to the public's attention. In 1864 his First Serenade for orchestra was played in Stuttgart, and in the same year he completed his first opera, *Die Bettler von Samarkand*. He appeared as a concert pianist in Vienna and made several concert tours, including one in 1878 to London, where he played in 20 concerts; however composing gradually replaced performing as his main activity. He taught at the Horák piano school in Vienna (1872–8) and became one of its directors in 1881. A retiring, modest man, he was a member of the Brahms circle in Vienna and a close friend of Brahms, for and with whom he often played. His greatest success was the opera *Das goldene Kreuz*, which was first produced in Berlin in 1875 and revived in London three years later by Carl Rosa.

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Stage: 10 ops, incl. Die Bettler von Samarkand (op, O. Prechtler), Vienna, 1874; Das goldene Kreuz (romantische Oper, 2, S.H. Mosenthal, after A.H.J. Mélesville and N. Brazier: *Catherine*), Berlin, Kgl, 22 Dec 1875 (Berlin, 1876); Ein Märchen aus der Champagne (ballet), Vienna, 1896
Vocal: partsongs, a cappella and with pf acc.; vocal duets; numerous solo songs
Orch: Sym., e; 3 serenades; 4 ovs.; 3 ints; 2 pf concs.; Rhapsody, pf, orch; Andante and Allegro, pf, orch; Vn Conc.
Chbr and pf: Pf Trio; Sonata, vc, pf; 4 sonatas, other works, vn, pf; Sonata, other works, 2 pf; Sonata, 4 suites, many other works, pf solo

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R.J. PASCALL

Brumby, Colin (James) (*b* Melbourne, 18 June 1933). Australian composer. After undergraduate studies at the University of Melbourne (BMus, 1956) and a spell of teaching in Australia, he undertook advanced compositional studies in Spain, England (with Goehr), and Italy (1962–4). In 1964 he was appointed to a lecturership at the University of Queensland, where he later became senior lecturer, then reader. In 1971 he received the DMus of the University of Melbourne; other awards have included the Don Banks Fellowship (1990).

Strongly influenced by Anglican and Catholic choral traditions in his youth, Brumby came under the spell of Schoenberg's music during his BMus studies. Many of his works until the early 1970s were constructed serially.

One of his first systematic serial explorations was *Fibonacci Variations* (1963), in which the number series was applied to the durations of a 12-note row. Brumby still worked with simple, motivically generated melody, however, and nurtured these qualities in several highly popular operettas for children written during the late 1960s and toured throughout Queensland. A series of full operatic and choral works soon followed, and with them the start of a long-lasting collaboration with librettist Thomas Shapcott.

Sabbatical studies with Evangelisti during 1972 engendered a stylistic crisis, from which Brumby emerged convinced of the derivative nature of much of his existing serial output. He dedicated himself to 'melody as the principal means of expression, and a harmony in which the notes *do* matter'. *The Phoenix and the Turtle* (1973), a free fantasia for strings and harpsichord, was the first work in Brumby's new tonally affirming style. Since 1973 he has written prolifically, both for professional and amateur ensembles. *Victimae paschali* (1977), for chorus and string orchestra, is one of the finest examples of his preferred, mixed vocal/instrumental medium. Brumby's many original songs and folksong arrangements have proven immensely popular in schools and with choirs of all levels. The reaffirmation of tonality has also been associated with varied approaches to traditional forms. His Piano Concerto (1984) is identical formally with Beethoven's 'Emperor', and his Piano Quartet (1983–4) is formally indebted to Dvořák.

Many of Brumby's recent compositions have been commissioned for institutional anniversaries. His cantata *A Special Inheritance* (1990), for Pymble Ladies' College, Sydney, explores in part the sounds of a birds' dawn chorus, with freely interpolated cockatoo sounds. Brumby does not, however, promote an 'Australian' style, believing that European traditions still predominate in the nation's, and his own, musical thinking.

WORKS
(*selective list*)

STAGE
librettos by the composer unless otherwise stated

The Seven Deadly Sins (op, 2, T. Shapcott), 1970, Brisbane, 1970; The Marriage Machine (op, 1), 1971, Sydney, 1972, orchd 1985, Sydney, 1985; Masques (ballet), 1977; La donna (op, 1, D. Goddard), 1986, workshop perf., Sydney, 1988; Lorenzaccio (op, 3, after A. de Musset), 1986, 2 scenes, Sydney, 1986; Fire on the Wind (op, 2, after A. Coburn), 1990, excerpts, workshop perf., Brisbane, 1991; Summer Carol (op, 1, Shapcott), 1990, Canberra, 1991; 7 chldren's operettas, 1967–70 [listed in *GroveO*]

INSTRUMENTAL

Orch: Fibonacci Variations, 1963; The Phoenix and the Turtle, str, hpd, 1973; Fl Conc., 1975; Sym. no.1, 1981; Bn Conc., 1982; Paean, 1982; Vn Conc. no.2, 1982–3; Gui Conc., 1983; Pf Conc., 1984; South Bank Ov., 1984; Ob Concertino, 1986; Cl Conc., 1988; Scena, eng hn, str, 1988; Va Conc., 1990; Tpt Conc., 1991; Sym. no.2, 1993; West End Ov., 1993; Org Conc., 1994; Vc Conc., 1994–5

Chbr: Str Qt, 1965; Haydn Down Under, bn qnt, 1980; Cl Sonata, 1981; The Seven Ages of Man, wind qnt, 1981; Pf Qt, 1983–4; Bn Sonata, 1984; Mundoolun, eng hn, pf, 1989; Aubade, vn, pf, 1991

Solo inst: Doubles, pf, 1972; Captain Logan's Fancy, org, 1988; Toccata, org, 1995

VOCAL

Stabat mater speciosa (cant.), S, Mez, T, Bar, SATB, str qt, wind qt, hp, timp, 1965; Bring out your Christmas Masks (T. Shapcott), S, Mez, T, Bar, SATB, dancers, actors, orch, org, 1969; Charlie Bubbles' Book of Hours (Brumby), S, Mez, T, Bar, SATB, orch, 1969; Victimae paschali, SATB, str orch, 1977; Three Baroque Angels (Shapcott), SATB, orch, 1978; Orpheus Beach (Shapcott), S, Bar, orch, 1978

The Vision and the Gap (Shapcott), S, A, T, Bar, 1984; The Ballad of Sydney Hospital (Shapcott), S, Bar, SATB, orch, 1988; Canti pisani (trad. Italian), 1v, orch, 1989; A Special Inheritance (Shapcott), cant, 4 choirs, orch, 1990; many other choral works, acc. and unacc.; songs, 1v, pf

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MALCOLM GILLIES

Brumel [Brummel, Brommel, Brunel, Brunello], **Antoine** (*b* *c*1460; *d* ?1512–13). French composer. He was prominent among a group of composers who ranked, after Josquin des Prez, as the most eminent masters of the late 15th and early 16th centuries. He was praised by numerous writers: Crétin, Eloy d'Amerval, Gaffurius, Ornithoparchus, Heyden, Rabelais, Glarean, Coclico, Hermann Finck, Zarlino and Morley. He was perhaps the first of the great Renaissance composers of French rather than Netherlandish origin.

1. Life. Brumel may have been born at Brunelles, near Nogent-le-Rotrou, west of Chartres, about 1460. A famous passage in Crétin's *déploration* on the death of Ockeghem has often been interpreted to mean that Brumel was a pupil of the great master of Tours:

> Agricolla, Verbonnet, Prioris
> Josquin Desprez, Gaspar, Brumel, Compère,
> Ne parlez plus de joyeulx chantz ne ris,
> Mais composez ung *Ne recorderis*,
> Pour lamenter nostre maistre et bon père.

However, nothing in Brumel's early works points to a close connection with Ockeghem. The earliest mention of the composer is found at Chartres, where the cleric Anthonius de Brumel became an *horarius et matutinarius* (singer at the day and night Office) at Notre Dame on 9 August 1483. Because of his abilities, he was granted the larger stipend of the church. By 4 October 1486 he had become Master of the Innocents at St Pierre, Geneva, where he remained until 1492. Meanwhile he was given leave for a period during 1489–90 to visit the court of the Duke of Savoy at Chambéry. Although offered a position there, he returned to Geneva, where relations with the chapter authorities became so strained that he suddenly left in August 1492. His immediate destination remains unknown, but in 1497 he was a canon at Laon Cathedral. At some time he became a priest, probably during that interim.

On 5 January 1498 Brumel was placed in charge of the education and musical training of the children at Notre Dame, Paris. In September 1500 he was given two weeks' vacation to visit his birthplace, which, although unnamed, must have been in the general vicinity. Later the same year a controversy arose over the appointment of a new choirboy, so that again Brumel resigned in unpleasant

circumstances. From 1 June 1501 to 1 July 1502 he was employed at Chambéry as a singer at the ducal court.

In July 1505 Alfonso I d'Este of Ferrara entered negotiations through an intermediary, Sigismondo Cantelmo, Duke of Sora, then at Lyons, to employ the composer as *maestro di cappella*. The lifetime contract offered provided a benefice valued at 100 ducats a year, an annual salary of 100 ducats, a house in Ferrara and 50 ducats toward the expenses of travel to Ferrara. Brumel began his duties in August 1506 and remained at Ferrara until the chapel was disbanded in 1510. A document of 11 May 1512 indicates that Brumel was then archpriest of the united churches of S Johannes in Libia and S Sabina outside Faenza, and that he was probably in Mantua at about this time. Circumstances surrounding the document suggest that the composer was then quite ill and may have died soon after. At least one important work, the *Missa de beata virgine*, seems to have been composed after Brumel left Ferrara.

Vincenzo Galilei wrote a treatise (*I-Fn* Anteriori Galilei, vol.i, f.138) in which he listed a number of French and Netherlandish composers, including Brumel, who he said assembled in Rome in 1513, when Leo X was elected pope (see Lowinsky). Nothing has been found to confirm Brumel's activities there. Since Galilei was born at about the time Brumel died, he could have had no direct knowledge of the event, and his report may be incorrect.

2. WORKS. Brumel lived during a period of profound changes in style, as his music exemplifies. Elusive, meandering lines gave way to sensuous, harmonically orientated textures; abstract melismatic polyphony following purely musical precepts relatively independent of text was replaced by word-orientated, increasingly syllabic settings with growing care for text underlay. Varied mensurations and irregular rhythmic patterns were progressively eliminated in favour of a more predictable flow, most often in duple measure. Simultaneous rather than successive composition of voice parts became the norm and greater harmonic direction was achieved.

The reasons for the reorientation were at least partly geographical: Franco-Flemish masters who emigrated to Italy developed a new musical language resulting from the fusion of traditional northern contrapuntal prowess and elements of native Italian music. Brumel was one of the masters who played a leading role in effecting this transformation.

Brumel was primarily a composer of sacred music. Most prominent among his works are the masses, not only because of their quantity and bulk, but also because of the frequency with which they occur in the sources. It was to them that theorists turned most often for music examples. Petrucci devoted an early volume to five of Brumel's masses, and later publications regularly featured masses and motets. Andrea Antico's celebrated *Liber quindecim missarum* (1516) contains three masses by Brumel, including his *Missa de beata virgine*, which opens the volume.

Brumel's masses may conveniently be divided into three stylistic periods. The first is represented by the five in the Petrucci publication (*'Berzerette savoyenne'*, *'Je nay dueul'*, *'L'homme armé'*, *'Ut re mi fa sol la'* and *'Victimae paschali'*) as well as by *Missa 'Bon temps'*. All depend primarily on a cantus firmus for their formal design, though *Missae 'Berzerette savoyenne'* and *'Je nay dueul'* occasionally draw material from several voices of their

Ex.1 from the Credo, *Missa 'Je nay dueul'*

[proce]-dit. Qui cum Pa - tre et Fi - li - o si - mul a - do-ra-tur
[proce]-dit. Qui cum Pa - tre et Fi - li - o si-mul a-do - ra - tur
[proce]-dit. Qui cum Pa - tre et Fi - li - o si - mul a - do-ra-tur
[proce]-dit. Qui cum Pa - tre et Fi - li - o si-mul a - do-ra - tur et con- [-glorificatur]
85

Ex.2 from the Benedictus, untitled mass

in no - mi - ne, in no - mi - ne
in no - mi - ne
Do - *mi-ni,* in no-mi - ne Do -
Do - mi - ni, in no-mi - ne
- *mi-ni,* in no-mi - ne Do - mi - ni.
Do - mi - ni, in no-mi - ne Do - mi - ni.
90

models, indicating an incipient parody technique. *Missa 'Ut re mi fa sol la'* is a kind of fantasy in which the hexachord material not only provides the sole material of the tenor but also pervades the surrounding voices. Characteristic of all the earlier masses are irregular, unpredictable rhythms and lengthy overlapping phrases lacking pronounced internal divisions. Often there seems to be little relationship between music and text. On the other hand rapid declamatory passages, which seem to be peculiar to Brumel, are occasionally encountered (ex.1). Ternary mensuration, variety of mensuration and occasional simultaneous use of different mensurations are evident. Of special interest is the final Agnus Dei of *Missa 'Bon temps'*. The cantus firmus is disposed in half-blackened breves, so that an implied quintuple metre results.

The masses of the middle period (*'Descendi in hortum'*, *Missa dominicalis*, *Missa 'Et ecce terrae motus'* and the first untitled mass) show a tendency towards greater regularity of rhythm – sometimes very pronounced, as in *Missa 'Descendi in hortum'* – more flexible and thinner textures and more concise phrases. Greater interest is shown in apt text-setting. Vertical sonorities are clearer and the harmonic progressions more predictable. Occasionally considerable vocal virtuosity is required, as in ex.2.

The most striking of these masses is *Missa 'Et ecce terrae motus'* for 12 voices, which foreshadows polychoral writing. A work of such proportions must have been a distinct novelty at the time. The Easter antiphon which serves as the cantus firmus is often skilfully moulded into a three-part canon. Very slow harmonic movement is offset by vigorous rhythmic movement, with triadic motifs overlapping one another in quick succession. The rather close grouping of the lower voices sometimes produces a thick, heavy texture, perhaps reflecting the composer's inexperience with large forces.

Among the later masses is a *Missa pro defunctis*, one of the earliest extant requiem settings, and the oldest that includes the Dies Irae. Brumel's love of canon, exemplified in numerous earlier masses, is most evident in *Missa 'A l'ombre d'ung buissonet'*; like Josquin's chanson, on which it is based, it consists entirely of canons, mostly double canons. It also represents the extreme of the trend in the later works towards concentration and brevity; the entire Kyrie, for example, is only nine bars long. A work from which Glarean drew several examples is the *Missa de dringhs*, whose title he gave in Greek letters. Although the title has never been satisfactorily explained, the mass is now known to be a parody of the composer's own chanson *Tous les regretz*. Both are characterized by a strongly chordal style, reminiscent of the contemporary Italian *lauda*. Probably the most famous of Brumel's works is the *Missa de beata virgine*, which Glarean found 'worthy of a great man'. He compared it, not entirely favourably, with Josquin's mass of the same title, and said that both had been written when their composers were 'verging towards extreme old age'. Both are in a learned, somewhat retrospective style.

Numerous bicinia by Brumel are found in 16th-century collections. All but one of these prove to be mass sections, usually excerpts from complete masses, such as 'Pleni sunt caeli', Benedictus or the second Agnus Dei.

Brumel's motets include a wide variety of types: sequences, antiphons, hymns, prayers, psalms and the like, as well as those composed to texts compiled from a variety of sources. The greatest number are devoted to Marian themes, somewhat fewer to feasts of the *Temporale*, and the remainder to various saints or unspecified liturgical use. Three of what appear to be the older motets are bitextual, one voice bearing the cantus firmus with its text, the others composed to different words. One of these, *Nativitas unde gaudia*, can be dated with reasonable certainty from Brumel's years at Chartres and may well be his oldest extant work.

Motets which do not have a cantus firmus in long note values frequently do present a borrowed melody in one or more voices, skilfully paraphrased and in a style indistinguishable from the surrounding voices. Such is the case with nearly every liturgical text which has a well-known melody, such as *Haec dies, Regina caeli laetare* and *Sub tuum praesidium*. Sequences, prayers and rhymed metrical antiphons, however, seem to be without borrowed material.

Magnificat settings use material from the plainchant tones. Settings vary from only six verses to all 12, with a single work usually appearing in two or three distinct versions. Especially noteworthy is an *Exemplum octo modorum*, which occurs singly and also as the 'Sicut erat' of a dubious *Magnificat octavi toni*. Each voice paraphrases a different tone, so that all eight modes are in use simultaneously. The *Magnificat secundi toni* is attributed in *E-Bc* M.454 to 'Fr. Benito' or 'Fr. Venito', and the three other works carrying this ascription may also be Brumel's.

Secular works are of secondary importance. Several incorporate recognized borrowed material; others are probably settings of unidentified pre-existing melodies. The later ones are clearly of a popular nature (e.g. *Dieu te gart* and *Le moy de may*). Four-voice pieces have texts whereas, with one exception, the three-voice ones are purely instrumental.

WORKS

Edition: *A. Brumel: Opera omnia*, ed. B. Hudson, CMM, v/1–6 (1969–72) [H]

MASSES AND MASS SECTIONS

Title	*No. of voices*	*H*	*Comments*
Missa 'A l'ombre d'ung buissonet'	4	iv, 52	Double canons throughout; parody of Josquin's chanson
Missa 'Berzerette savoyenne'	4	i, 20	Cantus firmus: S of Josquin's chanson
Missa 'Bon temps'	4	ii, 1	Cantus firmus: a melody common to several chanson settings, e.g. anon. piece in Petrucci's *Canti B* (ed. in MRM, ii, 1967)
Missa de beata virgine	4	iv, 1	Paraphrases plainchant melodies: Kyrie IX, Gloria IX, Credo I, Sanctus IX, Agnus Dei XVII
Missa de dringhs	4	iv, 35	Parody of Brumel's chanson, 'Tous les regretz'; the title, written in Greek letters by Glarean and Wilfflingseder, is unexplained
Missa 'Descendi in Hortum'	4	ii, 48	Paraphrase of plainsong antiphon
Missa dominicalis	4	ii, 24	Paraphrases plainsong melodies: Kyrie XI, Gloria XI, Credo IV, Sanctus VIII
Missa 'Et ecce terrae motus'	12	iii, 1	Cantus firmus: Easter plainsong antiphon; the mass survives in a Munich choirbook used for a performance under Lassus, *c*1570
Missa 'Je nay dueul'	4	i, 1	Cantus firmus: T of Agricola's chanson, which is also parodied at times
Missa 'L'homme armé'	4	i, 65	Cantus firmus mass on chanson melody treated by numerous other composers
Missa pro defunctis	4	iv, 65	Based on introit, Kyrie, sequence and communion of plainsong Mass for the Dead; earliest known requiem to include the Dies irae
Missa 'Ut re mi fa sol la'	4	i, 41	A hexachord mass

Title	*No. of voices*	*H*	*Comments*
Missa 'Victimae paschali'	4	i, 89	Cantus firmus: Easter sequence
Missa [untitled]	4	ii, 74	
Missa [untitled]	4	iv, 84 (Kyrie)	Survives in *I-Rvat* Pal.lat.1982, a S partbook; only Kyrie is complete in *Bc* Q19
Benedictus, fuga ex una	2	iv, 114	Probably belonged to a complete mass now lost
Benedictus	2	iv, 115	Probably belonged to a complete mass now lost
Credo	4	iv, 87	
Credo	4	iv, 92	
Credo	4	iv, 99	
Credo villayge	4	iv, 106	
Pleni sunt caeli, fuga ex una	2	iv, 113	Probably belonged to a complete mass now lost
OTHER SACRED			
Ave, ancilla Trinitatis	3	v, 1	Extra-liturgical prayer
Ave cujus conceptio	4	v, 3	Votive antiphon
Ave Maria, gratia Dei plena	3	v, 6	
Ave stella matutina	4	v, 8	Sequence
Ave virgo gloriosa	4	v, 12	Sequence
Beata es, Maria	4	v, 18	Marian antiphon and other texts
Bonus et rectus Dominus [=Noe, noe, noe]	4		
Conceptus hodiernus Mariae semper virginis	4	v, 21	Rhymed office antiphon
Da pacem, Domine	4	v, 28	Antiphon for peace; plainsong paraphrased in double canon
Dominus dissipat consilia	2	iv, 116	Probably part of a complete mass now lost
Exemplum octo modorum	8	vi, 62	Occurs also as the 'Sicut erat' of Magnificat (doubtful works); each voice is in a different mode
Gloria, laus et honor	4	v, 29	Hymn; conflicting ascriptions to Brumel and Josquin
Haec dies quam fecit Dominus	4	v, 37	T lost; Easter gradual respond or antiphon
Heth. Cogitavit Dominus	4	v, 38	Lamentation
Languente miseris	5	v, 43	Text: incipits only; cantus firmus 'Clamor meus ad te' in T; sub-titled Lamentatio Brumel (perhaps a ?secular motet)
Lauda Sion Salvatorem	4	v, 46	Sequence

Title	*No. of voices*	*H*	*Comments*
Laudate Dominum de caelis	4	v, 53	Psalms cxlviii and cl
Magnificat primi toni	3	vi, 1	
Magnificat secundi toni	4	vi, 7, 24	Attrib. Brumel and 'Fr. Benalt' or 'Fr. Venalt'
Magnificat sexti toni	4	vi, 39	
Mater patris et filia	3	v, 63	Rhymed office antiphon
Nativitas unde gaudia/ Nativitas tua, Dei genitrix	4	v, 65	Compilation of various texts
Nato canunt omnia	5	v, 71	Compilation of various Christmas texts
Noe, noe, noe	4	v, 84	Text inc.; exists also with text Bonus et rectus Dominus (Psalm xxiv.8–11)
O crux, ave, spes unica	4	v, 85	Passion hymn (verse 6 of Vexilla regis)
O Domine Jesu Christe	4	v, 86	Prayer
Philippe, qui videt me	4	v, 89	Antiphon; T lost
Quae est ista	4	v, 91	Responsory
Regina caeli laetare	4	v, 95	Marian antiphon
Regina caeli laetare	4	v, 99	Marian antiphon
Rosa novum dans adorem	4	v, 103	Sequence
Sicut lilium inter spinas	4	v, 110	Antiphon
Sub tuum praesidium	4	v, 111	Marian antiphon
Vidi aquam	4	iv, 80	Mass antiphon
SECULAR VOCAL			
Dieu te gart, bergere	4	vi, 70	B lost
Du tout plongiet/Fors seulement	4	vi, 74	S of Ockeghem's rondeau appears in T; exists also as inst piece, Fors seulement as incipit in all voices
James que la ne peult estre	4	vi, 80	Opening of the Du Fay-Binchois chanson, Je ne vis oncques la pareille appears in T
Le moy de may	4	vi, 84	B lost
Tous les regretz	4	vi, 101	
INSTRUMENTAL			
Amours, amours	3	vi, 68	
En amours que cognoist	3	vi, 76	
En ung matin [=Vray dieu d'amour]	3		
Esnu sy que plus ne porroie	3	vi, 78	
Fors seulement [=Du tout plongiet/Fors seulement]	4		
Jamays	3	vi, 79	
Je despite tous	3	vi, 83	

Title	No. of voices	H	Comments
Pour vostre amour	3	vi, 87	
Tandernac	3	vi, 88	
Una maistresse	3	vi, 102	
Vray dieu d'amour	3	vi, 104, 113	Based on popular melody from *F-Pn* 12744; appears with text and without; also found with incipit En ung matin

DOUBTFUL WORKS

Title	No. of voices	H	Comments
Missa sine nomine			Attrib. 'Fr. Benalt' or 'Fr. Venalt'; ed. Ros-Fábregas, ii, 73–96
Ave Maria, gratia plena	4	v, 113	Attrib. Brumel in index, Jo. Brumes at heading in *I-Rvat* C.S.45
Credo	4	iv, 118	In *MOd* IV the christian name is Antonius but the surname has been seriously damaged; enough remains to show it is neither Brumel nor Fevin, the names added in pencil by E. Pancaldi (*d* 1950)
Magnificat primi toni			Attrib. 'Fr. Benalt' or 'Fr. Venalt'; ed. Ros-Fábregas, ii, 179–89
Magnificat octavi toni	4	vi, 48	Only the 'Sicut erat' (Exemplum octo modorum) is attrib. Brumel
Magnificat octavi toni			Attrib. 'Fr. Benalt' or 'Fr. Venalt'; ed. Ros-Fábregas, ii, 201–14

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BARTON HUDSON

Brumel [Brumello], **Jacques.** *See* BRUNEL, JACQUES.

Brumen [Brument], **Denis** [Denys] (*fl c*1530–40). Composer of probable French origin. The style of his music is reminiscent of Willaert; structure depends entirely on points of imitation, the melodic and rhythmic style is smooth and fluent, and there is little textural contrast. The use of dissonance is freer and more piquant than Willaert's, but still controlled and purposeful like Gombert's. The motets were evidently highly regarded by contemporaries, appearing in an impressive number of sources. *In illo tempore* is attributed to 'Brumen' in all sources but two: the ascription to Richafort in the Munich manuscript (*D-Mu* Art.401) can be dismissed on stylistic grounds. *Domine, labia mea aperies*, by contrast, is attributed to 'Denys Brument' in one source only (1542^5); it is anonymous in the other sources, which also present it a 4th higher.

Eitner (probably following a suggestion of Haberl's) mistakenly identified Brumen with Denis Briant. The styles of the two composers are sufficiently distinct to indicate two separate composers. The chanson *Quant me souvient*, though ascribed only to 'Denys', demonstrates the characteristics of Brumen rather than Briant.

WORKS

Domine, labia mea aperies, 5vv, 1542[5], 1542[6], *A-Wn* Mus.15500, *I-Lg* 775; In illo tempore ... Cum venerit paraclitus, 5vv, 1543[3], 1553[13], 1555[10], *CZ-HKm* II.A.26, II.A.29, II.A.30, *D-Mu* Art.401, *I-Lg* 775, *Rvat* C.S.19 (attrib. 'Brumeti' above music, 'Brumen' in table of contents), formerly in Breslau, Stadtbibliothek, MSS 3, 5 (now lost)

Come havrò dunqu'il frutto, 5vv, 1542[16]; arr. for vihuela, 1554[32] (attrib. 'Verdeloth'); L'autr'ier je vois dans un bosquet, 4vv, *F-Pm* Rés.30345A; Quant me souvient de ma triste, 6vv, 1553[25], 1560[5], *DK-Kk* 1873 (anon.)

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JEFFREY DEAN

Brummeisen (Ger.). *See* JEW'S HARP.

Brummer (Ger.). *See* DRONE (i).

Brummstimme (Ger.). Wordless singing with the mouth closed. *See* BOCCA CHIUSA.

Brummtopf (Ger.). Friction drum. *See also* DRUM, §I, 4.

Brun, Fritz (*b* Lucerne, 18 Aug 1878; *d* Gross Höchstetten, canton of Berne, 29 Nov 1959). Swiss composer, conductor and pianist. After lessons with Willem Mengelberg in Lucerne, he studied at the Cologne Conservatory (1897–1901), where his teachers included Franz Wüllner (composition) and Max van de Sandt (piano). Upon the completion of his studies, he became music tutor to Prince George of Prussia (1901) and met Busoni and Nikisch in Berlin. Short stays in London and Dortmund were followed by an appointment to teach the piano at the Berne Music School (1903). During this period he performed regularly as a soloist in orchestral and chamber concerts promoted by the Berne Music Society. In 1909 he succeeded Karl Munzinger as principal conductor of the Berne SO, the Cecilian Choral Society and the Berne Liedertafel. Despite a busy conducting schedule (until his retirement in 1941), he also remained active as a composer.

Brun's early works coincided with an upsurge in nationalist schools of composition. While the Austro-German Romantic antecedents of his Second Symphony (1911) are clear, especially in its yearning slow movement, features of the symphonies nos.3–5 are more closely associated with the Swiss Alps; the Third (1919), for example, includes a set of variations on the Ticinese folksong *Noi siamo in tre re*. His string quartets also express the atmosphere of his homeland. He characterized the finale of the First Quartet (1898) as suggesting 'mountain air, the smell of hay'. The Fourth Symphony (1925), however, suggests the influence of Stravinsky, as well as Brahms and Bruckner. The Fifth (1929), which is lighter in texture, grapples with the disintegration of the tonal system; after an elegy for Hermann Suter, the work concludes with a jagged fugue. Showing greater freedom of expression, the Seventh (1937) begins with a noble meditation on themes from Schoeck's opera *Venus* and culminates in a hymnic finale. More programmatic in nature, the movements of the Eighth (1942) correspond to times of day and the Ninth (1950) was conceived as a kind of diary. With the Tenth (1953), Brun returned to the absolute music and formal procedures of his youth. Although his music fell out of favour in the latter half of the 20th century, he has continued to be considered a pre-eminent Swiss symphonist.

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Orch: Sym. no.1, b, 1901; Aus dem Buche Hiob, sym. poem, 1906; Sym. no.2, B♭, 1911; Sym. no.3, d, 1919; Sym. no.4, E, 1925; Sym. no.5, E♭, 1929; Sym. no.6, C, 1933; Sym. no.7, D, 1937; Sym. no.8, A, 1942; Sym. Prologue, E♭, 1942; Variations on an Original Theme, pf, str, 1944; Pf Conc., 1946; Vc Conc., 1947; Sym. no.9, F, 1950; Ov. 'For a Jubilee', 1950 [based on hymn In Gottes Namen he' ich's an]; Sym. no.10, B♭, 1953; Divertimento, pf, str, 1954; Rhapsody, 1958

Vocal: Verheissung (J.W. von Goethe), chorus, org, orch, 1915; Il cavalli, children's chorus, pf, 1956; Natale, chorus, pf, 1956; songs, 1v, pf, incl. Abendständchen (C.M. Brentano), Die Entschlafenen (F. Hölderlin), Es wehet kühl und leise (F. Schlegel), Lebensgenuss (Hölderlin); Wunsch (F. Hagedorn); a cappella choruses for male, female and mixed vv, incl. Altjahr-Nacht (G.F. Caderas), Tramunt (G. Bundi) and settings of L. Uhland, E. Mörike and others; folksong arrs.; orch of songs by O. Schoeck

Chbr: Str Qt no.1, E♭, 1898; Sonata no.1, d, vn, pf, 1920; Str Qt no.2, G, 1921; Str Qt no.3, F, 1943; Str Qt no.4, D, 1949 [based on radio signals]; Sonata no.2, D, vn, pf, 1951; Sonata, vc, pf, 1952

MSS in *CH-Bps*

Principal publisher: Hug

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Kleine Festgabe für Fritz Brun (Berne, 1941)

W. Schuh: *Schweizer Musik der Gegenwart* (Zürich, 1948)

M. Engeler and E. Lichterhahn: : *Briefe an Volkmar Andreae* (Zürich, 1986), 127–39

P. Palmer: 'Fritz Brun: a Swiss Symphonist', *Tempo*, no.195 (1996), 14–18

PETER PALMER

Brün, Herbert (*b* Berlin, 9 July 1918). German composer. He left Germany in 1936 for Palestine, where he studied the piano and composition at the Jerusalem Conservatory. He later studied with Stefan Wolpe, Eli Friedman and Frank Pelleg, and attended Tanglewood and Columbia University (1948–50). From 1955 to 1961 he conducted research into electronic composition in Paris, Cologne and Munich. During this period he also worked as a composer, conductor and guest lecturer, and broadcast a series of programmes on contemporary music. After a lecture tour of the USA in 1962, he joined the composition department at the University of Illinois, where he continued to work in the electronic studio and began composing with computers. Brün has held residencies and guest professorships at Ohio State University (1969–70), the Hochschule der Künst and Technische Universität, Berlin (1978) and the University of Kassel (1989). Beginning in 1980, he toured and taught with the Performer's Workshop Ensemble, a group he founded. Many of his writings and lectures focus on the social and political significance of composition. His work with computers can be seen broadly as an exploration of two questions. Firstly, is it possible to define a musical idea in such a way that a computer will generate the compositional realization of it?; and secondly, is it possible to design a computer system which would 'compose' with the input of an initial idea?

WORKS

(*selective list*)

INSTRUMENTAL

Ballets: The Student and the Nightingale, 1949, Vacation, 1951

Orch: Concertino, 1947; Hora, pf, orch, 1949; Nia nua, 1949; Ov., 1949; Mobile, 1958; Non sequitur III, 1963, unfinished

Chbr: Str Qt no.1, 1952; Trio, fl, cl, vn, 1953; Str Qt no.2, 1957; Str Qt no.3, 1963; Gestures for Eleven, 4 ww, 2 brass, perc, vn, vc, db

1964; Trio, fl, db, perc, 1964; Gesto, pic, pf, 1965; Trio, tpt, trbn, perc, 1966; Nonet, fl, cl, bn, hn, tpt, trbn, perc, vn, db, 1969; at loose ends, 4 perc, pf + cel + chimes, 1974; In and ... and Out, 3 ww, 3 brass, perc, pf, bn, db, 1974; Twice Upon Three Times, b cl, tuba, 1980; Two Scientists' Souls Fall in Love with Guess Whom, fl, tap dancer, 1989; Come Scenario and Go, 4 ww, 3 brass, mar, perc, str, 1995

Solo: 5 Pf Pieces, 1945; Sonatina, fl, 1948; Sonatina, vn, 1948; Sonatina, va, 1950; Pf Sonata, 1951; Sonatina, bn, 1953; Suite variable, hpd, 1957; Touch and Go, perc, 1967; Just Seven, drum, snare drum, 1987; The Laughing Third, pf, 1993; ... yet with a heart of gold, db, 1997

ELECTRO-ACOUSTIC

Tape: Anepigraphe, 1958; Klänge Unterwegs, 1962; Futility, 1964; Infraudibles, 1968; Piece of Prose, 1972; Dust, 1976; More Dust, 1977; Dustiny, 1978; A Mere Ripple, 1979; U-Turn-To, 1980; i tOLD You so!, 1981

Tape and insts: Sonoriferous Loops, fl + pic, tpt, xyl, mar, perc, db, tape, 1964; Non sequitur VI, fl + pic, 2 perc, pf, hp, vc, tape, 1966; Infraudibles with Perc, 3 perc, tape, 1968, rev. 1984; Infraudibles with Qnt, s sax, hn, elec gui, db, cymbalum, tape, 1968; More Dust with Perc, 3 perc, tape, 1977; SNOW (Sentences Now Open Wide), 3 spkr, 2 fl, 2 bn, hn, pf, gui, vc, tape, 1984; Aufhören, fl, bn, 2 perc, 2 gui, vc, tape, 1989; On Stilts Among Ducks, va, tape, 1997

Cptr with graphics: Mutatis mutandis, 1968; Floating Hierarchies, 2, 3 and 4 insts, 1995

MSS in *US-AKu*

Principal publishers: Smith, Lingua, Tonos

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Synthetischer Klang und Klangsynthese (Munich,1961)
Music and Information (Munich, 1961)
'Against Plausibility', *PNM*, ii/1 (1963), 43–50
'Drawing Distinctions Links Contradictions', *PNM*, xii/1–2 (1973–4), 29–39
'From Musical Ideas to Computers and Back', *The Computer and Music*, ed. H. Lincoln (Ithaca, NY, 1970), 23–36; repr. in *Journal SEAMUS*, ii/2 (1987), 18–28
'Technology and the Composer', *Interpersonal Relational Networks*, ed. H. von Foerster (Cuernavaca, Mexico, 1971), 1–25
Über Musik und zum Computer (Karlsruhe,1971)
My Words and Where I Want Them (1986, 2/1990)

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P. Hamlin and C. Roads: 'Interview with Herbert Brün', *Composers and the Computer*, ed. C. Roads (Los Altos, CA, 1985), 1–15
V. Hein: 'Ästhetische Diskussion', *Music ... , verwandelt*, ed. F. Gertich, J. Gerlach, G. Föllmer (1997), 235–40

MARK ENSLIN

Brun, Jean. *See* LEBRUN, JEAN.

Brun, Jean le. *See* LEBRUN, JEAN and LE BRUNG, JEAN.

Bruna, Pablo (*b* Daroca, bap. 22 June 1611; *d* Daroca, 26/27 June 1679). Spanish composer and organist. Known as 'El ciego de Daroca', he was blinded by smallpox in early childhood. He became organist of the collegiate church of S María, Daroca, in 1631 and was named its choirmaster in 1674. He was honoured as one of the foremost organists and organ teachers in Spain; his pupils included Pablo Nassarre.

Apart from seven *Pange lingua* settings and one incomplete set of psalm versets, most of Bruna's 32 known organ pieces are of the tiento type (though a few have other titles). The tientos for undivided keyboard (*lleno*) are quite varied, some brief and quiet (especially those termed 'de falsas', which feature suspensions and chromatic inflections), others long and full of tumultuous figuration. All begin with imitation and retain their opening subjects throughout, though in the longer works these are transformed in various ways. The tientos for divided keyboard (*partido* or *medio registro*) also begin with imitation, but this gives way to passage-work with accompaniment in which series of figures are taken through long sequential progressions. Bruna's music is sonorous, well suited to the keyboard and imbued with an intensity peculiarly Spanish; at times it achieves a real magnificence through its fantastic figuration and dense, close imitation. He was the leading Spanish keyboard composer between Correa de Arauxo and Cabanilles.

Bruna's two nephews were also musicians, both taught by him. Diego Xaraba y Bruna (*b* Daroca, 1652; *d* *c*1716) was organist of the cathedral of Nuestra Señora del Pilar, Zaragoza, and a chamber musician to Don Juan José of Austria, governor of Aragon 1674–7. In May 1677 he became organist of the royal chapel in Madrid and in 1700 *maestro de clavicordio* to Charles II's queen, Marie-Louise. Some of his organ works survive (*E-J*, *Mn* 1357). His brother Francisco Xaraba y Bruna (*d* 30 July 1690) was appointed organist of the collegiate church at Pastrana, Guadalajara, in 1680, then (1687) of the royal chapel in Madrid, where he was also *maestro de clavicordio* to the queen.

WORKS

INSTRUMENTAL

Edition: *Obras completas para organo de Pablo Bruna*, ed. J. Sagasta Galdos (Zaragoza, 1979)

14 tientos, 7 Pange lingua, psalmodia, gaytilla, batalla, clausulas, *E-Bc*
Registro de hũ tiple de clarin, *P-Pm*
6 tientos, *E-E*

VOCAL

Venid, almas, venid, 4vv, *Bc*

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ApelG
F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona*, ii (Barcelona, 1909)
W. Apel: 'Die spanische Orgelmusik vor Cabanilles', *AnM*, xvii (1962), 15–29
H. Anglés: 'Supervivencia de la música de Cabezón en los organistas españoles del siglo XVII', *AnM*, xxi (1966), 87–104
P. Calahorra Martínez: 'Pablo Bruna, "El ciego de Daroca" ', *AnM*, xxii (1967), 173–95
P. Calahorra Martínez: *La música in Zaragoza en los siglos XVI y XVII*, i (Zaragoza, 1978)
P. Calahorra Martínez: 'Dos inventarios de los siglos XVI y XVII en la Colegial de Daroca', *RdMc*, iii (1980), 33–75, esp. 66–7

ALMONTE HOWELL/LOUIS JAMBOU

Brunckhorst, Arnold [Andreas] **Matthias** [Melchior, Martin] (*b* Celle or Wietzendorf, 1670; *d* ?Hanover, 1725). German composer and organist. From 1693 to 1697 he was employed as an organist at Hildesheim, first at the church of St Martini, then at the Andreaskirche. In 1697 he was called by Duke Georg Wilhelm of Brunswick-Lüneburg to become organist of the Stadtkirche in Celle, where a large organ had been erected in 1653 as a ducal donation. Around 1700 he may have met the young J.S. Bach on one of his visits from Lüneburg to hear the duke's famous French instrumentalists. When the court was dissolved after Georg Wilhelm's death in 1705, Brunckhorst retained his post until, in 1720, he was appointed court organist at Hanover. In this capacity he is last mentioned in the *Hamburgischer Relations-Courier* of 10 August 1723. The paper reported that the organ of the residential church had been greatly enlarged at Brunckhorst's instigation. He was also frequently called on to test new organs, but he did not work as an organ-builder himself, as some writers have supposed from a misinterpretation of a passage in J.H. Biermann's *Organographia* (Hildesheim, 1738).

Brunckhorst's one-movement keyboard sonata, written about 1715–20, is a remarkably early testimont to the reception of Domenico Scarlatti's sonatas in Germany; Bach is said to have owned the autograph at one time. The only surviving example of Brunckhorst's organ music, a prelude and fugue, shows features typical of the post-Buxtehude north German style, while his Christmas and Easter cantatas are obviously influenced by the Thuringian tradition: choral polyphony has been abandoned in favour of simple homophonic movements, most of them in the same key. The melodic invention, however, is original. During his years at Celle Brunckhorst dedicated to the duke several Passion works, now lost, the payment for which is documented in the account books.

WORKS

Christmas cantata, 4vv, 2 tpt, 3 vn, vle, bc; Easter cantata, 4vv, tpt, 2 vn, va da braccio, bc: *D-Bsb*; Christmas cantata ed. A. Egidi, Musikschätze der Vergangenheit (Berlin, 1931); both ed. D. Hellmann (Stuttgart, 1959)

Sonata, A, hpd, *Bsb*; prelude and fugue, e, org, *LEm*, ed. in Organum, iv/7 (Leipzig, 1925)

Passion music, lost

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ApelG; *FrotscherG*;

W. Wolffheim: 'Mitteilungen zur Geschichte der Hofmusik in Celle (1635–1706) und über Arnold M. Brunckhorst', *Festschrift … Rochus Freiherrn von Liliencron* (Leipzig, 1910/*R*), 421–39

C. Cassel: *Geschichte der Stadt Celle*, ii (Celle, 1934)

G. Linnemann: *Celler Musikgeschichte bis zum Beginn des 19. Jahrhunderts* (Celle, 1935)

C. Meyer-Rasch: *Kleine Chronik der Kalandgasse* (Celle, 1951), 63–4

H. Kümmerling: *Katalog der Sammlung Bokemeyer* (Kassel, 1970), 107

DOROTHEA SCHRÖDER

Bruneau, (Louis Charles Bonaventure) Alfred (*b* Paris, 3 March 1857; *d* Paris,15 June 1934). French composer. He began his musical studies as a cellist, studying at the Paris Conservatoire with Franchomme (1873–6) and winning a *premier prix* on the instrument and in his twenties playing in the Orchestre Pasdeloup. From 1879 to 1881 he studied composition with Massenet, who left an indelible impression on his musical style. A cantata, *Geneviève*, won him a second prize in the Prix de Rome in 1881 and his *Ouverture héroïque* and cantata *Léda* saw their première with the Pasdeloup Orchestra (1884). In 1887 his first opera, *Kérim*, was successful enough to convince him that he should devote himself largely to opera.

Kérim, like a number of Bruneau's operas, directly incorporates folk melodies (in this case of oriental origin), and these are clearly indicated in the score. Although they are blended with more conventional elements of contemporary French operatic style, following Massenet and Gounod, Bruneau attempts to present the oriental elements in an unconventional way, using harmonies derived from the melodies themselves as well as highly coloured orchestration.

It is easy to dismiss the central period of Bruneau's output, dominated by his collaborations with Emile Zola, as one of realism, naturalism or French *verismo*. Yet despite his close identification with Zola's works, strong elements of fantasy, symbolism and extravagant musical effects are found in his many operatic transformations of Zola's tales. The first, *Le rêve*, to a Zola adaptation by Louis Gallet, has as its central character an *ange-femme*, Angélique. She is strongly characterized in Gallet's libretto and Bruneau responds extravagantly, incorporating both folksong and plainsong and employing an unseen choir and orchestra for the hidden virgin voices which she frequently hears. The opera, whose blend of eroticism and religiosity caused it to enjoy considerable success at the Opéra-Comique after its première in 1891, was precisely in tune with artistic tastes in the 1890s, although these soon went out of favour, causing such works to fall into neglect. But Bruneau's fundamental achievement should not be overlooked: namely, in the words of Georges Pioch, who attended the première, 'to have introduced on to the stage of an opera house [in 1891] singers dressed in 1891 costumes'. Among those who wrote to congratulate him was Chabrier: 'c'est un début de maître, absolument'.

In *L'attaque du moulin* Bruneau repeated the formula of setting a Gallet adaptation of Zola, again with considerable success, but this time more dependent on the pace and realism of the story than on special effects. Originally set during the Franco-Prussian war, but transposed in Carvalho's first production to the time of the Revolution, its theme is the effects of war on a miller's family and a stranger who has fallen in love with the miller's daughter. Bruneau provides two possible endings.

From this time onwards, Zola, who had become a close friend of the author, himself supplied Bruneau with librettos. *Messidor* (1897) was the first fruit of this collaboration. Although initially successful, it was produced at the height of the Dreyfus affair, in which Bruneau actively followed Zola's support of Dreyfus and was his constant companion during the trial. This led to a marked fall in his popularity and for some years his works were less than welcome in Paris.

Alongside the operas of the 1890s, Bruneau also composed several collections of songs. In choosing poetry for these, he returned several times to the poet Catulle Mendès, a fellow enthusiast of Wagner who had produced librettos for several composers including Chabrier, Messager and Debussy. The 10 *Lieds de France* are deliberately simple in style, modelled on folksongs from different regions of France. In strong contrast to the heavy, Wagnerian style of much of his operatic music, these strophic songs use accompaniments which are pared down to bare essentials and ally themselves to the late 19th-century interest in the regional music of France led by Bourgault-Ducoudray and d'Indy, among others. Each of the *Chansons à danser*, also to poems by Mendès and delicately orchestrated for chamber orchestra, is named after an antique dance, and Bruneau responds by using elements of pastiche. A number of his other songs are more forward-looking, reflecting the composer's continual experimentation with word-setting. Several were also orchestrated, one of the most ambitious and widely performed being *Penthésilée, reine des Amazones*, styled a 'poème symphonique avec chant' also to a text by Mendès and scored for large orchestra. These collections were later complemented by more elaborate and advanced settings notable among which are *Les chants de la vie*, to poems by various poets, four of which were orchestrated, while a few single songs were directly composed for voice and orchestra.

Among a modest output of religious music, the *Requiem* stands out as the most ambitious. Commissioned by the Bach Choir, and first conducted in London by Stanford, it follows the model of Gounod's more ambitious works by including dramatic effects with various groups of

singers and players spatially separated, including two groups of brass, a cappella singing and a children's choir accompanied by harps and organ.

The first opera of the new century, *L'ouragan* (1901), is an opera in which libretto and music are particularly closely wedded. The hurricane of the title not only provides an opportunity for descriptive music but also mirrors the increasing conflict between the two pairs of brothers and sisters on whom the story centres. As a magic tree (common in the Celtic mythology on which this opera is based) sings to the lovers, Bruneau employs an orchestra behind the scenes. Bruneau's final direct collaboration with Zola was *L'enfant roi*, a *comédie lyrique* set in a Parisian bakery. Here the composer introduces extended passages evoking Parisian street life: children singing nursery rhymes in the Tuileries, the cries of flower sellers in a street market and scenes in the patisserie. After Zola's death in 1902, Bruneau continued his allegiance by fashioning his own librettos from the author's work. In *Naïs Micoulin* (1906), the first of these, Bruneau's libretto is curiously lacking in drama, although its extended dialogues are faithful to Zola in their inclusion of poignant physical detail. *Les quatre journées* is an opera concerned with a family before, during and after a war. It is a naively sentimental work recounting the fortunes of a couple brought up on the banks of the river Durance. Each act represents one of the seasons and Bruneau plays to the contemporary audience with some appropriately jingoistic choruses.

Henceforth Bruneau turned away from contemporary realism, *Le jardin du paradis* being the first of his works to take such a step. Based on a Hans Christian Andersen fairy-tale, the work has as its centrepiece an oriental paradise garden, with appropriately stylized music, and is characterized by more static, scenic music than found elsewhere in Bruneau's output.

Musicological interest in Bruneau's role in the politics of turn-of-the-century French opera has largely outweighed interest in reviving his music. While some have been critical of his lack of a natural melodic gift comparable to Massenet, others have found that his harmonic turns, once seen as experimental, with hindsight seem merely clumsy. It was perhaps inevitable that the first monograph on his work should have come from the English critic Arthur Hervey rather than a French contemporary, for apart from the unpopularity he encountered after allying himself with Zola in support of Dreyfus, the themes of his earlier operas frequently raised political issues which many thought had no place in the opera house. The issues of class conflict and distasteful social realities dealt with in the Bruneau-Zola collaborations can hardly have endeared the composer to the richer patrons of the Opéra. *Messidor*, for example, the story of a village community starved of water because a wealthy industrialist has diverted a river to purify gold, brought an entirely new, and by no means entirely welcome, level of social realism into establishments traditionally dealing only with the historical, the fictional and the make-believe. Even though, as Bruneau himself explained, his operatic *vérisme* was much less confrontational than Zola's undiluted brand, and wove in more fantasy with more idealised characters, the association with the figurehead of naturalism remained paramount in his critical reputation in France. He was also criticized for using a prose instead of a rhymed libretto. This practice had already been advocated by Berlioz, even though he set prose only once, and subsequently by Gounod and Massenet, but Bruneau's *Messidor* was the first opera to use prose specifically in the service of naturalism. A similar practice was employed by Charpentier, in *Louise*, and later by Gabriel Dupont and Xavier Leroux. In an important article 'Vers ou prose', originally published in *Le Figaro* in 1897 and reprinted in his collection of essays *Musiques d'hier et de demain*, he defended the practice, although he returned to verse librettos in his later, less naturalistic works.

His ideas in general were constantly challenging tradition and his admiration for Wagner was based on his view that Wagner was the great liberator of 19th-century music. Although he used leitmotifs and owed a great deal to Wagner's chromatic language, his music is far less Wagnerian than that of many of his contemporaries and in his later music he used a plurality of musical languages and effects.

Bruneau's writings on music include important memoirs of Zola (Paris, 1932), a book on Massenet (Paris, 1935), essays outlining his own theory of opera (notably in *Le Figaro* and *Rivista musicale italiana* in 1897), and perceptive comments on other operas in reviews and articles.

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Unless otherwise indicated, printed works were published in Paris and unpublished MSS are in F-Pn.

OC – *Opéra-Comique*
PO – *Opéra*

OPERAS

unless otherwise stated, drames lyriques, first performed in Paris

Kérim (opéra, 3, P. Milliet and H. Lavedan), Château d'Eau, 9 June 1887, *F-Pn*; (1887)
Le rêve (4, L. Gallet, after E. Zola), OC (Favart), 18 June 1891, *Pn*; (1892)
L'attaque du moulin (4, Gallet, after Zola), OC (Favart), 23 Nov 1893, *Pn*; (1893)
Messidor (4, Zola), Opéra, 19 Feb 1897, *Pn*; (1897)
L'ouragan (4, Zola), OC (Favart), 29 April 1901 (1901)
L'enfant roi, 1902 (comédie lyrique, 5, Zola), OC (Favart), 3 March 1905 (1905)
Lazare, 1902 (1, Zola), Radio France, 20 May 1954, *Pn*
Naïs Micoulin (2, A. Bruneau, after Zola: *La douleur de Toine*), Monte Carlo, 2 Feb 1907, *Pn*; (1907)
Les quatre journées (conte lyrique, 4, Bruneau, after Zola), OC (Favart), 25 Dec 1916, *Pn*; (1916)
Le jardin du paradis, 1913–21 (conte lyrique, 4, R. de Flers and G.-A. de Caillavet, after H.C. Andersen), Opéra, 31 Oct 1923, *Pn*; (1924)
Le roi Candaule, 1917–19 (comédie lyrique, 4 acts and 5 tableaux, M. Donnay), OC (Favart), 1 Dec 1920, *Pn*; (1922)
Angelo, tyran de Padoue, 1923–5 (5, C. Méré, after V. Hugo), OC (Favart), 16 Jan 1928, *Pn*; (1928)
Virginie, 1928–30 (comédie lyrique, 3, H. Duvernois and Bruneau), Opéra, 7 Jan 1931, *Pn*; (1930)

Undated: Vercingétorix, vs frag. *Pn*

OTHER STAGE WORKS

first performed in Paris

Les bacchantes (ballet, 2, F. Naquet and Bruneau, after Euripides), 1888, OC (Favart), 30 Oct 1912, *F-Po*, vs (1912)
La faute de l'abbé Mouret (incid music, Bruneau, after Zola), 1904–5, Odéon, 1 March 1907 (1907)
L'amoureuse leçon (ballet, C. Mendès), Arts, 6 Feb 1913 (1913) [from Chansons à danser, 1895]

VOCAL WITH ORCHESTRA

Jeanne d'Arc (A. de Musset), scène (1879)
L'arabe, chorus, orch, 1881, *F-Pc*
Geneviève (E. Guinand), scène lyrique (*c*1881)
Léda: poème antique (H. Lavedan), choral sym., solo vv, chorus, orch, 1882

Requiem, solo vv, chorus, orch, org, ?1884–8, *B-Bsp*, vocal score (1895)
Penthésilée (Mendès), sym. poem, 1888 (1892)
Le tambour (Saint-Georges de Bouhélier), poème lyrique (1915)
Le chant du drapeau (M. Boukay), hymne, 1916 [orig. with pf acc. (1915)]
Le navire (R. Puaux), poème lyrique (1917)

Other orchd songs, orig. for 1v, pf

OTHER VOCAL

Choral: Ave Maria, mixed vv, org/pf, 1880 (1903); O salutaris, mixed vv, org/pf, vc, 1880 (1903); Hymne du neuvième dragons (Martinet) (1888); Notre amour (A. Silvestre), female vv (1903); Les petiots (J. Richepin), 2 female vv/(S, Mez) (1903); 2 choruses or vocal quartets (M. Desbordes-Valmore), 4vv (1933): Les cloches et les larmes, La jeune fille et l'oiseau; several unpubd choruses
Songs: 5 mélodies (F. Coppée, L. Adrien, G. Chezol) (1880); 2 mélodies (Lavedan), 1883 (1885); 3 mélodies (Lavedan, Richepin) (1889); Les [10] lieds de France (Mendès) (1892); 6 chansons à danser (Mendès) (1895) [later used for L'amoureuse leçon, ballet, 1913]; 3 lieds de France (Mendès) (1896); [8] Mélodies de jeunesse (Ronsard, C. Hugues, Richepin, P. Bourget, Silvestre, R. Rousseil, Gautier) (1903); La nouveau-né (H. Lavedan) (1903); Les amants fidèles (Mendès) (1904); Chanson de s'amie bien belle (C. Marot) (Milan, 1904); Les [20] chants de la vie (Saint-Georges de Bouhélier, F. Gregh, H. Bataille) (1913); Vocalise-étude (1914); Nocturne (R. Puaux) (1915); Résurrection (P. de Choudens) (1915); Ode à la paix (Puaux) (1920); Amitié (A. de Mollet) (1921); [10] Chansons d'enfance et de jeunesse (Desbordes-Valmore) (1928); [10] Chants antiques (A. Chénier) (1928); Plein air (Gautier), 10 songs (1933); several unpubd songs

INSTRUMENTAL

Orch: Idylle, suite, 1881; Romance, hn/vc/va, orch/pf, 1882, with pf acc. (1885), with orch (1909); Ouverture héroïque, 1883; La belle au bois dormant, sym. poem, 1884 (1902); Romance, F, vn, orch, acc. arr. pf (1901)
Chamber: 2 morceaux de genre, vc, pf (1878); [3] Pièces, pf, 1883: Maman, Petit frère, Grande soeur; Romance, fl/vn, pf, 1884 (1902); Nuit de mai (de Musset), 2 vn, va, vc, harp, recitation, 1886; Fantaisie, hn, pf (*c*1901); several other unpubd romances and morceaux de lecture for various solo insts, pf and for 2 cl

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Musiques d'hier et de demain (Paris, 1900)
La musique française (Paris, 1901)
'L'influence de Wagner sur la musique française', *Musica* (Oct 1903)
Musiques de Russie et musiciens de France (Paris, 1903)
La vie et les oeuvres de Gabriel Fauré (Paris, 1925)
A l'ombre d'un grand coeur [Zola] (Paris, 1932)
Massenet (Paris, 1935)
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RICHARD LANGHAM SMITH

Brunei [State of Brunei Darussalam] (Malay Negara Brunei Darussalam). Country in South-east Asia. An independent Islamic sultanate, Brunei is located on the north-west coast of the island of Borneo, about 440 kilometres north of the equator. The country is bounded on its northern edge by the South China Sea and on all other sides by the Malaysian state of Sarawak.

Despite a relatively small land mass of 5765 km² Brunei is anything but geographically and demographically homogeneous. Swampy tidal plains line the coast, hilly lowlands mark the western interior, and thickly-forested mountains rise in the east to 1850 metres above sea-level. The inland areas are sparsely inhabited compared to the coastal plains, where more than 85% of the population resides. According to 1998 estimates, the population of the sultanate is approximately 323,600. About 67% of this figure comprises the 'Brunei Indigenous' peoples, a governmental category officially embracing Brunei Malays, Kedayan, Tutong, Belait, Bisaya, Dusun and Murut communities. The Brunei Malays are numerically (and culturally) dominant, having been reported in various sources to amount to more than 50% of the total population. Recent censuses, however, do not provide figures for the less statistically substantial groups, largely because of increasing ambiguity of ethnic affiliations, the result of intermarriage and cultural assimilation. Consequently, diverse Brunei Indigenous peoples are typically subsumed under the official rubric 'Malay', despite differences in language, history and religion etc. Second to the Brunei Malays in numerical significance are the ethnic Chinese, who constitute their own census category. Government statistics indicate that 15% of the population is Chinese, though studies conducted during the 1990s suggest that a much higher figure, 25–30%, might be more accurate. 'Other Indigenous' communities, primarily Iban and Kelabit peoples who have entered the sultanate through Sarawak, form about 6% of the population. The remaining inhabitants of Brunei include Europeans (mainly British), Indians and assorted non-indigenous groups.

Islam is the principal religion of Brunei, with over 80% of the population adhering to this faith. Other prominent religions or belief systems include Taoism, Confucianism and Buddhism within the Chinese community, and Christianity, which is also common among the Chinese as well as among many non-Malay-speaking peoples of the interior. In general, inland dwellers exhibit a more pronounced tendency to retain indigenous belief systems and practices, often but not always within a broader Muslim or Christian context.

At an international symposium on the music and drama of South-east Asia in 1969, the Brunei delegation bemoaned the absence of any systematic study of these traditions in its country. This situation remains remarkably unchanged. Of the little work that has been conducted in Brunei, most has highlighted only Malay practices, if not specifically those of the royalty, and vocal performance has yet to be addressed in any detail. Further complicating the matter is the inconsistent use of various ethnic labels in the literature. Bisaya, Belait, Tutong and other peoples, who may or may not have their own category in government records, are sometimes collectively called 'Dusun', and 'Dusun' may again be lumped into the 'Malay' category for census purposes. Some publications have described Brunei traditions without mentioning ethnic groups or regions at all. The following musical sketch must therefore be understood as necessarily imbalanced (*see also* MALAYSIA, §§II and III).

1. Music of the Royal Sultanate and the Malay majority. 2. Minority music. 3. Gong ensembles. 4. New directions.

1. MUSIC OF THE ROYAL SULTANATE AND THE MALAY MAJORITY. Like other Malay sultanates of South-east Asia, the Sultanate of Brunei maintains a royal ensemble of gongs, drums and double-reed aerophones, called *nobat*. Staffed by specially appointed musicians, the ensemble marks an array of royal occasions, including coronations, marriages, circumcisions, bestowal of titles and visits by noble officials, as well as the departure from the palace of the Sultan or his consort. The *nobat* may also announce the morning, late afternoon and evening prayers of the Muslim faith. At the installation of the present Sultan in 1968, the *nobat* comprised two large hanging gongs, four smaller hanging gongs (*canang*), four double-headed barrel drums (*gendang labek*), two silver-covered goblet drums (*nakara*) and four double-reed aerophones (*serunai*). Specific melodies, rhythms and combinations of instruments characterize various events, if not particular portions of them. In the case of death of a member of the royal family, the *nobat* ensemble is silenced. Only after a prescribed period may the orchestra be ritually 're-opened'.

An instrument most closely associated with Malay communities at large is the *gambus*, a plucked lute. Ultimately of Middle Eastern origin, the *gambus* of Brunei has developed so idiosyncratically that it may sometimes scarcely resemble its Arab ancestor. The Brunei instrument is carved from softwood, with a soundboard made from the skin of a deer, goat, monitor lizard, snake or other animal. Three courses of fibre or nylon strings are tuned in 4ths and are plucked with a rattan or water buffalo horn plectrum. The *gambus* typically combines with drum, flute and voice to provide dance accompaniment for all sorts of festive occasions.

Hadrah is a type of ensemble music that typically marks major Muslim religious celebrations (for example, the birthday of the Prophet Muhammad, the end of the fasting month of Ramadan), as well as Malay weddings, betrothals, circumcisions and other festivities. Comprised of several *rebana* frame drums (without jingles), *hadrah* accompanies songs of praise for the Prophet Muhammad, usually in Arabic. Consequently, while it may be used in multifarious recreational settings, *hadrah* nevertheless retains its religious association. Different playing styles demand different types of *rebana*, and the singing, in turn, is stylistically dependent on the nature of the accompaniment.

2. MINORITY MUSIC. The shallow pool of literature on the musical practices of Brunei's Malay population appears bottomless compared to the sprinkling of studies on the musics of minority groups. Sporadic reference is often made to various dance forms such as the Murut *umak rumak* house-warming dance or the ceremonial *alai* dances, through which certain Dusun communities contact spirit realms. The musical components of these and other dances, however, are usually not mentioned. Similarly, while Chinese New Year is described as the largest annual celebration for much of the Chinese population, its musical elements still await rigorous research.

Among the minority groups whose traditions have received some attention over the years are the Kedayan, Belait and Bisaya. *Gulintangan* gong ensemble music (see below) is a feature of the Kedayan harvest festival, *Makan Tahun*, as is a special procession and incantation called *ratib saman*. This incantation is performed throughout the second night of the festival by a group of Muslim religious leaders, who slowly proceed in a circle inside the men's hall while rhythmically intoning Arabic words. It is thought that this part of *Makan Tahun* stems from a pre-Islamic practice during which spirits and deities were called to partake of the feast.

Earlier in the 20th century, Belait villages conducted a type of harvest ritual (*Perakong*) that employed hanging gongs, a drum and a special percussion board, *perakong*, from which the ritual drew its name. The *perakong* board was suspended from the rafters and played by two individuals who stood at each end of the instrument, striking it rhythmically with two wooden rods. Sounding together with the *perakong* were eight vertically-hanging knobbed gongs: five large *agung* and three smaller *canang*. At one point in the ritual sequence, two dancers performed to the beat of the gongs with bell-bearing bamboo stamping sticks. Although the *Perakong* was evidently characteristic of Belait villages in the past, the extent to which this ritual and the musics associated with it continue to be practised remains unclear.

3. GONG ENSEMBLES. These are common to many of the 'indigenous' peoples of Brunei. The most prominent of these ensembles, *gulintangan*, can be heard in coastal Malay, Kedayan, Murut and Belait communities. Among the Iban, the cognate tradition is called *engkerumong* (*see* MALAYSIA, §III, 2). The *gulintangan* ensemble takes its name from the lead melody instrument (*gulintangan*), which consists of a row of seven or eight small knobbed gongs, resting horizontally on ropes or rattan strips in a wooden frame. The ensemble also includes three types of vertically-hanging gongs, which support the melody of the *gulintangan*. Of these the *gong* is the largest in diameter and lowest in pitch. The *tawak-tawak* has a deeper rim than the *gong*, but a smaller diameter, yielding a higher tone. The highest-pitched supporting gong is the *canang*, which can be identified by its narrow rim and flat face. *Canang* surfaces are sometimes decorated with Chinese dragons, which has elicited speculation that some of the components of the *gulintangan* ensemble are of Chinese origin. All of the gongs are made of brass and are usually cast in Brunei. The only non-gong instrument included in the *gulintangan* ensemble is the *gendang labit*,

a double-headed conical drum with parallel cord- and belt-lacing and wedge bracing.

The composition of the *gulintangan* ensembles varies from community to community in terms of the number of supporting gongs and *gendang labit*. Malay and Kedayan groups, for instance, may use as few as five hanging gongs and two *gendang labit* in addition to the *gulintangan*. Belait villages, on the other hand, may use more than twice as many hanging gongs and a single drum as supporting instruments. The instrumentation of a Murut ensemble would likely fall somewhere in between its Malay and Belait counterparts.

Oral tradition holds that the *gulintangan* ensemble was the province of the Brunei elite until the nobility converted to Islam early in the 15th century. At that time, the Sultanate accepted the *nobat* as its official musical ensemble, and the *gulintangan* subsequently spread to the coastal communities and the inland areas. There, it typically marked harvest festivals, marriage ceremonies and the start and finish of headhunting expeditions. While headhunting has long ceased to be practised, the *gulintangan* is still performed in conjunction with various local celebrations; within the Malay communities, it also accompanies the martial art *pancak silat*.

The Bisaya at one time maintained an ensemble tradition similar to the *gulintangan*, but evidently the *gulintangan* itself was not present. In a 1960 publication, G.C. Davis described a Bisaya gong ensemble without making any reference to a *gulintangan*-like row of gongs. His instrument inventory included two large hanging gongs, four to six medium hanging gongs, four to six smaller ones, and a single-headed drum, which certainly seems to parallel the gong and drum backdrop of the *gulintangan* ensemble. The Brunei delegation to the 1969 conference on Traditional Music and Drama of Southeast Asia also mentioned an ensemble of the 'indigenous race of the Kuala Balai' estuary (i.e. Bisaya) that consisted exclusively of hanging gongs and a drum. Such hanging gong ensembles are common to many of the inland populations of the neighbouring Malaysian states of Sarawak and Sabah and have often been associated with indigenous ritual activities. Consequently, some have speculated that these ensembles pre-date Islam in the area. Among the Bisaya, the gongs once accompanied a dance intended to honour the spirit of the deceased leader, but the position of the gong ensembles in a contemporary setting remains to be investigated.

4. NEW DIRECTIONS. As indicated above, little work has been done to assess the role of older musical practices in contemporary society, including the extent to which these forms have interacted with newer musical styles. At Malay weddings, older vocal and instrumental sounds may be juxtaposed with recent popular musics. Sometimes electric keyboards and amplified guitars are added to ensembles of Malay instruments. Fearing an extinction of local music traditions and their replacement by Western styles, the Brunei Ministry of Culture, Youth and Sports has made an effort to revive interest and perpetuate many of the country's indigenous music traditions through its programmes.

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VIRGINIA GORLINSKI

Brunel [Brunello], **Antoine.** *See* BRUMEL, ANTOINE.

Brunel [Brumel, Brumello, Brunello], **Jacques** [Giaches, Jacomo] (*d* Ferrara, 1564). French organist and composer. A certain Jacques Brunel vacated an organist's post at Rouen Cathedral in December 1524. He was probably the same Brunel who was organist at the Este chapel from early 1532 until 1564. Thus from 1547 to 1558 he would have served under Cipriano de Rore. During the years 1543–59 Brunel received money for the keep of a horse, apparently for travel to Modena and Reggio nell'Emilia to oversee the Este chapels there; he is also known to have spent some time in Pesaro and Urbino, at the request of Duke Guidubaldo II of Urbino, in the summer of 1534 and during the period 1561–3. He was last paid in March 1564 and had died by May. It is not known whether he was related to ANTOINE BRUMEL who was at Ferrara from 1506 to 1510.

The few 16th-century references to Brunel make it clear that he was regarded as an outstanding organist. Jacopo Corfini (*Primo libro de motetti*, Venice, 1571), Luigi Dentice (*Due dialoghi della musica*, Naples, 1552), and Cinciarino (*Introduttorio*, Venice, 1555) praised him. In *Ragionamenti accademici* (Venice, 1567) Cosimo Bartoli said that 'he plays with more grace, with more art and more musically than any other, whoever he may be'. Brunel was succeeded by a son, Virginio, who was organist at the Cathedral of Ravenna from August 1572 until some time after 1580.

Anthony Newcomb has made the case that 14 anonymous ricercares preserved in the so-called Bourdeney Codex (*F-Pn* Rés.Vm 851), four of which are attributed to 'Giaches' in *I-Rvat* Chigi Q.VIII.206, were composed by Brunel in the 1550s and 60s. If so, they show him to have been a major innovator in the genre. They are rigidly contrapuntal, based on between one and four subjects. In multi-thematic pieces the various themes are closely related through evolving variation, often using *inganno*, inversion or augmentation, and the works often employ countersubjects as well.

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Ricercar sopra la sol fa re mi, *Pn*, *I-Rvat*, *S-Uu* ('Giaches organista'), N
Ricercar del terzo tono, *F-Pn*, *I-Rvat*, N
Ricercar del nono tono, *F-Pn*, N

Ricercar del quinto tono, *Pn*, *I-Rvat*, N
Ricercar del duodicesimo tono, *F-Pn*, *I-Rvat*, N
Ricercare del primo tono, *F-Pn*, N
Ricercare del primo tono, *Pn*, N
Ricercare del secondo tono, *Pn*, N
Ricercare del seconto tono, *Pn*, N
Ricercare del terzo tono, *Pn*, N
Ricercare del quarto tono, *Pn*, N
Ricercare del duodecimo tono, *Pn*, N
Ricercare sopra Cantai mentre ch'i arsi [di] Cypriano [de Rore], *Pn*, N

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BARTON HUDSON

Brunelli, Antonio (*b* S Croce sull'Arno, Tuscany, 20 Dec 1577; *d* Pisa, before 19 Nov 1630). Italian composer, organist, teacher and writer on music. It has often been stated that he was born at Bagnarea (now Bagnoregio), near Viterbo. In his op.12 he himself called it his place of origin, but he was referring to the fact that his family came from there – they had been there since the 15th century – while making it clear that he was born in Tuscany. He received his main musical education in the 1590s in Rome, where his teacher was G.M. Nanino; he stated in the preface to his *Regole utilissime* that he had visited many other cities and schools besides. In 1603 he became *maestro di cappella* and organist of the cathedral at S Miniato, near Pisa. The last recorded payment to him was made in August 1607. He moved to Prato in March 1608 as *maestro di cappella* at the cathedral and at the same time came into contact with Florentine society. In March 1613 he was appointed *maestro di cappella* of the Grand Duke of Tuscany to the Knights of St Stephen at Pisa. In their letter to the grand duke recommending him, the knights praised his qualities as a composer, singer and general musician; they paid him a monthly salary of ten scudi, six scudi more than his predecessor received. G.P. Bucchianti, in the preface to his *Arie, scherzi, e madrigali* (1627), paid a warm tribute to Brunelli as his teacher; Giovanni Bettini was another pupil. Indeed, Brunelli's didactic publications suggest that he was much concerned with teaching, including, perhaps, the teaching of singing. He was on intimate terms with Giulio Caccini, to whom he dedicated his 1612 book of canons (his dedication is a useful source of information about Caccini). In his op.10 he included two songs by Caccini and others by Lorenzo Allegri, Vincenzo Calestani and Peri; his op.12 includes three pieces by Bettini. He was replaced at Pisa by his brother Lorenzo on 19 November 1630, so he probably died shortly before then.

Brunelli is an important, versatile figure in the period of stylistic transition in Florence at the beginning of the 17th century. Until recently, he has been studied mainly as a composer of songs, dances and dance-songs, but he was brought up in the polyphonic traditions of Rome and he published a good deal of sacred polyphony as well as pedagogical writings, vocal exercises and canons. Indeed, recent studies confirm that he was one of the most significant Italian music theorists of his time. In the preface to his *Regole utilissime* (1606), dating from after his arrival in Tuscany from Rome, he questioned the lasting quality of the new monodic style, which he clearly considered an ephemeral fashion. Contact with the lively Florentine environment, home of Caccini, Peri and other monodists and an active centre of court entertainment music, must, however, have tempered his enthusiasm for polyphony, and in his opp.9, 10 and 12 he produced some of the most attractive of all Florentine monodies, duets and trios; a good example is *Pur si rupp'il fero laccio* (in op.10), with its persistent Lombard rhythm (facs. in Racek, 282; transcr. in *FortuneISS*, appx iv, 18). Some of his songs have ritornellos, and in this and other aspects they are akin to those of Vincenzo Calestani. In his op.12 he included dance music that had been performed in court entertainments, as did, for example, Lorenzo Allegri in his *Primo libro delle musiche* (1618) and Marco da Gagliano in his *Musiche* (1615); he is known to have written with Peri the music for the *Ballo della cortesia*, performed at court on 11 February 1614. Moreover, his *Varii esercitii* is not only for voices but also 'for practising on cornetts, flutes, recorders, viols, violins and similar instruments'.

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Sacra cantica, 1–4vv, bc (org), op.13 (1617)
Missae tres pro defunctis, 4, 7vv, bc (org), op.14 (1619)
Parte prima delli fioretti spirituali, 1–5vv, org, op.15 (2/1626[2]) [1st edn, 1621: lost]; 1 ed. in Gargiulo (1999)

Motet, 3vv, bc, 1616[2]

SECULAR

Canoni varii musicali sopra un soggetto solo (1612)
Arie, scherzi, canzonette, madrigali, 1–3vv, bc, op.9 (1613)
Scherzi, arie, canzonette, e madrigali, libro secondo, 1–3vv, bc, op.10 (1614[14]; facs. in *FortuneISS*, ii, 1–40); 1 scherzo facs. in Racek, ed. in *FortuneISS*; 1 aria facs. in Gargiulo, ed. (1999) and ed. in Aldrich; 1 duet ed. in Gargiulo, ed. (1999)
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FABIO BISOGNI, NIGEL FORTUNE

Brunello, Jacques. *See* BRUNEL, JACQUES.

Brunet, Johannes (*fl c*1510–30). French composer. He may have been active in Rome; his motets all appear in manuscripts of the Cappella Sistina, but he was never a member of that institution or of the Cappella Giulia. His musical style resembles that of Richafort, having affinities also with Moulu, Le Brung and De Silva, as well as certain (doubtless conscious) reminiscences of Josquin. But Brunet's musical personality is distinctive, combining an extravagant deployment of dissonance and a colourful use of subsidiary tonalities with superb control of form, pace and texture. Only two motets have unequivocal ascriptions to 'Brunet'; three others have disputed, confused or no ascriptions.

Reynolds identified the composer with a Breton Benedictine priest named Johannes Brunet who was a member of the papal household in Rome from 1486 until 1493 and served as organist of S Pietro in 1490–91. He died on 6 June 1515 at the monastery of St Mathieu-de-Finistère, of which he had been abbot since 1489. This man would have been an exact contemporary of Févin's, but the style of the motets and the sources in which they are preserved point to a member of the next generation of French composers, contemporary with Richafort. It is possible that the abbot of St Mathieu is the composer of the chanson *Hellas, madame*, which does not share stylistic characteristics with the motets: it is a typical example of the three-voice chanson as cultivated by Févin, and unlike any of the motets it is preserved in a French manuscript, one closely associated with Queen Anne of Brittany.

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CONJECTURAL

Ascendo ad patrem meum, 6vv (anon. in sources), attrib. Brunet by Dean; Ave Maria . . . Virgo serena, 4vv, ed. CMM v/5 (1972), 113–20, ('Jo. Brumes' with music, 'Brumel' in index) attrib. Brunet by Dean

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JEFFREY DEAN

Brunet, Pierre (*fl* late 16th century). French composer and lutenist. The Parisian archives, in recording the baptism of his two sons in 1579 and 1589, describe him as lutenist to Henri III. He is known to have written a volume of music (in tablature) for the mandora, published by Le Roy & Ballard in Paris in 1578, but no copy of it survives.

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HOWARD MAYER BROWN

Bruneti, Gaetano [Caetano, Cayetano]. *See* BRUNETTI, GAETANO.

Bruneto (dalli Organi) [Bruneto dalli alpichordi]. *See* PONTONI, BRUNETO.

Brunette. A species of song popular in France during the late 17th century and the 18th. It has been claimed that the name derives from the refrain ('Ah, petite Brunette! Ah, tu me fais mourir') of the song *Le beau berger Tirsis*, which became very popular (see GMB, no.217). Such *airs*, usually in bipartite form (generally for one to three voices with or without accompaniment), are characterized by tender sentiments and references to young brunettes, although the latter are not mentioned in every piece of this name. Melodic variations, often introduced into the later verses, were sometimes included in publications of brunettes, as in those issued in Paris by the firm of Ballard between 1703 and 1711. Chambonnières and D'Anglebert made some use of brunette melodies in their harpsichord pieces.

The brunette bore the same relationship to the Italian Baroque aria as did the romance to the lied in the 19th century; in its simplicity and elegance it was regarded as quintessentially French. Its many champions (including Montéclair and L'Affilard) regarded it as the perfect means of developing 'taste' because of the sensitivity demanded from the performer. A number of brunettes were also reworked as instrumental pieces, especially for teaching purposes. The brunette remained popular until well into the second half of the 18th century. Pierre de La Garde, for example, published in Paris in 1764 three volumes of his brunettes in which the accompaniment could be played on the harpsichord, guitar or harp and in some cases the violin too.

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DAVID TUNLEY

Brunetti. Italian family of musicians.

(1) **Giovan Gualberto Brunetti** (*b* Pistoia, 24 April 1706; *d* Pisa, 20 May 1787). Composer. His father was Giovanni Piero Brunetti (not the Antonio created by an error of Fétis). He had his first music lessons in Pistoia from a priest, Atto Gherardeschi, specializing on the

violin. In 1723, when G.C.M. Clari left Pistoia to become *maestro di cappella* at the primatial church in Pisa, Brunetti followed him there and studied counterpoint with him for five years. In 1728 he became a student at the Turchini conservatory in Naples, where he had intended to continue the study of the violin, but instead was forced by his superiors to train as a tenor. In 1733 he had a comic opera performed in Naples, where he remained after leaving the conservatory and worked as a church singer. Later he became *maestro di cappella* to the Duke of Monte Nero, in whose service he spent six months in Sicily, where he composed a serenata for the arrival of Carlo IV in Messina in 1735 and two comic operas to librettos by Pietro Trinchera. Another six months were spent away from Naples teaching at the Oratorio dei Padri Filippini in Genoa. After the death of Leo in 1744 Brunetti was in 1745 appointed *secondo maestro* at the Turchini conservatory, a post he held until 1754, when he succeeded Clari as *maestro di cappella* in Pisa, where he remained until his death. On 23 January 1756 he became a member of the Bologna Accademia Filarmonica; his test piece, a Kyrie, is in the Accademia archives. In 1763, the year after the death of his wife Giuseppina, he became a priest.

Brunetti produced most of his large output of church music in Pisa, for both the primatial church and that of the Cavalieri di S Stefano. Those works conceived for the whole *cappella* are intended to be performed with the four vocal parts taken by one or two singers (the second singer called 'di rinforzo') and usually accompanied by orchestra (responsories and Lamentations are accompanied only by violins and violas). Works for ordinary circumstances have only a figured bass accompaniment, performed on the organ. Brunetti also composed occasional cantatas for Pisa and, in 1763 and 1776, three more operas, all serious, performed in Pisa and Lucca. He was the father of several children. Three of his five sons, (2) Antonio (i), (3) Giuseppe and Paolo, became musicians. Paolo (*b* Naples, *c*1735–45; *d* Pisa, 18 April 1769) was a singer at the primatial church.

WORKS

Sacred: 21 masses, 17 Kyrie–Gloria, 4 requiems, many mass movts, 12 Magnificat, 16 litanies, 2 Te Deum, numerous psalms, Lamentations, hymns, motets, introits, antiphons etc., *I-PIp*, many in autograph; 9 masses, Magnificat, many psalms, Lamentations, responsories, antiphons etc., *I-PS*; others, *D-Dkh*, *MÜs*, *GB-Ob*, *I-Baf*, *Bc*, *Fc*, *Gl*, *Ls*, *PIst*

Operas: Amore imbratta il senno (3), Naples, Fiorentini, 1733; Don Pasquino (chelleta, 3, P. Trinchera), Naples, Pace, aut. 1735; Lo corrivo (pazzia, Trinchera), Naples, Pace, 1736; Ortensio (commedia per musica, G. Federico), Naples, Fiorentini, carn. 1739; Alessandro nell'Indie (os, P. Metastasio), Pisa, Publico, carn. 1763; Arminio (T. Reghini), Lucca, Giglio, 1763, collab. G. Puccini; Temistocle (Metastasio), Lucca, Publico, 1776

Occasional: L'augurio di tutte le felicità (serenata), Messina, 1735; Dori alle ninfe dell'Arno (M. Coltellini), 1757; Componimento drammatico, Pisa, for wedding of Archduke Joseph, 1761; Il trionfo d'Arno (cant.), Pisa, for visit of Grand Duke Pietro Leopoldo, 1766

Other vocal: Ester (orat), Florence, 1758; Il trionfo della casta Susanna (componimento sacro), Palermo, 1742; Cant., *I-Nc*; 5 cants., *Mc* [attrib. Giovanni Aliberto Brunetti]

(2) **Antonio Brunetti (i)** (*b* Naples, between *c*1735 and 1745; *d* Salzburg, 25 Dec 1786). Violinist, son of (1) Giovan Gualberto Brunetti. He may have been the Antonio Brunetti listed in 1755 as a student at the Turchini conservatory in Naples. On 1 March 1776 he was appointed Hofmusikdirektor and Hofkonzertmeister at Salzburg; he was called Konzertmeister from 1777 when he succeeded Mozart as leader. On 11 November 1778 he married Michael Haydn's sister-in-law, Maria Judith Lipps, by whom he had had a child earlier that year. Mozart composed for him (K261, 269, 373, 379) but held him personally in low esteem, referring to him in a letter (9 July 1778) as 'a thoroughly ill-bred fellow' and in a later one (11 April 1781) as 'that coarse and dirty Brunetti ... who is a disgrace to his master, to himself and to the whole orchestra'. (H. Schuler: *Mozarts Salzburger Freunde und Bekannte: Biographien und Kommentare* (Wilhelmshaven, 1996) 146–8)

(3) **Giuseppe Brunetti** (*b* Naples, between *c*1735 and 1745; *d* after 1780). Composer, son of (1) Giovan Gualberto Brunetti. He lived mainly in Pisa from 1754 to 1775. In 1759 he had an opera, *Didone abbandonata*, performed at Siena. In 1762–3 he was at Brunswick, where his opera *La Galatea* was performed (the score is in *D-BS*, along with a Gloria). He was living at Siena in 1779, when he applied for the post of *maestro di cappella* at Milan Cathedral. In 1780 he was living at Florence. Two psalms by him are in the Florence Conservatory library, two *lezioni* and a *Tantum ergo* in that of Genoa.

(4) **Antonio Brunetti (ii)** (*b* ?1767; *d* ? after 1845). Composer, grandson of (1) G.G. Brunetti. He was probably the Antonio born to (3) Giuseppe Brunetti in 1767. He is frequently called a Pisan in contemporary sources, but may have been born elsewhere. In 1786 he composed an opera and oratorio for Bologna and in the next six years six more operas (the *Demofoonte* performed in Venice in 1791 and ascribed to him by Gerber has no composer's name on the libretto and was perhaps a pasticcio). Another five followed intermittently until 1815. He was *maestro di cappella* at Chieti Cathedral from 1790 to 1800. His whereabouts in the next decade are uncertain, but in 1810, when he applied for the post of *maestro di cappella* at Urbino Cathedral, he was described as *maestro* at Chieti. He held the Urbino post until 1816, when he took a similar one at Macerata, remaining there until 1826. On 27 December 1826 he was again elected to his former post in Urbino, but resigned it on 22 March 1827 without having taken it up. At that time he was serving as *maestro* in Imola. In 1837 he was reported in the *Allgemeine musikalische Zeitung* (xxxix, col.423) as living in Bologna as a theatrical agent and later that year (col.730) as having been the impresario of an unsuccessful opera season in Imola. He wrote a large amount of church music (82 works are in *I-Us*, the latest dated one being from 1846). He was a member of the Bologna Accademia Filarmonica.

WORKS

OPERAS

Lo sposo di tre e marito di nessuno (dg, F. Livigni), Bologna, Zagnoni, aut. 1786; Le stravaganze in campagna (dg, 2), Venice, S Cassiano, aut. 1787; Il Bertoldo (dg, 2), L. da Ponte), Florence, Pergola, carn. 1788, *F-Pn* [attrib, G.G. Brunetti], *I-Fc*; Vologeso re de' Parti (os, 3, A. Zeno), Florence, Intrepidi, spr. 1789; La serva alla moda (dg, 2), 1789; Fatima (2), Brescia, Accademia degli Erranti, sum. 1791; Le nozze per invito, ossia Gli amanti capricciosi (dg, 2), Rome, Valle, 1791; Li contrasti per amore (dg), Rome, Dame, aut. 1792

Il pazzo glorioso (dg, 2, G. Bertati), Rome, Tordinona, carn. 1797; Il libretto alla moda (2), Naples, Fiorentini, carn. 1808, *Nc*; La colomba contrastata, ossia La bella carbonara, Rimini, Comunale, carn. 1813; Amore e fedeltà alla prova (2), Bologna, Corso, May 1814; La fedeltà coniugale (G. Rossi), Parma, Ducale, 30 Jan 1815 [same work as the preceding]

OTHER WORKS

Sacred: numerous masses, motets, psalms, antiphons, responsories, Lamentations etc., *I-Fc*, *RI*, *Us*, Macerata Cathedral, Chieti Cathedral

Other vocal: Il sacrificio d'Ifisa (orat), Bologna, 1786; Ascoli avventurata (cant.), Fermo, 1796; Davide e Assalonne (orat), Chieti, 17 Sept 1797; La giustizia placata (cant.), Pianella, July 1799; Betulia liberata (orat, Metastasio), Tagliacozzo, 27 Aug 1799; Il trionfo della religione, ossia Il martirio di S Pietro (orat), Urbino, 1814; Il presagio fortunato (cant.), Ancona, 28 Aug 1826

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FRANCO BAGGIANI

Brunetti, Domenico (*b* Bologna, *c*1580; *d* Bologna, between late April and 7 May 1646). Italian composer and organist. In 1609 he was organist of S Domenico, Bologna. From 1618 until his death he was *maestro di cappella* of the cathedral there, a somewhat lesser establishment than the better-known S Petronio. He founded the Accademia dei Filaschisi in 1633.

Brunetti was one of the very first composers to publish accompanied monodies: there are 19 in *L'Euterpe*. 14 of them are madrigals in a bland diatonic style reminiscent of that of the madrigals in Caccini's *Le nuove musiche* (1601/2); a good example is *O miei pensieri* (ed. in Fortune, appx iv, 3–4), which is notable for a very early example of a change near the end from the prevailing common time to 3/2. The other five monodies are simple little arias with attractive melodies. The volume also includes seven pieces that can be sung as either solos or duets, four genuine chamber duets with continuo, a three-part madrigal featuring echoes, and four pieces for four voices. Of the latter, two – *Stanchi miei lumi* and *Bocca amorosa* – are versions of pieces from earlier in the book, one a monody, the other one of those that can be sung as either solos or duets. They are for two mezzo-sopranos and two basses, with two continuo parts that are virtually identical to the bass voice parts. The latter are elaborations of the bass of the other versions, while the first mezzo-soprano part is the same as before and the second is new. These pieces are likely to have been arrangements of those for smaller forces, but it is possible that the latter are reductions from the four-part versions.

Brunetti's sacred music shows that he also early adopted the new concertato style popular in northern Italy: his 1609 collection includes solo motets, duets and trios, but the seven-part *Ave verum* (RISM 1612[3]), written for two unequal groups of voices, is in a more transitional style. Another seven-part piece, *Congratulamini mihi* (1609), has a rondo structure alternating solos and tuttis. This collection is interesting for the presence of a right-hand part to go with the basso continuo; sometimes it is an unornamented version of the vocal melody, sometimes it fills in the harmony. Brunetti's pleasing melodic gift is apparent in small motets such as *Lux aeterna* (RISM 1625[1]) for two sopranos, tenor and continuo; the sopranos comment intermittently on a declamatory tenor solo.

WORKS

L'Euterpe ... opera musicale di madrigali, canzonette, arie, stanze, e scherzi diversi, in dialoghi et echo, 1–4vv, theorbo/other insts (Venice, 1606); 1 ed. in Fortune; 2 ed. in Leopold

Concentus cum gravi et acuto ad organum, 1–4 and more vv (Venice, 1609)

Canticum Deiparae Virginis octies iuxta singulos rhytmorum sacrorum ordines gradatim repetitum decantandum, 5vv, bc ad lib (Venice, 1621)

7 motets, 1612[3], 1616[2], 1619[5], 1620[2], 1623[2], 1625[1]; 1 piece in Exercitatio musica, ed. J. Dilliger (Magdeburg, 1624)

1 madrigal, 1624[11]; 1 in Madrigali, 4–5vv, bc, ed. G.P. Biandrà (Venice, 1626)

1 litany, 6vv; 1 piece, 2vv, org: lost

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NIGEL FORTUNE, JEROME ROCHE

Brunetti [Bruneti], **Gaetano** [Caetano, Cayetano] (*b* ?Fano, 1744; *d* Colmenar de Orejo, nr Madrid, 16 Dec 1798). Italian composer, violinist and orchestra director, active in Spain. The son of Stefano Brunetti (of Fano) and Vittoria Perusini, he probably studied the violin in Livorno with Pietro Nardini. Having moved with his parents to Madrid by 1762 (the date of a collection with one small piece by him), he entered the service of Charles III in 1767 as a violinist of the royal chapel. He also taught music and the violin to the king's son, the Prince of Asturias, and composed for the court. By 1771 his duties had expanded to include commissions for festivities at Aranjuez, and in 1779 he was appointed music director of such festivities.

When Charles IV became king (1788) he appointed Brunetti director of the newly formed royal chamber orchestra; Brunetti wrote much for the group and selected a wide repertory from contemporary European composers, with works of Haydn strongly featured. Brunetti was also responsible for collecting and maintaining the royal library, and he is partly responsible for the rich collection now housed in the royal palace, Madrid. In spite of the social and governmental weaknesses of his court, the king's interest in art (as Goya's patron), his accomplishments as a violinist and his insatiable appetite for new works provided a stimulating cultural atmosphere in which Brunetti flourished. Brunetti was also a welcome and frequent visitor at the court of the Duke of Alba, to whom he dedicated several works, and his influence extended to numerous other courts in Madrid, including that of Boccherini's patron, the Infante Don Luis. He remained in Charles's service until his death, which occurred within a month of his second marriage. He was survived by a daughter and a son Francesco (*b c*1770), a cellist in the royal chamber orchestra.

Brunetti's music has remained virtually unknown since the 18th century; very little was published during his lifetime, and only a few pieces are available in modern editions. Most of his 451 works are chamber pieces written to be performed by and for the king and his ensemble. The symphonies, mostly in four movements, form another important group. The music found in the royal palace archives indicates Brunetti's exposure to a wide range of stylistic influences from composers of various nationalities. The king's preference, however, was for the style of the early Classical composers, and Brunetti's music, written with unusual imagination in a blend of traditional and progressive styles, best fits into that category. He most frequently wrote in Classical forms – sonata-allegro, variation and rondo; he also used dance forms and occasionally inserted a minuet into a final rondo. The sonata-form movements have extended development sections (generally based on the principal theme and favouring the minor mode) and abbreviated recapitulations that may invert the order of thematic material or omit the principal theme altogether; there is seldom a coda. The transitional or developmental passages frequently make use of interesting and original chromatic or enharmonic modulations, and the return to the tonic is often intentionally unprepared. The symphonies feature prominent wind parts, and some of the later works, particularly the minuets and contredanses, use large-scale forces: flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The third movements are usually in a double dance form other than the minuet and trio, with the first dance scored for a wind quintet and the second for strings.

Brunetti's consistently graceful melodic lines are built from a single small motif, providing the cohesive structural element of a whole movement. The phrases are balanced, with the second half of each usually longer than the first and closing with an extension or development of the thematic idea. The texture is usually homophonic and is given an impelling rhythmic drive by the frequent juxtapositions of triplets and duplets. His manuscripts explicitly indicate tempo, embellishments, dynamics, phrasing, bowing and other performing techniques (*ponticello*, *spiccato*, *col legno* etc.). Of particular interest are the group of 13 *adagios glosados*, of which ten have been identified as alternative second movements to existing sonatas. They form an important group of Brunetti's works from a historical point of view, both within his own output and as part of the history of ornamentation.

WORKS

ORCHESTRAL

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Incid music for a comedy by Garcia de Casttañal, 1762, inc., *E-Mp**

6 ovs., 1772, *US-Wc**; 31 syms., 28 numbered 7–34: 14, C, 1779, *Wc**, *E-Mp*; 15, B♭, 1779, *D-Bsb**; 18, D, 1779, *US-Wc**; 19, b, 1779, *Wc**, *E-Mp*; 20, E♭, 1779, *D-Bsb*, S; 13, D, 1780, *Bsb**; 33 'Il maniatico', c, *US-Wc**, ed. in Classici della musica, iii (Rome, 1960); 26, B♭, 1782, *E-Mp*, S; 22, g, 1783, *US-Wc**, *E-Mp*, ed. in Classici della musica, iii (Rome, 1960); 23, F, 1783, *US-Wc**, *E-Mp*, ed. N. Jenkins (New York, 1966); 24, C, 1783, *US-Wc**, *E-Mp*; 25, D, 1783, *US-R**, *E-Mp*; 29, C, 1783, *US-R**, *E-Mp*; 30, E♭, 1783, *US-Wc*, *E-Mp*; 31, d, 1783, *US-Wc**, *E-Mp*; 21, E♭, 1784, *Mp*, S; 27, B♭, 1787, *US-Wc**, *E-Mp*; 16, D, 1789, *Mp*, S; 17, B♭, 1789, *US-Wc**, *E-Mp*; 28, A, 1789, *Mp*, S; 34, F, 1790, *Mp*, S; 7, c, *D-Bsb**, *E-Mp*; 8, A, *D-Bsb**, *E-Mp*; 9, D, *US-NYpm**, *E-Mp*, S; 10, B♭, *US-Wc**, *E-Mp*; 11, F, lost; 12, G, *Mp*; 32, c, *US-Wc*, ed. H.T. David (New York, 1937/*R*); [35], E♭, *E-Mp*, S; [36], a/A, *Mp*, S; [37], C, *Mp*

4 sinfonie concertante: 1, C, 1769, lost; 2, C, 1787, *US-CAL**, *E-Mp*; 3, B♭, 1788, *D-Bsb**, *E-Mp*; 4, C, 1794, *US-Wc**, *E-Mp*

Variations, *F-Pn**; 18 minuets, *US-Wc*; 12 contredanses; 7 marches, 1779–87, *F-Pn**; 8 galops

CHAMBER

12 sextets: 6, 3 vn, va, 2 vc, *E-Bc** (Paris, 1776), 6, 2 vn, ob, 2 va, vc, *I-PAc*; 66 qnts, 2 vn, 2 va, vc: 6 as op.1 (Paris, 1771), 6 as op.3, *E-Mp*, *I-PAc*, *US-Wc*, 6 as op.4, *Wc** (without no.4), *E-Mp*, *I-PAc*, *US-Wc*, 6 as op.5, *Wc** (nos.3, 4, 6), *E-Mp*, *I-PAc*, *US-Wc*, 6 as op.6, *Wc** (without no.5), *E-Mp*, *I-PAc*, *US-Wc*, 6 as op.7, *Wc** (nos.2, 4, 6), *E-Mp*, *I-PAc*, 6 as op.8, *US-Wc** (nos.4, 6), *E-Mp*, 6 as op.9, *Mp*, 6 as op.10, *US-Wc*, *E-Mp*, *I-PAc*, 6 as op.11, *E-Mp*, *I-PAc*, *US-Wc*, 6 in *I-Mc*; 6 qnts, 2 vn, va, bn, vc, op.2, *US-Wc*, *E-Mp*, *US-Wc*

44 str qts: 6 as op.2, 1774, *F-Pn**, *US-Wc*, 6 as op.3, 1774, *F-Pn**, *US-Wc*, 6 as op.4, *Wc*, 6 (1 lost) as op.5, *Wc*, 15 others, *F-Pn**, *US-Wc*, 5 others, *Wc* (1 autograph); 70 minuets, str qt, *Wc*; 30 str trios: 6 as op.1, *E-Mp*, 6 as op.2 (Paris, 1776), 6 as op.3 (Paris, 1782), 6, 1st vn pt. Palacio de Liria, Madrid, 6 in *I-Gl*; 64 sonatas, vn, b (incl. 24 dated 1767–88), *E-Mp*, *F-Pn*, *US-Wc*, 3 adagio glosados, vn, b, *E-Mp*

Sonata, va, b, 1789, *Mp*; Divertimento, 2 vn, *US-Wc**; 6 divertimenti, vn, va, *US-Wc**, no.1 ed. C. Arnold (New York, 1963); 23 divertimenti, vn, va, vc, *E-Bc*; 6 duos, 2 vn, op.3 (Paris, 1776); 4 duets, 2 vn (Paris, 1776); Solo, vn (Paris, 1776)

VOCAL

Ops: El Faetón, lost; El Jason, lost

Sacred: Mass, 8vv, orch, 1766, *US-Wc**; Miserere, 4vv, insts, 1794, *E-Mp*; 3 Lamentations, 1794, *Mp*

Others: 6 concert arias: E ver' pur troppo, 1783, *F-Pn**, L'ossa insepolte, *US-Wc*, Non so più dov'io sia, *Wc*, Involarmi il mio tesoro?, *Wc*, Se pietà, *E-Mp*, Se sapesti che soffri, *Mp*; Che fa il mio bene, cavatina, *Mp*

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ALICE B. BELGRAY, NEWELL JENKINS

Brunetti, Giovanni (*b* Sabbioneta, nr Casalmaggiore; *fl* 1613–31). Italian composer. He was *maestro di cappella* of Novara Cathedral from 1613 to 1617, at the Accademia della Morte, Ferrara, from 1621 to 1625 and at the ducal chapel of Urbino between 1625 and 1631. In the preface to his *Salmi intieri* of 1625 he remarked on the different manners of singing he had found in the various districts of Italy to which his career led him. He also explained how to add a ripieno choir in these psalms by using it only at the *forte* markings – a common procedure in much functionally conceived Italian church music at the time.

He is known only as a composer of such music. Much of it is in the modern concertato idiom, as the titles of three of his collections indicate, but the five-part motets in the first collection listed below are in the more impersonal *stile antico* beloved of some composers of the Roman school (appropriately enough he dedicated them to Pope Urban VIII). (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

WORKS

all published in Venice

Motecta 5vv ... liber primus (1625)
Motecta 2–4vv, una cum bc (org) ... liber primus (1625)
Motetti concertati, 2–6vv, con le letanie della Madonna, 5vv, con bc (org) ... libro secondo (1625)
Salmi intieri concertati, 5–6vv ... con bc (org) (1625)
Salmi spezzati concertati, 2–4vv ... con bc (org) (1625)
Salmi spezzati concertati, 2–4vv, con una messa, 4vv, bc ... libro 2 (1626)
1 motet in 1619[5]; lit in 1626[3]

JEROME ROCHE

Brung, Jean le. *See* LE BRUNG, JEAN.

Bruni, Antonio Bartolomeo (*b* Cuneo, 28 Jan 1757; *d* Cuneo, 6 Aug 1821). Italian violinist, composer and conductor, active in France. According to Fétis he studied the violin with Pugnani in Turin and composition with Speziani in Novara. He arrived in Paris in spring 1780, and on 15 May made his début as a violinist at the Concert Spirituel, performing one of his own concertos; the performance won considerable acclaim from the *Mercure de France*. In 1781 he joined the orchestra of the Comédie-Italienne. His first published work, a set of six violin duos, appeared in the following year and was soon followed by numerous other instrumental works, mostly for violin, and by the periodical collection *Journal de violon* (Baillon and Porro), on which Bruni collaborated. His first opera, *Coradin*, was performed at Fontainebleau in 1785 and in Paris the following year, and began a series of nearly 20 comic operas produced in Paris with considerable success over the next 15 years. In 1789 he was appointed by Viotti to the orchestra of the Théâtre de Monsieur as first solo violinist, and for a short time served as director of this orchestra, succeeding Mestrino, and of the orchestra of the Théâtre Montansier.

A supporter of the Revolution, Bruni was made a member of the Commission Temporaire des Arts in 1794, and in that year wrote the hymn *O Dieu puissant*, sung in the presence of Robespierre by 'blind labourers' and a chorus of blind children. In 1795 he was appointed by the Directoire to catalogue the musical instruments confiscated during the Terror; his inventory was later edited by J. Gallay and published (1890).

From 1799 to 1801 Bruni directed the orchestra of the Opéra-Comique. Upon the opening of the Théâtre Italien in 1801 he was appointed director of that orchestra. He retired to Passy in 1806, and later that year returned to Cuneo. In 1814 he returned to Paris to produce two theatrical works, *Le règne de douze heures* and *Le mariage par commission*; but these were badly received and, threatened by the restoration of the Bourbons, he retired in 1816 to his newly purchased estate, 'La Magnina', near Cuneo.

Apart from the mythological subject of *L'isle enchantée* and the oriental plot of his late opera *Le règne de douze heures*, the core of Bruni's stage works shows the civic life of revolutionary France with a mixture of sentimentality and realism. Stylistically, Bruni, in common with contemporary Italian composers, had a penchant for the insistent repetition of certain phrases, octave leaps and a quick-paced recitation on the same pitch. But the brevity of many song-like arias, the syllabic text-setting without repetitions, and vaudevilles at the ends of operas such as *Claudine* and *La rencontre en voyage* reveal his reliance on the French style. Bruni is probably best remembered, however, for his viola method, a valuable work which was translated into several languages and has undergone many new editions to the present day.

The Consiglio Comunale in Cuneo possesses an outstanding portrait of Bruni, probably the work of David; another portrait attributed to David, in the Frick Collection (New York), may also be of Bruni.

WORKS

printed works published in Paris, unless otherwise stated

STAGE

unless otherwise stated, first performed in Paris

Coradin (comédie lyrique, 3, Magnitot or Tacusset), Fontainebleau, 15 Nov 1785, OC (Favart), 19 Jan 1786
Célestine (comédie lyrique mêlée d'ariettes, 3, Magnitot), OC (Favart), 15 Oct 1787 (1788)
L'isle enchantée (opéra bouffon, 3, J.-F. Sedaine de Sarcy), Monsieur, 3 Aug 1789 (n.d.)
Le mort imaginaire (oc, 2. Ponteuil), Montansier, 27 April 1790, *F-R*
Spinette et Marini, ou La leçon conjugale (1, ?Bodard de Tezay), Montansier, 21 June 1790, *Mc*, ov. (n.d.)
Cadichon, ou Les bohémiennes (opéra-vaudeville, 1, J.B. Pujoulx), Feydeau, 12 March 1792, *Pc**, *CH-N*
L'officier de fortune, ou Les deux militaires (cmda, 2, J. Patrat), Feydeau, 24 Sept 1792, *F-A*, *Pc*, excerpts (n.d.)
Claudine, ou Le petit commissionnaire (1, J.M. Deschamps, after Florian), Feydeau, 6 March 1794, *A*, *Pc* (n.d.)
Le mariage de Jean-Jacques Rousseau (intermède, 1, Baunier and Blanvillain), Egalité, 25 Oct 1794
Galatée (mélodrame, F.-M. Poultier) d'Elmotte, République, 1 Feb 1795
Toberne, ou Le pêcheur suédois (comédie mêlée de morceaux de musique, 2, Patrat), Feydeau, 2 Dec 1795, *Pn* (inc.), *R*, *S-St* (inc.), excerpts (n.d.)
Les sabotiers (oc, 1, C. Pigault-Lebrun), Feydeau, 23 June 1796 (n.d.)
Le major Palmer (drame, 3, Pigault-Lebrun), Feydeau, 26 Jan 1797, *CH-Gc* (n.d.)
La rencontre en voyage (comédie, 1, Pujoulx), Feydeau, 28 April 1798, *F-Pc*, *CH-Gc* (n.d.)
L'auteur dans son ménage (oc, 1, E. Gosse), Feydeau, 28 March 1799, *F-Pc* (n.d.)
L'esclave (op, 1, Gosse), Feydeau, 16 March 1800
Augustine et Benjamin, ou Le Sargines de village (oc, 1, Bernard-Valville and E. Hus), OC (Favart), 4 Nov 1800
La bonne soeur (comédie lyrique, 1, Petit aîné and L. Philipon de la Madeleine), Feydeau, 21 Jan 1801
Le règne de douze heures (oc, 2, E. de Planard, after Mme de Genlis), OC (Feydeau), 8 Dec 1814, *Pc* (n.d.)
Le mariage par commission, ou Le seigneur allemand (oc, 1, J.B. Simonnin), OC (Feydeau), 4 Dec 1815, *Po*
Doubtful: L'époux déguisé (1, Gosse), 1800; Théodore l'Auvergnat (2, Hus)

OTHER VOCAL WORKS

O Dieu puissant: hymne à l'Etre Suprême (J.-M. Deschamps), solo vv, boys' chorus, 3 June 1795 (1794)
Tentazione di S Antonio (P. Trivelli), ?after 1816, lost
Cantata for visit of Vittorio Emanuele I at Cuneo, ?lost
Se meritar potessi, canzonetta, 1v, hpd (Dresden, n.d.); 3 airs, 1v, insts, arr. hp/pf (n.d.)
Pieces in contemporary anthologies

INSTRUMENTAL

fuller list in Cesari, with partial thematic catalogue

60 str qts in 10 bks, 2 bks lost; 36 trios concertants, vn, va/vc, in 6 bks
At least 81 vn duos in 14 bks; at least 42 vn duos faciles 'pour les commençants' in 7 bks; at least 21 duos concertants, vn, va, in 4 bks; 12 duos concertants, 2 va, in 2 bks

21 sonates, vn, vn/b acc., in 4 bks; 6 sonates, va, b, in 2 bks; 6 duos, solo vn
Kbd sonatas, *c*1786, advertised by Imbault, lost
Pieces in contemporary anthologies

PEDAGOGICAL

[29] Caprices et airs variés en forme d'étude pour un violon seul, op.1 (1787)
50 études, vn, vn acc. (*c*1790)
50 études, vn, 2me partie (*c*1795)
Méthode pour le violon composée sur l'alphabet musical de Mme Duhan (*c*1810)
Méthode pour l'alto viola contenant les principes de cet instrument suivis de 25 études (*c*1820)
Leçons de chants faciles, *F-Pc*

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LELAND FOX/MICHAEL FEND, MICHEL NOIRAY

Bruni, (Pietro) Francesco Caletti [Caletto]. *See* CAVALLI, FRANCESCO.

Brunkard, William. *See* BROUNCKER, WILLIAM.

Brunnemüller [Brunnenmüller], **Elias.** *See* BRONNEMÜLLER, ELIAS.

Brünn (Ger.). *See* BRNO.

Brunner, Adolf (*b* Zürich, 25 June 1901; *d* Thalwil, 15 Feb 1992). Swiss composer. He studied composition in Berlin with Jarnach, Schreker and Gmeindl (1921–5) and then pursued general studies in Paris and elsewhere before returning to Zürich in 1933. In common with his belief that music 'should be an element of our active life', he combined his compositional activity with a concern for the practical and the social. During World War II he was a member (and later executive president) of the 'Gotthardbund', a Swiss non-political organization for opposition to Nazism. He was subsequently employed by Swiss radio as an expert on politics and sociology (1948–60). His deep preoccupation with Protestant theology and with the place of music in the church, evident in his choral works and his book *Wesen, Funktion und Ort der Musik im Gottesdienst*, led him in 1955 to establish the Swiss Society for Protestant Church Music.

Brunner's music is linear and transparent. A number of his works – such as the Concerto for Large Orchestra (1955–6), with its contrasts between different groups of instruments, and *Konzertante Musik* (begun in 1928 and finally completed from sketches in 1959) – show the influence of the Italian concerto grosso principle. The concertante element is equally evident in the chamber and piano works, which, featuring extended tonality and a more pervasive chromaticism, achieve a concentrated harshness of restrained emotion. By contrast, his choral music is predominantly modal: whether in the Schütz-inspired *Geistliche Konzerte* or the *a cappella* pieces – which range from the contrapuntally complex Mass and motets to simple, almost homophonic works such as the *Chorlieder nach alten Texten* (1949) – the text provides the sole foundation for the form. After the *Passionsgeschichte nach dem Evangelisten Markus* (1970–71), which presents a synthesis of his vocal and instrumental techniques, Brunner ceased composing, instead writing 12 books of philosophical fragments under the title *Natur und Mensch* (unpublished).

WORKS

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Unacc. choral: Mass, 4vv, 1933; 4 Altdeutsche Liebeslieder, 3 female vv, 1938; Der Mensch, 6vv, 1938; Gott ist Geist, motet, 4vv, 1939 [from Jesus und die Samariterin, 1939]; 5 Motets, 4vv, 1942; Die Versuchung Jesu (geistliches Konzert), 4vv, 1945; Sprüche nach Angelus Silesius, 4vv, 1947; 4 Chorlieder nach alten Texten, 4vv, 1949; 16 Spruchmotetten, 4vv, 1956–60; 4 Jahrzeiten-Choräle, 4vv, 1959; 8 Chorales, unison vv, 1961
1–3 solo vv: Jesus und die Ehebrecherin (geistliches Konzert), 1v, org, 1939; Jesus und die Samariterin am Brunnen (geistliches Konzert), 3 solo vv, fl, 5 str insts, org, 1939; Taufkantate, 1v, vn, vc, org, 1946; Das Gespräch Jesu mit Nikodemus (geistliches Konzert), 2 solo vv, ob, 5 str insts, org, 1947; 3 Lieder, S, A, va, 1949

INSTRUMENTAL

Orch: Symphonisches Orchesterstück mit Suite, 1924–5; Konzertante Musik, 1928–59; Partita, pf, orch, 1938–9; Conc. grosso, str orch, timp, 1943–4; Conc. for Large Orch, 1955–6
Chbr/pf: Str Trio, 1929; Sonata, pf, 1933; 15 Kleine Klavierstücke, 1933, rev. 1956; Sonata, fl, pf, 1935–6; Sonata, vn, pf, 1948; Str Qt, 1961–2
Org: Pfingstbuch, 1936–7; 3 Eingangspiele, 1960–61; Chorale Variations 'Vater unser im Himmelreich', 1962; Chorale Variations 'Nun freut euch, lieben Christen gmein', 1962–3

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WRITINGS

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Erinnerungen eines Schweizer Komponisten aus der Schule Philipp Jarnach und Franz Schrekers, ed. C. Walton (Zürich, 1997)

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BERNHARD BILLETER

Bruno, Giovanni Battista Caletti di. *See* CALETTI, GIOVANNI BATTISTA.

Bruno, Guillelmo [Guillermo]. *See* BROWN, WILLIAM.

Bruno, Rinaldo. *See* BURNO, RINALDO.

Brunold, Paul (*b* Paris, 14 Oct 1875; *d* Paris, 14 Sept 1948). French harpsichordist, organist and musicologist. After studying the piano with Marmontel and harmony with Lavignac and Leroux at the Paris Conservatoire he became a pupil of Paderewski, and from 1910 he took up the study of early music (he owned an 18th-century harpsichord). From 1912 to 1920 he edited the periodical *Echo musical*. In 1915 he became organist of St Gervais,

and from 1946 to his death he was also curator of the instrument collection at the Conservatoire. His research was almost entirely confined to French Classical keyboard music; his monograph on the organ of St Gervais is his most thorough piece of archival research. His short biography of François Couperin (1949, translated by J.B. Hanson from notes provided by the author shortly before his death) is a popularization based on the work of Tessier, Tiersot and Bouvet, but he contributed to this research in *Documents inédits sur les premiers Couperin à l'orgue de Saint-Gervais*, 1932. He was well acquainted with the problems confronting the interpreter of French Classical keyboard music, and he provided one of the earliest aids for the modern performer in *Traité des signes*. His interest in French harpsichord music resulted in his preparation of the first critical modern editions of, among others, Chambonnières (with Tessier), Dieupart, Louis Couperin and above all François Couperin.

WRITINGS

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Traité des signes et agréments employés par les clavecinistes français des XVIIe et XVIIIe siècles (Lyons, 1925/*R*)
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Documents inédits sur les premiers Couperin à l'orgue de Saint-Gervais (Aurillac, 1932)
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with A. Tessier: *Jacques Champion de Chambonnières: Oeuvres complètes* (Paris, 1926/*R*)
François Couperin: Oeuvres didactiques, Oeuvres complètes, i (Paris, 1933); *Pièces d'orgue*, ibid., vi (Paris, 1932); *Musique vocale profane i*, ibid., xi (Paris, 1932) [with A. Tessier]; *Musique vocale profane ii*, ibid., xii (Paris, 1933)
C. Dieupart: Six suites pour clavecin, Collection, i (Paris, 1934); *Airs et chansons*, ibid., ii (Paris, 1934)
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EDWARD HIGGINBOTTOM

Brunswick (i) (Ger. Braunschweig). City in Lower Saxony, Germany. The early development of music there was largely the responsibility of the ruling house of Braunschweig-Wolfenbüttel. The city was notable for its liturgical music in the 14th and 15th centuries. Numerous manuscripts from this period are in the libraries at Wolfenbüttel (among them several Passion plays from Brunswick Cathedral; see Sievers), Hanover and Hildesheim. After the Reformation closer links were forged between civic, church and court music by Dukes Julius (1568–89) and Heinrich Julius (1589–1613). Under Julius, singers from the mining districts of the Harz mountains were invited to perform at court, and in 1571 a Hofkapelle was established at neighbouring Wolfenbüttel. Heinrich Julius recognized the genius of John Dowland, who was a guest of the ducal household in 1594.

In the 14th century an organ was made for the Benedictine abbey church of St Aegidien. A two-manual instrument without pedals was installed in the cathedral of St Blasius in 1499 and in 1560 replaced by one built by Johann Thomas. In 1596 Duke Heinrich Julius arranged a congress attended by 53 organists at his country residence in Gröningen. In 1603 the cathedral organ was rebuilt by Henning Henke and Christopher Münch. Other builders of this period were Gottfried Fritzsche, Jonas Weigel and Esaias Compenius. Thomas Mancinus and Michael Praetorius (chronicler of these developments) were also conspicuous figures in the musical life of the area.

Renowned 17th-century Kapellmeisters at Brunswick were Heinrich Schütz (non-resident, but visiting several times), Johann Rosenmüller and Johann Theile. The development of opera, fostered by a strong tradition of *Singballette* and similar festivities at the ducal residence in nearby Wolfenbüttel, was largely due to Duke Anton Ulrich (vice-regent from 1685, reigning duke 1704–14). His extant librettos (e.g. for J.J. Löwe von Eisenach's *Amelinde, oder Dy triumphirende Seele* (of 1657) are closer to Singspiel than to the Italian opera of the period. In 1689 the derelict Rathaus am Hagenmarkt was converted at great expense into the city's first opera house, where performances were given during trade fairs in February and August (for the repertory, see Schmidt). The first work to be heard there was Kusser's *Cleopatra* with a festive prologue, followed by operas of German origin (by Bronner, Erlebach, Krieger, Steffani, Keiser, Schürmann, Hasse and Graun) as well as from Italy (Giannettini, Orlandini). Because of the close dynastic bonds between the house of Brunswick-Lüneburg and the Habsburgs, many court operas from Vienna were also performed at the Hagenmarkt, and after 1732 Brunswick became a German stronghold of Metastasian opera. During the 17th and 18th centuries school drama was also enthusiastically supported; a colloquy between Croesus and Solon presented at the Catharineum in 1737 is extant.

Musical life was much assisted towards the end of the 18th century by two professors at the Carolineum (founded 1745), F.W. Zachariä (a friend of Telemann) and J.J. Eschenburg (a friend of C.P.E. Bach). Eschenburg translated English theoretical works on music into German and also befriended W.F. Bach, who was anxious to establish himself in Brunswick.

The Carolineum promoted public concerts, which were subsequently organized by the Musikliebhaber Gesellschaft. J.G. Schwanenberger, court music director, and K.A. Pesch, leader of the court orchestra, were significant pioneers of the symphony. Schwanenberger was succeeded by C.L. Maucourt (1760–1825), Spohr's first teacher. Franz Abt went to Brunswick in 1852 as conductor at the opera house, which in 1818 had been designated a national theatre. Abt, who also took an active part in the Gesangsverein, became director of the Hofkapelle in 1855, founded the Singakademie, and was principally responsible for introducing Wagner's operas to Brunswick.

In 1861 the existing theatre was replaced by the new Hoftheater, which became the Landestheater in 1919. At the turn of the century the Brunswick composer Hans Sommer enjoyed success throughout Germany. During

World War II the Landestheater was destroyed, to be reconstructed as the Staatstheater, which opened in 1948.

In the second half of the 19th century music publishing (Carl Weinholtz, Henry Litolff) began to flourish. In 1837 the piano manufacturing firm of Zeitter & Winkelmann was established. Two years later Heinrich Engelhard Steinweg (Steinway) successfully exhibited two square pianos and a grand at the State Fair in Brunswick. Steinway's oldest son Theodore set up business in Brunswick in 1858. When he followed his father to New York in 1866, he sold his firm to Friedrich Grotrian; Grotrian-Steinweg and Schimmel continued to make pianos in Brunswick.

Notable institutions in the city are the Städtische Musikschule, the cathedral choir and the Musikgesellschaft. There is a collection of early instruments in the Städtisches Museum, while music education is taught at the Technische Universität and research in acoustics is carried out at the Physikalisch-Technische Bundesanstalt. An annual festival of contemporary chamber music takes place in November.

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PERCY M. YOUNG, DOROTHEA SCHRÖDER

Brunswick (ii). Record company and label. The company was owned by the firm Brunswick-Balke-Collender of Dubuque, Iowa (originally a piano manufacturer but by this time primarily involved in producing bowling and billiards equipment). Records were first issued in 1916; four years later the company released its first discs manufactured using lateral cutting methods. Among the jazz musicians who recorded early for the company were the Original Memphis Five (under the pseudonym the Cotton Pickers) and Fletcher Henderson. Around November 1924 the company acquired VOCALION from the Aeolian Co.; it operated the two labels separately, but with considerable interchange of material and cataloguing. The resulting confusion of issues and matrix numbers continues to perplex discographers. Although it recorded such vaudeville blues singers as Rosa Henderson and Lena Wilson in 1923–4, Brunswick did not have a 'race series' (*see* RACE RECORD) as such until the launch of its 7000s in March 1927. Like Vocalion's race catalogue, it was directed by Jack Kapp; issue was particularly prolific towards the end of the decade under the supervision of J. Mayo Williams.

In Britain issue of Brunswick's recordings began in 1923; the discs, manufactured by Cliftophone, Ltd., and bearing American issue numbers, were marketed by the Chappell Piano Co., Ltd. In 1927 the operation was transferred to the British Brunswick Company, formed by Count Anthony de Bosdari, then taken over by the Duophone and Unbreakable Record Co., Ltd, in August 1928. Trading ceased within a year, but the company released on the Duophone label a number of recordings made for, but never issued by, American Brunswick.

In April 1930 Warner Bros. bought Brunswick-Balke-Collender and moved the company headquarters from Chicago to New York, but in December the following year they sold it to Consolidated Film Industries, which already owned the American record company. Brunswick and ARC remained formally independent but were effectively run as one organization (and have often been referred to collectively as ARC-BRC). The 7000 series was discontinued in July 1932. During the 1930s Brunswick's catalogue included work by some of the most important jazz musicians, including Duke Ellington, Red Norvo and Mildred Bailey (both from 1933), and Teddy Wilson and Billie Holiday (both from 1935). In February 1938 ARC-BRC was bought by CBS, which in 1940 discontinued the label name Brunswick in favour of Columbia. In 1942 the Brunswick trademark was sold to Decca, which had already acquired the rights to Brunswick's pre-1932 catalogue and was using the name for its own issues in territories other than the USA. The Brunswick label was used in the USA by American Decca from 1944 for the 80000 series of reissues of early jazz but otherwise was little used there until 1957, when it was revived, mainly for popular music. Brunswick's significance as a jazz label ended in 1967 when MCA Music, which by that date owned American Decca, adopted a policy of using its own name for issues outside the USA.

Warner Bros. revived the British label Brunswick in December 1930; in April 1932 the rights to use the trademark in Britain, and to issue there material recorded by American Brunswick, were purchased by British Decca. Companies using the Brunswick name also operated in several European countries, including France, where many sessions involving American expatriates were organized. In Germany the Deutsche Grammophon Gesellschaft established a Brunswick label in 1926; issues in the A100 series (1926–9) and the A7500 series (from 1928) included alternative takes of recordings made for Vocalion in the USA by King Oliver and others. In the late 1920s American Brunswick began pressing, specifically for issue in Germany, versions of recordings without the vocal part; of particular jazz interest are items by Red Nichols and King Oliver. After 1934, however, most of the European Brunswick companies began drawing their material from American Decca after its foundation. Many of these, especially those in Britain and Germany, remained active for many years; there were many important reissues of early jazz on German Brunswick in the 1950s and 60s.

A limited number of classical recordings were also made by Brunswick in the USA. A few recordings were made by the Cleveland and Minneapolis orchestras between 1924 and 1928, notably Rachmaninoff's Second

Symphony by the Cleveland. A very few recordings of the New York Philharmonic under both Willem Mengelberg and Toscanini were made in 1926, using the light-ray method. Brunswick had a number of singers on its roster, and Polydor's singers also recorded during their American tours. After 1930 only re-pressings of Polydor masters were added to Brunswick's classical catalogue.

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J. Hayes: 'Brunswick Special Series (Golden Era Jazz Series/Sepia Series)', *Matrix*, no.74 (1967), 3–4
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P. Pelletier: 'The Brunswick Label', *Record Information*, no.3 (1984), 13
J. Hayes: *English Brunswick 78/45 r.p.m. (0)1000 Series*, i: *Issues 1001 to 02000 (Dec 1930 to May 1935)*, Numerical Catalogue Listings, E1 (Southampton, 1967)

JEROME F. WEBER

Brunswick, Mark (*b* New York, 6 Jan 1902; *d* London, 26 May 1971). American composer. After studies with Rubin Goldmark (harmony, counterpoint, and fugue) and Bloch (composition), he lived in Europe (1925–38), where he studied with Boulanger (1925–9). He also associated with a group of Viennese musicians that included Webern, who admired his Two Movements for string quartet. On his return to the USA he was made chairman of the National Committee for Refugee Musicians (1938–43). He taught at Black Mountain College (1944) and Kenyon College (1945) before his appointment as chairman of the music department of the City College of New York (1946–67). He was also president of the American section of the ISCM (1941–50) and of the College Music Association (1953). Brunswick's music, from the earliest works, is economical, non-rhetorical, and extremely intense. His dissonant linear writing shows the influence of 16th-century polyphony, to which he was very much drawn, and an imaginative and individual use of colour is apparent in each of his works. Most of the vocal pieces are settings of his own verse or of ancient Latin or Greek poetry. He contributed to the *Musical Quarterly*, *Modern Music* and the *Saturday Review of Literature*.

WORKS

Op: The Master Builder (3, after H. Ibsen), 1959–67, inc.
Orch: Sym., B♭, 1945; Air with Toccata, str, 1967
Vocal: Lysistrata (Aristophanes), suite, Mez, female vv, orch, 1930; Eros and Death: Death (Lucretius), Fragment of Sappho (Sappho), Hymn to Venus (Lucretius), Potiundi tempori (Lucretius), Death and Eros (Lucretius), Epilogue (Hadrian), choral sym., Mez, chorus, orch, 1932–54; 4 Madrigals and a Motet (Brunswick), SATB, va, vc, org/pf, 1960; 4 Songs (Brunswick), T, pf, 1964; 5 Madrigals, chorus, va, vc, db, 1965
Chbr: 2 Movts, str qt, 1926; Fantasia, va, 1932; 7 Trios, str qt, 1956; Septet, wind qnt, va, vc, 1957; 6 Bagatelles, pf, 1958; Qt, vn, va, vc, db, 1958; Choral Prelude, Das alte Jahr vergangen ist, org

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Principal publishers: Bomart, G. Schirmer, Universal

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M. Lederman: *The Life and Death of a Small Magazine* (Brooklyn, NY, 1983), 129–31

MIRIAM GIDEON/MICHAEL MECKNA

Brunzema, Gerhard (*b* Emden, 6 July 1927; *d* Fergus, ON, 7 April 1992). Canadian organ builder of German birth. He was apprenticed to Paul Ott in Göttingen and attended technical college in Brunswick. In 1954 he went into partnership with JÜRGEN AHREND in Leer, East Friesland, to build and restore mechanical-action organs in accordance with historical North German principles. In 1972 Brunzema left Germany to become tonal director for Casavant Frères in Quebec, a position he held until 1979. During his tenure several distinguished organs were built, including the instrument at Dordt College in Iowa (1976). In 1980 he established his own firm, Brunzema Organs, Inc., in Fergus, Ontario, where he built a number of three- and four-stop 'box'-style continuo organs (*Kistenorgeln*) for churches and colleges, as well as several two-manual mechanical-action organs based on historical tonal principles, but with attractive casework in a contemporary style. Among the latter were those in Central College, Pella, Iowa (1982), St Anne's, Glace Bay, Nova Scotia (1986), and St John's, Charlotte, North Carolina (1988).

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'In Memoriam Gerhard Brunzema', *The Diapason*, lxxxiii/8 (1992), 12 only
T. Donahue, ed.: *Gerhard Brunzema: his Work and Influence* (Lanham, MD, 1998)

BARBARA OWEN

Bruolo, Bartolomeo. *See* BROLLO, BARTOLOMEO.

Brusa, (Giovanni) Francesco [Gianfrancesco] (*b* Venice, 1700; *d* Venice, 20 May 1768). Italian composer. His name first appears in connection with his four *opere serie* of 1724–6. On 22 December 1726 he was made *organista del palchetto* at S Marco, where he was succeeded on 24 July 1740 by Angelo da Cortona. Quadrio, writing a little later, mentioned Brusa as having 'flourished' about 1724, reflecting the fact that he had ceased composing operas for the time being. In reminiscences set down in the 1760s, Goldoni mentioned a serenade set to music in 1732 by 'Sig. *Francesco Brusa*, dilettante in quel tempo e poi per sua disgrazia professore di musica', implying that necessity had compelled Brusa to turn professional (a particular reiterated in 1780 by Goldoni's friend La Borde and in 1789 by Burney, who copied La Borde). In the meantime there is evidence of Brusa's activity as a church composer in two oratorios he produced in Genoa in 1736. He was again active as an opera composer in 1756 and soon turned to *opera buffa*, setting *Le statue* (1757) to a libretto by his son Giovanni Battista, who later had a career as a *buffo* singer. In 1758 Brusa produced *La cascina* in Pesaro and in 1759 revived it and produced *La ritornata di Londra* in Forlì, where he appeared as the impresario of a company that included his wife Arcangela and two daughters, Emilia and Laura. Another daughter, Angiola, also became an opera singer.

Brusa was appointed *maestro di coro* of the Ospedale degli Incurabili in Venice in 1766, replacing Galuppi who had gone to Russia. There he continued until his death, distinguishing himself with sacred works that included a

requiem and several other things 'written beyond the call of duty' to satisfy the 'repeated requests of the prioress and the girls, who evinced the keenest pleasure in all these compositions' – thus a report, dated 10 June 1768, in which the hospital's governors granted an allowance to the composer's widow and her 'numerous family'. Galuppi, who had meanwhile returned, was reappointed choirmaster on 22 December 1768. Of Brusa's extant works, only *Le statue* has been critically appraised in modern times (by Della Corte).

WORKS

music lost unless otherwise stated

OPERAS

drammi per musica in three acts unless otherwise stated

Il trionfo della virtù (P. d'Averara), Venice, S Giovanni Grisostomo, aut. 1724, 25 arias *I-Vnm*

L'amore eroico (A. Zeno and P. Pariati), Venice, S Samuele, Ascension 1725

Arsace (A. Salvi), Milan, Ducale, 28 Aug 1725

Medea e Giasone (G. Palazzi), Venice, S Angelo, 26 Dec 1726

La Semiramide riconosciuta (P. Metastasio), Venice, S Benedetto, Feb 1756, *Vcg*

Adriano in Siria (Metastasio), Venice, S Benedetto, Jan 1757

La cameriera scaltra e fortunata (dg, 3, G.B. Brusa), Finale Emilia, Grillenzoni, aut. 1757

Le statue (dg, 3, G.B. Brusa), Venice, S Samuele, 27 Dec 1757, *Fc*; as farsetta, Rome, Valle, carn. 1758

La cascina (dg, 3, C. Goldoni), Pesaro, del Sole, carn. 1758; Barcelona, 1761 [perf with Scolari's setting]

La ritornata di Londra (dg, 3, Goldoni), Forlì, Pubblico, carn. 1759

L'olimpiade [Act 3] (Metastasio), Venice, S Benedetto, carn. 1767, *P-La* [Act 1 by P.A. Guglielmi, Act 2 by A.G. Pampani]

OTHER SECULAR VOCAL

L'Angelica (serenata, 2, Metastasio), Venice, S Benedetto, 28 Feb 1756

La libertà: a Nice (cantata, Metastasio), *I-Vc*

Several arias, duets etc. in *D-Bsb, Dl, SHs*

ORATORIOS

S Antanasia (G.B. Gambarucci), Rome, 1722; Genoa, Oratorio di S Filippo Neri, 1736

Il sacrifizio d'Abramo, Genoa, Oratorio di S Filippo Neri, 1736

Redemptionis veritas, Venice, Ospedale degli Incurabili, 1766

Caelum apertum in Transfiguratione Domini, Venice, Ospedale degli Incurabili, 1767

Aeternum humanae reparationis divinum decretum, Venice, Ospedale degli Incurabili, 1767

Manes justorum a sino Abrahae revocati in gloriosa Christi Resurrectione, Venice, Ospedale degli Incurabili, 1768

OTHER SACRED VOCAL

Processional cantata (G. Castellini), 2vv, chorus, insts, Pesaro, Good Friday (24 March) 1758, *I-Vgc*

Requiem mass, SSA, insts, Venice, Ospedale degli Incurabili, 1767, *A-Wn, D-MÜp*

Antiphons: Regina coeli, S, insts, Feb 1754; Salve regina, 1v, vns, Sept 1754; Ave regina coelorum, S, vns, March 1757; Alma Redemptoris mater, 1v, insts, Sept 1757: all in *I-Nc*

Psalms: Credidi, 3vv, insts, 22 March 1754; Laudate Dominum, 4vv, insts, 9 July 1756; Miserere, 4vv, insts, 1757; Deus in adiutonum, 3vv, insts, 1765; Confitebor tibi Domine, 3vv, insts, Aug 1765; Memento Domine David, 4vv, vns, 1766; In exitu Israel, 4vv, vns, 1766; Deus misereatur nostri, 1v, vns, Aug 1766; Confitebor angelorum, 4vv, vns, Sept 1766; Qui habitat, 3vv, insts; Afferte Domine, 3vv, vns: all in *Nc*

Hymns: Deus tuorum militum, 1v, insts, April 1755; Improperia [for Holy Week], 4vv, 1753; Jesu corona Virginum, 1v, insts, 1765; Pange lingua, 4vv, 1757: all in *Nc*

3 motets, 1v, texts only *I-Vnm* Misc.261643

INSTRUMENTAL

2 syms., D, cited in Breitkopf catalogue, 1766

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BrookB; BurneyH; CaffiS; La BordeE; MGG1 (S. Simonetti); *SartoriL*

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Ospedali e luoghi pii (MS, *I-Vas* busta 1031, ff.11, 42, 43, 46, 64)

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A. Mambelli: *Musica e teatro in Forlì nel secolo XVIIIo* (Forlì, 1933), 114, 118, 137–9

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C. Valder-Knechtges: 'Musiker am Ospedale degl'Incurabili in Venedig 1765–1768', *Mf*, xxxiv (1981), 50–6

PIERO WEISS

Bruscantini, Sesto (*b* Portocivitanova, Macerata, 10 Dec 1919). Italian bass-baritone. He studied with Luigi Ricci in Rome and made his début at Civitanova in 1946 as Colline. He first sang at La Scala in 1949 as Geronimo (*Il matrimonio segreto*). In 1951 he made his Glyndebourne début as Don Alfonso (*Così fan tutte*) and returned there regularly until 1956, as Guglielmo, Dandini, Figaro (both Rossini's and Mozart's), Raimbaud (*Le comte Ory*), and then in 1960 as Ford and Leporello and in 1961 as Rossini's Figaro. He sang Malatesta in Salzburg (1953) and made his American début in 1961 in Chicago.

After 1962 he added further Verdi roles to his repertory – Rigoletto, Germont, Renato and Iago. He sang Falstaff for the first time in 1976 with Scottish Opera. He made his Covent Garden début in 1971 as Rossini's Figaro, returning in 1974 as Malatesta. He appeared several times at Wexford, notably in Ricci's *Crispino e la comare* (1979) and *Un giorno di regno* (1981), which he also directed. In 1988 he sang Don Alfonso at Los Angeles and in 1989 Michonnet at Rome. His recordings of Alfonso, Germont and Rossini's Figaro show his musicality, sense of style and dramatic ability, which compensate for a voice of limited tone and range.

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E. Forbes: 'Sesto Bruscantini', *Opera*, xxii (1971), 491–6

HAROLD ROSENTHAL/ALAN BLYTH

Bruschi, Giulio (*b* Piacenza; *fl* 1622–9). Italian composer. He was *maestro di cappella* of S Francesco, Piacenza, in 1625. He was one of many provincial north Italian composers of liturgical music, though his inclinations were not wholeheartedly towards the new concertato style usually adopted in the 1620s; this was partly because much of his published music was intended for the Offices, in which there were few opportunities for expressive underlining of the texts. In the collection of 1627 he writes for a double-choir medium in which the first choir consists of solo voices in an up-to-date manner; but the solos are never florid and a simple recitando style prevails. Interesting features include the more frequent use of triple time than formerly and the use of the same motif at the beginning of each movement of the mass. But the musical ideas are on the whole dull, tuttis occur in predictable places, and there is little pathos in the 'Crucifixus' of the mass. The motets in the 1629 collection include two dialogues, and a duet with obbligato violins which uses echo effects.

WORKS

Modulatio Davidica ad vesperas, 5 vocibus concinenda una cum parte infime ad org, op.1 (Venice, 1622)

Liber secundus sacrarum modulationum, 2–4vv, ... missa, cum litaniis, 5vv, bc (org), op.3 (Venice, 1625)
Completorium cum hymno, antiphonis, et litaniis B.M. Virginis, 5vv, ... cum litaniis B.V. Mariae, 6vv, op.4 (Venice, 1625)
Missa, et psalmi, cum B. Virginis laudibus, et hymno Te Deum laudamus, 8vv, primo choro concertantibus, op.5 (Venice, 1627)
Il terzo libro delli concerti ecclesiastici, 2–4vv, con le laudi della B. Vergini, et bc (org), op.6 (Venice, 1629)
1 motet in 1643[7]

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Brusilovsky, Yevgeny Grigor'yevich (*b* Rostov-na-Donu, 30 Oct/12 Nov 1905; *d* Moscow, 9 May 1981). Kazakh composer. He developed a serious interest in music while serving in the Red Army, which he left in 1922 to spend a year at the Moscow Conservatory; in 1926 he entered the Leningrad Conservatory, where he studied with Steinberg, graduating in 1931. In 1933 he settled in Alma-Ata, where he began work in the research department of the Kazakh Music and Drama Technical College, studying Kazakh folksongs and *kyui* (programmatic fantasias for the *dömbra*, a plucked-string folk instrument); his folk-song arrangements provided material for later compositions. From 1934 to 1938 Brusilovsky, who was of Jewish descent, was artistic director of the Kazakh Music and Drama Theatre (later the Abay Opera and Ballet Theatre), for which he composed works that laid the foundations of Kazakh national opera. In addition, he created the first Uzbek national ballet, *Gulyandom* (1940). From 1940 he turned his attention to instrumental music as well as stage works, producing the Third Symphony 'Sarï arka' ('The Golden Steppe', the first important work in this genre to be written in Kazakhstan, and a piece based on *kyui* themes) and chamber works. Brusilovsky was an organizer and the first chairman of the Kazakhstan Composers' Union (1939–59). In 1955 he was made professor at the Alma-Ata Conservatory, where he had taught since 1934; all the leading younger Kazakh composers have been among his pupils. He settled in Moscow in 1970. He was awarded the Badge of Honour (1936), the title People's Artist of the Kazakh SSR (1936), the Order of the Red Banner of Labour (1945, 1956), the State Prize of the USSR (1948), the Order of Lenin (1959) and the State Prize of the Kazakh SSR (1967).

Brusilovsky was trained in Russian classical traditions, and his works represent an interesting attempt to introduce the characteristic vocal monophony and distinctive instrumental harmonies of Kazakh music into the standard European genres, but without superficial orientalism. His path led from arrangements in quartal and quintal harmonies, to the introduction of these arrangements into operas as separate numbers – the operas of the 1930s were, in their first versions, essentially conversational dramas with aria-songs and instrumental dance episodes – and then (from about 1940) to the harmonic enriching of folk melodies and their organic development into large-scale sonata-symphonic forms. The experiment of introducing a *kyui* into the symphony proved particularly successful; apart from the Third, the Sixth, on a theme by the folk musician Kurmangaza, is notable in this respect.

WORKS
(*selective list*)

all first performed in Alma-Alta

Ops: Kïz-Zhibek (G. Musrepov), 1934; Zhalbïr (B. Maylin), 1935, rev. 1938, rev. 1946; Er-Targïn (S. Kamalov), 1936, rev. 1954, rev. 1977; Ayman-Sholpan (M. Auezov), 1938; Zolotoye zerno/Altïn stïk [Golden Grain](S. Mukhanov), 1940; Gvardiya vperyod!/Gvardiya, alga! [Forward, Guard!](Mukhanov), 1942; Amangel'dï (Musrenov), 1945, collab. M. Tulebayev; Dudaray (A. Khangel'din), 1953, rev. 1978; Nasledniki [The Heirs] (A. Anov and M. Balïkin), 1962
Ballets: Gulyandom (T. Khanum, Uygun, M. Yankovsky), 1940; Kozï-Korpesh i Bayan-Slu (D. Abirov), 1971; Aksak-Kulan, after 1970
9 syms.: 1931, 1932, 1944, 1957, 1961, 1965, 1969, 1972, 1976
Other orch: Pf Conc., 1947; Dudaray, ov., 1953; Tpt Conc., 1967; Vc Conc., 1970; Zhalgïz kayïn [Lonely Birch], sym. poem, 1972
Vocal: State Hymn of the Kazakh SSR, 1945, collab. Tulebayev and L. Khamidi; Dzhambul, song cycle, T, orch, 1946; Sovetskiy Kazakhstan (cant., D. Snegin), 1947; Slava [Glory] (cant., K. Amanzholov); songs, choruses
Orch of Kazakh folk insts: Zhelderme pamyati Isï Bayzakova [Zhelderme in Memory of Isa Bayzakov], 1949; 30 let [30 Years], 1950; Rumïnskiye napevï [Romanian Choruses], 1952
Other inst: Str qt [no.1], 1946; Sonata, vn, 1969; Str Qt [no.2], 1973
Incid music, film scores, arrs. of Kazakh folk music

Principal publishers: Kazgiz, Muzgiz, Muzïka, Sovetskiy kompozitor

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Ye. Trembovel'sky: 'Ot priyoma k kontseptsii' [From reception to conception], *SovM* (1980), no.12, 37–42
Obituary, *SovM* (1981), no.8, pp.143–4
B. Yerzakovitch: 'Aksakal kazakhskoy muzïki: stranitsï tvorcheskoy biografii Ye.G. Brusilovskogo' [The patriarch of Kazakh music: the pages of Brusilovsky's creative work], *Kompozitory Kazakhstana*, ed. M.M. Akhmetova, ii (Alma-Ata, 1982), 21–42

L.M. BUTIR

Bruson, Renato (*b* Este, nr Padua, 13 Jan 1936). Italian baritone. He studied singing at Padua and made his début in 1961 at Spoleto as Luna. After singing in many of the major Italian theatres, in 1969 he made his Metropolitian début as Enrico Ashton, returning as Luna, Germont, Don Carlo (*Forza del destino*) and Posa. In 1972 he made his début at La Scala as Antonio (*Linda di Chamounix*) and sang Ezio (*Attila*) in Edinburgh with Palermo Opera. He made his Covent Garden début in 1976 as Anckarstroem (*Ballo in maschera*), returning for Macbeth, Boccanegra, Miller, Iago and Falstaff. He has also appeared in Vienna, Berlin, Munich, Chicago, San Francisco and Los Angeles, where he sang Falstaff (1982) under Giulini. A specialist in Donizetti as well as Verdi, he has sung in revivals of *Belisario*, *Gemma di Vergy*, *Les martyrs*, *Le duc d'Albe*, *Torquato Tasso*, *Caterina Cornaro* and *La favorite*. Warm, well-focussed tone and eloquent phrasing have made him an ideal exponent of noble characters such as Boccanegra and Posa, but he has also been effective as Scarpia and Don Giovanni. He has recorded many of his best roles, including Rigoletto, Boccanegra and Falstaff, producing a more serious, wise and musing reading than many. (G. Gualerzi: 'Renato Bruson', *Opera*, xxx (1979), 214–18)

ALAN BLYTH

Brussel, Tiburtius van. *See* TIBURTIUS VAN BRUSSEL.

Brusselmans, Michel (*b* Paris, 12 Feb 1886; *d* Brussels, 20 Sept 1960). Belgian composer. After studying at the Royal

Conservatory in Brussels, he continued his education at the Schola Cantorum in Paris and finally studied composition with Gilson. In 1911 he won the Belgian Prix de Rome, and three years later won the Agniez Prize with his symphonic poem *Hélène de Sparte*. Thereafter he lived in seclusion in Paris and Provence. An Impressionist composer, Brusselmans excelled in orchestral music which displays originality in its sonorities and language. Although he drew his inspiration from Flanders on several occasions (e.g. in the *Rhapsodie flamande*), he also evoked contemporary subjects in his symphonic poems, such as *The Railway*.

WORKS
(*selective list*)

Orch works incl. 3 syms., Scènes breugheliennes, 1911; Hélène de Sparte, 1914; The Railway, 1927; Esquisses flamandes, 1927; Rhapsodie flamande, 1931; Suite phrygienne, 1932; Suite d'orchestre d'après les caprices de Paganini, 1936; many other sym. poems and suites, ovs. and concertante pieces
Kermesse flamande (ballet), 1912; 2 other ballets, radio and film scores
Jésus (orat, A. Guéry), 1936; choral works, songs
Chamber music incl. Vn Sonata, Vc Sonata, Ww Octet

Principal publishers: Salabert, Cranz, Eschig, CeBeDeM

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Catalogue des oeuvres de compositeurs belges: Michel Brusselmans (Brussels, 1956)

HENRI VANHULST

Brussels (Flem. Brussel; Fr. Bruxelles). Capital city of Belgium. The city dates from the 10th century, when it consisted of a small group of artisans and merchants gathered round the military encampment of the Duke of Lorraine. In 1012 it became part of the territory of the Count of Leuven. From the 13th century it developed as a centre of textile manufacture; it was well known in the 15th and 16th centuries for its tapestries. It became important when the dukes of Brabant came to live there, and when Brabant was absorbed into the Burgundian territories Brussels retained a privileged position as their favoured residence. As a result it became the administrative and political capital of the principalities of the Low Countries, and frequently housed the governors of these territories under the King of Spain in the 16th and 17th centuries and the Emperor of Austria in the 18th. When Belgium became independent in 1830, Brussels was the obvious choice for the capital of the new state and its main development started then.

1. The royal chapel and religious institutions. 2. Opera. 3. The conservatory. 4. Concert life. 5. Festivals, composers. 6. Music publishing. 7. Instrument making.

1. THE ROYAL CHAPEL AND RELIGIOUS INSTITUTIONS. Duke Henri III of Brabant (*d* 1260) was a trouvère and entertained minstrels at his court, including Adenet le Roi, author of chivalrous romances. The use of polyphony in Brussels is first documented in 1362 at the collegiate church of Ste Gudule (now Ste Gudule et St Michael). A papal bull of 12 April 1444 gave the chapter the permission to appoint new chaplains who were trained to sing polyphony. The church became a centre for the practice of polyphony; a choirmaster (*sangmeester*) directed the music and was responsible for the musical education of the young choristers (*choraelen*), who sang soprano in the services and were trained as professional musicians. During the second half of the 15th century Ste Gudule had a full complement of choristers and professional cantors directed by a choirmaster, and an organist. Until the end of the 18th century it was a centre of musical life, and its choirmasters and organists were often well-known composers. During the 15th century polyphonic music was also practised in the other Brussels churches, but to a lesser extent.

The sumptuous court of the dukes of Burgundy and the choice of Brussels by Philip the Good as his favourite residence attracted many musicians to the city. In their picturesque narratives chroniclers often stressed the importance of fêtes and court rejoicings and, more prosaically, account books also testify to the brilliance of occasions such as the Festival of the Golden Fleece (1435), the Shrove Tuesday tournament (1444) and the funeral ceremonies for Catherine of France (1446), first wife of Charles the Bold.

The musicians were permanent members of the ducal court and fell into two distinct categories: those who were attached to the chapel, the *chapelains*, and those who were attached to the *hôtel* or town house, the *ménestrels*, who were socially far inferior. The minstrels were in turn divided into 'high instruments' (oboe, trumpet and sackbut) and 'low instruments' (harp, flute, lute and hurdy-gurdy). Some *chapelains* were composers of polyphonic music but of those who won fame at the Burgundian court (Binchois, Busnoys, Fontaine, Grenon, Hayne van Ghizeghem, Morton, Vide and La Rue) not one was born or trained in Brussels. At the beginning of his reign, when he inherited the chapel of John the Fearless, Philip the Good employed only French musicians. Later, he preferred to engage northern artists, as did Charles the Bold and his successors to an even greater extent, but there was never a native of Brussels among them. This confirms the theory that Brussels developed musically fairly late and lacked the standing of Liège, Courtrai, Bruges, Ghent or Antwerp as a centre of musical training. From the time of Maximilian, Philip the Fair and, later, Charles V, the princes resided only occasionally in the Low Countries and took their chapels with them to Austria, Germany or Spain.

In the Low Countries there is evidence that musicians were employed by the governors. While Margaret of Austria, Charles V's aunt, lived in Mechelen from 1506 to 1530, her successors moved to Brussels. Maria of Hungary, the emperor's sister (1531–55), employed Benedictus Appenzeller as choirmaster from 1530 to 1551; he was the first composer who had his music printed in the Low Countries. The chapel of Margaret of Parma, the emperor's natural daughter, who was the governor from 1555 to 1567, consisted of a choirmaster, 12 cantors, four young choristers and an organist. Alessandro Farnese, her son, contributed to the diffusion of the madrigal in the Low Countries, and Jan-Jacob van Turnhout, his *maître de chapelle*, was one of the first local musicians to compose mainly to Italian poems.

The Archduke Albert and Archduchess Isabella were more than just governors, for Philip II wished them to rule the Low Countries as a political entity with considerable independence from Spain. The musical chapel was therefore reorganized as the 'royal chapel' of Brussels with statutes based on those of the Burgundian chapel. Géry Ghersem, a prolific composer who had begun his career as *chapelain* and later became assistant director of Philip II's chapel in Spain, was director in Brussels from 1604 to 1630, which was a particularly brilliant period.

The chapel included some exiled Catholic musicians from England, such as the *chapelain* Peter Philips and the organist John Bull (1613–14).

Even when mere governors ruled the Low Countries again, the royal chapel was always the most important centre of religious music. In contrast to 'chamber' music, used in the 17th century for court entertainments and usually directed by Italians or Spaniards, the chapel was always headed by a native musician, often from Brussels itself, and thus the royal chapel maintained a continuity during the successive regimes – Spanish, French and Austrian – until the French Revolution.

Other composers (whose works have not survived) succeeded Ghersem as master of the chapel: Charles Caullier (1630–58), Jean Tichon (1658–66), Honoré Eugène d'Eve (1666–85) and Nicholas van Rans (1685–98). However, the masses and motets of 18th-century masters of the chapel such as the Venetian Pietro Antonio Fiocco (1698–1714), his son Jean-Joseph Fiocco (1714–46), Henri de Croes (1749–86) and Ignace Vitzthumb have survived. Among the best musicians of the royal chapel were the organists Peeter Cornet (1611–43) and Abraham van den Kerckhoven (1656–*c*1680).

In the 18th century chamber and chapel were no longer distinct from each other, for the same musicians played both types of music. The master of the chapel, Croes, wrote sonatas for various instruments, concertos for flute or violin, and divertissements in the *galant* style for the court orchestra.

Apart from the royal chapel, the most important centre in Brussels for religious music was Ste Gudule, where there is an important music collection. Its organists included Nicolaus a Kempis, who published at Antwerp three volumes of 'symphonies' (which are in fact sonatas for one to five instruments with basso continuo), and Josse Boutmy, whose pieces for harpsichord were influenced by Couperin and Handel. Among the choirmasters who were also composers were Petrus Hercules Bréhy, Joseph-Hector Fiocco and Charles-Joseph van Helmont.

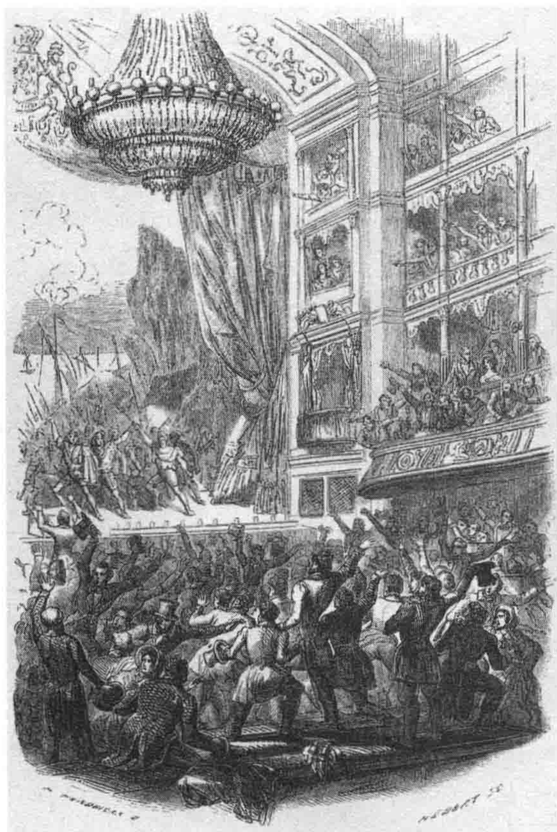
2. OPERA. The first opera production in Brussels, *Ulisse all'Isola di Circe*, by Gioseffo Zamponi, took place in 1650 to celebrate the marriage of Philip IV of Spain and Maria Anna of Austria. Zamponi was master of chamber music to Archduke Leopold Wilhelm, governor of the Low Countries, and he, the librettist, set-builder, designer and singers were all Italian. The first public theatre, the Académie de Musique on the Quai du Foin, dates from 1682. Apart from some Italian works, it was Lully's tragic operas that had the greatest success in Brussels. Although



1. Ommegang procession in Brussels in honour of the Archduchess Isabella, 31 May 1615: detail of a painting by Denijs van Alsloot (Victoria and Albert Museum, London); the centre float contains Apollo and the Muses playing harps, lute, ?cittern, flute, tambourine, triangle, bass viol, viola da braccio and rebec (or kit)

no operas by local composers were produced there, Pietro Antonio Fiocco, musical director of the theatre, wrote prologues in praise of the governor. Opened in 1700, the Théâtre de la Monnaie quickly became the centre of theatrical activity. In the 18th century the French repertory still predominated; after Lully came Destouches, Campra, Mouret, Collasse and, later, Favart's *opéras comiques*, but a few italianate works were also performed. Operas by Flemish composers were seldom performed, with the exception of those by Pierre van Maldere, who wrote some *opéras comiques*, and Grétry, from Liège, who achieved fame in Paris.

When the *ancien régime* came to an end, so did the roles of the royal chapel and of Ste Gudule, but the Théâtre de la Monnaie survived, and the riots after a performance there of Auber's *La muette de Portici* (commonly called *Masaniello*) on 25 August 1830 (fig.2) helped to spark off the revolution from which the modern state of Belgium was born. In the 19th century La Monnaie was particularly successful under Stoumon and Calabresi (1875–85, 1899–1900), Dupont and Lapissida (1886–9) and Maurice Kufferath and Guidé (1900–14). They were followed by Corneil de Thoran and various collaborators (1918–53), J. Rogatchewsky (1953–9) and Maurice Huisman (1959–81). In 1963 the city of Brussels relinquished ownership of La Monnaie for financial reasons and it became a national theatre, the Théâtre Royal de la Monnaie (Koninklijke Muntschouwburg). From then on operas were given in their original languages. Many French, as well as Belgian, opera premières were given there, including Massenet's *Hérodiade* (1881), Reyer's *Sigurd* (1884), Chabrier's *Gwendoline* (1886), d'Indy's *L'étranger* (1903) and *Les chant de la cloche* (1912), Chausson's *Le roi Arthus* (1903), and the first French-language performances of many Wagner operas. Other French-language productions included Richard Strauss's *Salome* (1907) and *Elektra* (1910), Berg's *Wozzeck* (1932), Prokofiev's *The Gambler* (1929) and works by Ravel, Milhaud and Honegger either as premières or immediately after their premières in Paris.



2. *Riot at the performance of Auber's 'La muette de Portici' at the Théâtre de la Monnaie, 25 August 1830: engraving by Hébert after Henri Hendrickx*

Huisman's administration was noted for the foundation in 1960 of the famous Ballet du XXème Siècle, directed by Maurice Béjart. The company's performances of *The Rite of Spring*, *Ninth Symphony* and *Romeo and Juliet* with inventive modern choreography aroused the enthusiasm of a vast, mainly young, public. Béjart placed great emphasis on the spectacular in works such as *Mathilde*, *Messe pour le temps présent*, *Baudelaire* and *Bakhti*. He also founded an international ballet school, the Mudra.

Under Gérard Mortier (1981–91) La Monnaie achieved an international reputation for the quality of its productions and the originality of its programming (including Janáček and the lesser-known operas of Mozart). Bernard Foccroulle (from 1991) introduced Baroque works (e.g. Cavalli) to the repertory. La Monnaie also gave the world premières of André Laporte's *Das Schloss* (1986), Philippe Boesmans's *La passion de Gilles* (1983) and *Reigen* (1993), and John Adams's *The Death of Klinghoffer* (1991).

3. The conservatory. One of the most important 19th-century musical institutions in Brussels was the conservatory, founded as a state academy in 1832. From 1833 to 1871 its director was the famous musicologist François-Joseph Fétis. Taking the Paris Conservatoire as his model he planned the musical instruction on very strict lines and engaged excellent teachers. His successor, another musicologist, François-Auguste Gevaert (1871–1908), exercised a despotic authority over contemporary musical life. Thereafter the conservatory was directed by the composers Edgar Tinel (1908–12), Léon Du Bois (1912–25), Joseph Jongen (1925–39), Léon Jongen (1939–49), Marcel Poot (1949–66), Camille Schmit (1966–73), Eric Feldbusch (1973–87) and Jean Baily. Teachers included the violinists Charles-Auguste de Bériot, Vieuxtemps, Wieniawski, Ysaÿe, César Thomson, Gertler and Grumiaux and the pianists De Greef, Bosquet, Del Pueyo, Vanden Eynden and Blumenthal. In 1967 the conservatory was divided into two separate institutions (Conservatoire Royal de Musique and Koninklijk Muziekconservatorium) giving instruction in French and Flemish respectively, with Kamiel D'Hooghe as director of the Flemish one (1967–95).

4. Concert life. The conservatory was for a long time the centre of the city's musical life, as it organized the principal concerts, including both classical and non-controversial modern masterpieces in its programmes. Fétis organized 'historic concerts' of 16th-, 17th- or 18th-century music, or concerts devoted to a particular musical genre, for example church music, dance music etc. Gevaert chiefly promoted the great choral works of Bach and Handel, Gluck's operas and Beethoven's *Missa solemnis*. After 1850 the conservatory concerts became less important because of the development and diversification of

musical life. In 1865 Adolphe Samuel founded the Concerts Populaires de Musique Classique, which, in spite of their name, presented innovatory modern works as well as a traditional repertory. Most of Wagner's works were played at these concerts before they were staged, a policy initiated by Samuel and encouraged by his successor, Joseph Dupont, who also introduced Richard Strauss's music to Brussels. However, the most innovatory group before World War I was the Cercle des XX (1884–93, later known as the Libre Esthétique). This was a group of artists working in the visual arts who publicized the work of the impressionists, pointillists and symbolists before they were appreciated elsewhere, and regularly gave concerts of chamber music in conjunction with their exhibitions. Octave Maus (1856–1919) was a friend of d'Indy and Ysaÿe, and presented concerts of important contemporary French chamber works by Franck, Duparc, Chausson, Milhaud, Chabrier, Debussy, Roussel and Fauré.

After World War I the Pro Arte concerts continued this policy of innovation and between 1921 and 1934 often presented works by young composers such as Milhaud and Poulenc before they were heard in France, as well as many works by Stravinsky, Satie, Bartók, Hindemith, Berg and others. The nucleus of the Pro Arte was the excellent Quatuor Pro Arte (later resident in the USA as the Pro Arte Quartet) and the impresario Paul Collaer.

The work of the Concerts Populaires was continued by the Société Philharmonique de Bruxelles, founded in 1927 by Henry Le Boeuf. The concerts, which include orchestral and chamber music, take place in the Palais des Beaux-Arts, a building with facilities for music, theatre, cinema, lectures and exhibitions. Marcel Cuvelier, during his time as the director of the society, raised the quality of performance by inviting great international conductors and soloists; however, he favoured familiar works, often at the expense of contemporary music. The Brussels SO was founded in 1931 by Désiré Defauw and the Belgian National Orchestra formed from it in 1936.

In 1946 Cuvelier founded JEUNESSES MUSICALES, which has since become a powerful international movement concerned with the musical education of young people. However, like the Société Philharmonique, it has neither encouraged the performance of contemporary music nor attracted audiences from all social classes. André Souris, director of the music section of the Séminaire des Arts, promoted music that was largely unfamiliar at the time, such as English Renaissance music, as well as contemporary music, including 12-note works by Messiaen and Boulez's early compositions.

5. FESTIVALS, COMPOSERS. Since the 1950s several festivals have sprung up in Brussels, with Reconnaissance des Musiques Modernes (1964–75) and Ars Musica (from 1988) devoted to contemporary music. The Festival van Vlaanderen (from 1958) and the Festival de Wallonie (from 1971) organize concerts in Brussels. The Concours Musical Reine Elisabeth (founded in 1937 as the Concours Eugène Ysaÿe) is a competition for pianists, violinists and singers which has brought some virtuosos to public attention.

Musical activity in Brussels intensified when the city became the home of the EEC and NATO and therefore an international economic and political centre. Because of its cultural attraction as a capital city, many important Belgian musicians, although often born elsewhere, have spent at least part of their working lives in Brussels and many important national organizations are located there (*see* LOW COUNTRIES,§I, 5). A list of composers who have worked in Brussels is in fact a summary of Belgium's musical history from 1830. The composer Paul Gilson, whose work was influenced by Wagner, Richard Strauss and The Five, was also a renowned teacher of several generations of composers. His best-known pupils include Marcel Poot, Gaston Brenta and René Bernier (founders of the 'Synthétistes' group in Brussels in 1925), Jean Absil and André Souris. Other composers who have spent most of their working life in Brussels include: Léopold Samuel, Raymond Moulaert, René Barbier, Willem Pelemans, René Defossez, Pierre Moulaert, Jacques Stehman, Jean Louël, Victor Legley, Marcel Quinet, David van de Woestijne, Frederic Devreese, André Laporte, Jacques Leduc, Raphael D'Haene and Frederik van Rossum.

6. MUSIC PUBLISHING. In the second half of the 18th century Brussels became an important centre of music publishing, notably with the Van Ypen brothers and their associates Pris and Mechtler. From 1795 to 1813 Weissenbruch ran a music store where a stock of 23,000 manuscripts and editions was assembled. In the 19th century local publishers (Messmaeckers, Katto) were forced to compete with branches of foreign firms (Schott, Breitkopf & Härtel, Bosworth). After 1918 some firms specialized in music for brass and wind bands or in jazz, while others (Editions de l'Art Belge, Editions Ysaÿe) commissioned such artists as Magritte to design the covers of their editions of Belgian composers. The decline in publishing after World War II prompted the Belgian government to create CeBeDeM.

7. INSTRUMENT MAKING. Court archives show that instruments were being made in Brussels as early as the 15th century. The heyday was in the 18th and 19th centuries, with makers of string instruments (Boussu, Snoeck, Vuillaume), wind instruments (Rottenburgh, Mahillon), pianos (Hoeberechts, Berden, Hanlet) and organs (Forceville, Merklin).

See also BURGUNDY and LOW COUNTRIES.

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ROBERT WANGERMÉE/HENRI VANHULST

Brusser [Bruster, Brusters]. *See* BREWSTER.

Brustad, Bjarne (*b* Christiania [now Oslo], 3 March 1895; *d* Oslo, 22 May 1978). Norwegian composer and viola player. He studied under Gustav Lange (violin and theory) at the Kristiania Conservatory (1907–12), under Thornberg and Flesch (1915–16) in Berlin, and later briefly in Paris, London and Budapest. Having made his début as a violinist in 1914 he was concert master in the Stavanger Sinfonieorkester (1918–19), then violinist in the Kristiania Philharmonic Society Orchestra (1919–22), of which he became the solo viola (1929–43). He then concentrated on composition and teaching, and taught theory and composition at the Oslo Conservatory between 1937 and 1961. He received a state pension for life from 1953.

Brustad's first compositions, already in sharp contrast with the Griegian late Romantic style that dominated Norwegian music until the 1920s, helped to establish him in the forefront of radical Norwegian composers. There are early signs of French influence, and the Suite no.1 (Orientalsk suite) for orchestra (1920) is strongly Impressionist. Towards the end of the 1920s and in the 1930s, like many contemporaries, he took a more national line. This was already to be heard in the *Norsk suite* for viola and piano (1926), in which Brustad combines Norwegian folk elements with new techniques. Writing of the Trio no.1, Brustad noted that 'it was important ... not to follow in Grieg's footsteps, ... but to free oneself and find new means of expression, indeed, to create a form which could link up with the Norwegian folk ballad'. He took personal inspiration from meetings with Bartók and Kodály; at the same time he pursued the international neo-classical manner, characterized by rhythmic vigour and dissonant harmony, often bi- or polytonal (Violin Concerto no.4); after the war this side of his work gained precedence. His open-minded interest in new ways of musical expression, including microtonal music, comes to the fore in the polytonal and dissonant Str Qt no.3 (1959). His progressive and imaginative use of instrumentation made him one of the foremost teachers of composition in Norway in the 1950s.

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RANDI M. SELVIK/HARALD HERRESTHAL

Brustwerk (Ger.: 'breast department'; Dut. *Borstwerk*). A small organ-chest, usually with its own manual, encased compactly above the keyboards and below the HAUPTWERK, 'in the breast' of the organ. Many early examples contained a regal or two only, and even later the department usually kept its character as a regals or chamber organ. Such subsidiary chests were common in the 17th century, the pedal keyboard sometimes communicating with a so-called *Brustpedal* chest in north European organs. The term *Brustwerk* belongs only to 18th-century theorists like Agricola who standardized terminology; previous names had been 'positive forn an die brust' (A. Schlick, 1511), 'voer yn dye borst' (Amsterdam Oude Kerk, 1539), *Brustpositiff* (M. Praetorius, 1619; A. Schnitger, 1682), 'in der Brust zum Manual' (Praetorius, G. Silbermann, 1710). Some builders between about 1710 and 1730 in central Germany referred to the 'Unterwerk' as *Brustpositiv* or *Brustwerk*. If the *Brustwerk* regal rank (placed near the organist for convenient tuning) were played by the main manual's keyboard, as sometimes happened in Italy, Spain and Austria, there might be no written indication that an organ contained such a department. In modern 'organ revival' organs, the *Brustwerk* is often, as a compromise, given the shutters of a Swell organ instead of the usual solid doors.

See also CHAIR ORGAN.

PETER WILLIAMS/BARBARA OWEN

Bruxelles (Fr.). *See* BRUSSELS.

Bruynèl, Ton (*b* Utrecht, 26 Jan 1934). Dutch composer. He studied from 1952 to 1956 with Wolfgang Wijdeveld at the Utrecht Conservatory, at the same time taking private composition lessons with Kees van Baaren. From 1957 he concentrated on electronic music, establishing his own studio, where he composed *Reflexes* (1960), based on manipulations of a recorded drumbeat. His *Mobile*, for two soundtracks, was awarded a prize during the Gaudeamus Music Week in 1966. Since then he has sought to refine the combination and blending of synthetic and acoustic sounds. For his achievements in this field his *Chicharras* and *Adieu petit prince* won prizes in 1986 at

the Festival International de Musique Electroacoustique 'Synthèse' in Bourges.

Bruynèl has been interested in combining electronic music with other art forms. One such work, *Signs*, a collaboration with the artist Gérard van den Eerenbeemd, was played and exhibited at the Amsterdam Stedelijk Museum. In 1997 Bruynèl was composing a video opera on the history of flying, using texts by the Dutch poet Bert Schierbeek.

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KEES ARNTZEN

Bruzdowicz, Joanna (*b* Warsaw, 17 May 1943). Polish composer. She studied composition with Kazimierz Sikorski at the State Higher School of Music in Warsaw, graduating in 1966. She was awarded a French government scholarship and studied in Paris (1968–70) with Messiaen, Boulanger and Schaeffer. In 1969 she was a co-founder of the Groupe International de Musique Electroacoustique. In 1975 she moved to Belgium, where she has combined composing with a wide range of other artistic interests, including writing film scripts for television. She is active as a critic and broadcaster, promoting new music in programmes for French, Belgian and German radio, and has directed composition courses at Aix-en-Provence, in the USA (MIT, UCLA and Yale University) and at the University of Montreal. She also promotes Polish music in Belgium and was the founder and first president (1983) of the Belgian Chopin and Szymanowski Society. She has worked in the electronic studios of Ghent University and Belgian radio and television.

Bruzdowicz's large output is diverse and her music is performed worldwide. Though she uses all modern techniques and media, they are never employed for ostentatious effects or radical experiments but are subtly integrated into the fabric of the music. (*GroveO*, A. Thomas)

WORKS
(selective list)

STAGE

Kolonia karna [The Penal Colony] (musical drama, 1, J. Simonides, after F. Kafka), 1968, Tours, Grand Théâtre, 12 Feb 1972
Trojanki [Les Troyennes] (musical tragedy, 17 scenes, J. Luccioni, after Euripides), 1972, Paris, Théâtre Gérard Philippe, 29 March 1973
Le petit prince (ballet, 28 scenes, after A. de Saint-Exupéry), 1976
Bramy raju [The Gates of Paradise] (musical drama, 1, J. Lisowski and J. Bruzdowicz, after J. Andrzejewski), 1982, Warsaw, Wielki Theatre, 15 Nov 1987
Tides and Waves (op-musical, Bruzdowicz, H. Fuers-Garcia, J. Tittel), 1991, Barcelona, 1992
Maisonneuve (op-musical, L. Gareau-Du Bois), Montreal, Sept 1992

OTHER WORKS

Orch: Sym., 1974; Pf Conc., 1974; 2 vn concs., 1975, 1981; Db Conc., 1982; 4 Seasons' Greetings, solo insts, str orch, 1988–9; Vc Conc., 'The Cry of the Phoenix', 1994
Vocal: Urbi et Orbi (cant., H. Hess, J. Tittel), T, children's choir, 2 tpt, org, 1985; La espero (cant., L. Zamenhof), S, Bar, ens, 1990; Stabat Mater, chorus, 1993; World (C. Miłosz), 5 songs, 1995–6
Chbr and inst (incl. insts with tape): Erotiques, pf, 1966; Stigma, vc, 1969; Episode, pf, 13 str, 1973; Mater polonica, org, 1973; An der schönen blauen Donau, 2 pf, tape, 1974; Einklang, hpd, org, 1975; Sonate d'octobre, pf, 1978; Marlos Grosso Brasileiras, fl, vn, hpd, tape, 1980; Trio dei due mondi, vn, vc, pf, 1980; Dum spiro spero, fl, tape, 1981; Dreams and Drums, perc, 1982; Str Qt no.1 'La vita', 1983; Str Qt no.2, 'Cantus aeternus' (H. Miller, Miłosz, I. Bachmann), rec., str qt, 1988; Aurora borealis, hpd, org, 1988; Sonata no.1 'Il ritorno', vn, 1990; Sonata no.2 'Spring in America', vn, pf, 1994; Song of Hope and Love, vc pf, 1997
Film scores (elec): Sans toit, ni loi (dir. A. Varda), 1985; Stahlkammer Zürich (J. Bruzdowicz, J. Tittel), 36 films, 1985–91; Jacquot de Nantes (dir. Varda), 1991; C'est l'homme que j'ai tué (dir. G. Ferrara), 1994

Principal publishers: Choudens, PWM

BARBARA ZWOLSKA-STESZEWSKA/R

Bryan, Albertus. *See* BRYNE, ALBERTUS.

Bryanston Summer School. A summer school of music established in 1947 at Bryanston School, Dorset; in 1953 it moved to Dartington Hall, near Totnes, Devon. It became the DARTINGTON INTERNATIONAL SUMMER SCHOOL in 1985.

Bryant [O'Brien], **Dan(iel Webster)** (*b* Troy, NY, 1833; *d* New York, 10 April 1875). American minstrel performer and manager. He began as a performer in the late 1840s, and made his first New York appearance with Charley White's Serenaders in 1851. From 1852 to 1854 he and his brother Jerry performed with Wood's Minstrels in New York, and late in the 1854 season he formed Bryant and Mallory's Minstrels with Ben Mallory. By this time he was being advertised as 'the unapproachable Ethiopian comedian'. In February 1857 he formed Bryant's Minstrels with his brothers Jerry and Neil. As a versatile and brilliant performer, Bryant quickly became a public idol; the troupe performed with great success in New York until Bryant's death in 1875, and also toured in California and elsewhere in 1867–8. Bryant's Minstrels excelled in the portrayal of black 'plantation life', marking a return to the classic type of minstrelsy of the 1840s; they were also innovators, placing a greater emphasis on burlesque skits. Bryant engaged Dan Emmett in 1858 as performer and composer, and it was for Bryant's troupe that Emmett wrote *I Wish I Was in Dixie's Land* (1859) and other walk-arounds; Emmett enjoyed a second heyday with the Bryants until 1866.

Bryant was the leading minstrel performer of his day, appearing as comedian, dancer, musician and singer. He was one of minstrelsy's greatest dancers, and his widely imitated song-and-dance skits *The Essence of Old Virginny* and *Shoo fly don't bodder me* are regarded as true classics of minstrelsy. As a musician his primary instrument was the banjo, but he also played the tambourine and the bones. He also had a secondary career as a whiteface Irish comedian during summer seasons from 1863 to at least 1870, winning great acclaim in *Handy Andy* and *The Irish Emigrant*. He wrote the lyrics 'Turkey in the Straw' (1861) to G.W. Dixon's tune *Zip Coon*.

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C. Wittke: *Tambo and Bones: a History of the American Minstrel Stage* (Durham, NC, 1930)

G.C.D. Odell: *Annals of the New York Stage*, v–ix (New York, 1931–7/*R*)

H. Nathan: *Dan Emmett and the Rise of Early Negro Minstrelsy* (Norman, OK, 1962/*R*)

R.C. Toll: *Blacking Up: the Minstrel Show in Nineteenth-Century America* (New York, 1974)

ROBERT B. WINANS

Bryars, Gavin (*b* Goole, Yorkshire, 16 Jan 1943). English composer. He read philosophy at Sheffield University (1961–4) and studied composition with Cyril Ramsey and George Linstead. In 1968 he became part of London's fast-developing experimental music scene; although never a member of the Scratch Orchestra, he worked regularly for a while with the pianist John Tilbury. His best known works of this period – *The Sinking of the Titanic* (conceived in 1969 and still officially in progress 30 years later) and *Jesus' Blood Never Failed me Yet* (1971) – are good working examples of his early aesthetic. While conceptual concerns are central (the former work is based on a series of hypotheses surrounding the disaster that befell the liner), these are explored via a rigorous, not to say relentless, extrapolation of found objects, be they the music which evidence suggests was performed on board the *Titanic* as it sank, or the tape of a London tramp's song, incessantly repeated in *Jesus' Blood*. A further dimension of the experimental aesthetic was demonstrated by the concerts of the Portsmouth Sinfonia, founded while Bryars taught at the Portsmouth College of Art: here, the performances of Western classical music by untrained musicians embodied what Michael Nyman called the 'wide discrepancy between intention and effect' (*Experimental Music*, London, 1974). The first period of Bryars' work offers a very English perspective on the experimental tradition, augmenting territory already defined by Satie, Cage and others with an openness towards, for instance, frankly sentimental materials and their associations.

The influence of Marcel Duchamp, already detectable in earlier works, was enhanced by intensive study during two fallow compositional years (1973–4), by which time Bryars had established what was to become a long-standing relationship with Leicester Polytechnic. A determination – inspired in part by the composer's affiliation to the 'Pataphysics movement – to justify every compositional decision via specific, though often hidden or arcane, associations with its literary or artistic inspiration is here harnessed to musical processes derived in part from American minimalism. Bryars's main source of performances during this period was his own ensemble, formed in 1979 and initially dominated by keyboards and percussion, since the early 1990s by low strings. Pieces such as *Out of Zaleski's Gazebo* for two pianos, six or eight hands (1977) and *My First Homage* (1978 onwards, best known in the version of 1981 for eight performers) submit familiar-sounding borrowed materials – many taken from his then favourite composers: Lord Berners, Grainger, Bill Evans, Karg-Elert – to repetitive forms governed as much by the logic implied by these pieces' musical and extra-musical reference points (and by the significant play of irony) as by purely internal musical processes. This approach governs Bryars's second period which lasted until the opera *Medea* (1982, rev. 1984). The flexibility, if not compromise, demanded of a composer in the theatre led to changes in Bryars's attitude and working methods; the Duchamp-inspired principle of justification was then abandoned in favour of a more free-wheeling approach to structure. Since *Medea* his output has often been for more conventional forces, such as orchestras and string quartets, and commissioned by musicians of repute in other fields; there has been a number of works, for instance, for the Hilliard Ensemble, including *The First Book of Madrigals* (1998–2000). While a modal but often chromatically restless melancholy remains an important component of his idiom, the opportunities to write for much larger forces later enriched and sometimes energized Bryars's melodic and harmonic style while offering him a broader timbral palette. These developments are well illustrated by the opera *Doctor Ox's Experiment*, first performed in 1998.

WORKS

STAGE

Medea (op, 5, after Euripedes, dir. R. Wilson), 1982, rev. 1984, 1995; Opéra de Lyon, 23 Oct 1984, concert perf. of rev. version, Glasgow, Tramway, 3 Nov 1995

Four Elements (dance score, choreog. L. Childs), A/taped v, a sax, b cl, flugelhorn, hn, trbn, pf, elec kbd, amp db, 2 perc, 1990, Oxford, Apollo, 16 Nov 1990

Biped (dance score, choreog. M. Cunningham), kbd, elec gui, vn, 1999, University of Berkeley, CA, 23 April 1999

Doctor Ox's Experiment (op, 2, B. Morrison, after J. Vernes), London, Coliseum, 15 June 1998

INSTRUMENTAL

Orch: The Sinking of the Titanic, orch, tapes, 1997 [arr. of work for ens]; Jesus' Blood Never Failed me Yet, orch, tape, 1994 [arr. of work for ens]; By the Vaar, db, b cl, perc, str, 1987; The Green Ray, s sax, chbr orch, 1991; The North Shore, va, str, hp/pf, perc, 1994, arr. vc, str, hp/pf, perc, 1995 [arrs. of chbr work]; The East Coast, b ob, chbr orch, 1994; The North Shore, vc, str, hp/pf, perc, 1995 [arr. of work for va, pf]; Vc Conc. 'Farewell to Philosophy', 1995; Epilogue from Wonderlawn, va, vc, elec gui/pf/hp, str, 1995 [arr. of chbr work]; Allegrasco, cl/s sax, str, 1998 [arr. of chbr work]; The Porazzi Fragment, 21 solo str, 1999

Ens (9 or more insts): The Sinking of the Titanic, ens, tapes, 1969; Jesus' Blood Never Failed me Yet, ens, tape, 1971; The Cross-Channel Ferry, cl, b cl, t hn, vib/mar, mar (2 players), b mar/mar, pf, perc, va, db/tuba/(db, tuba), 1979; The Old Tower of Löbenicht, vn/va, b cl, t hn/trbn, vc, db, 2 perc, pf, elec gui, 1987; The Archangel Trip, 2 pan-pipes, 2 a sax, b cl, 2 sampling kbds, octopads + sampler, 5-str vn, 5-str vc, elec gui, elec b gui, 1993; 3 Elegies for 9 Cl, 1993 version for b cl, tape

(4–8 insts): Allegrasco, cl/s sax, vn, elec gui, db, 2 perc, pf, 1983 [arr. of work for cl/s sax, pf]; Les fiançailles, pf, str, qt, 2 perc, 1983; Str Qt no.1 'Between the National and the Bristol', 1985; Viennese Dance no.1 (M.H.), hn, opt. hn, 6 perc, opt. str trio, 1985; Sub Rosa, rec, cl, vib, pf, vn, db, 1986 [written for dance work Slingerland, choreog. W. Forsythe]; Alaric I or II, sax qt, 1989; After the Requiem, elec gui, 2 va, vc, 1990; Str Qt no.2, 1990; A Man in a Room, Gambling (Str Qt no.4) (J. Muñoz), pre-recorded v, str qt, 1992; Aus den Letzen Tagen, cl, b cl, 2 vn, vc, 2 perc, elec kbd, 1992; Epilogue from Wonderlawn, va, vc, db, elec gui, 1994; Wonderlawn, suite, elec gui, va, vc, db, elecs, 1994, withdrawn; One last bar then Joe can sing (A Homage to Deagan), perc ens, 1994; In nomine after Purcell, 2 tr viol, 2 t viol, 2 b viol, 1995; Str Qt no.3, 1998

Other inst: The Squirrel and the Ricketty-Racketty Bridge, 2 gui (1 player) or multiples of this, 1971; Out of Zaleski's Gazebo, 2 pf (6/8 hands), 1977; My First Homage, 2 pf, 1978; Allegrasco, cl/s sax, pf, 1983; Die Letzten Tage, 2 vn, 1992; After Handel's Vesper, hpd, 1995; The North Shore, va, pf, 1993, arr. vc, pf, 1995; The South Downs, vc, pf, 1995

VOCAL

Choral: On Photography (Pope Leo XIII), SATB, hmn, pf, 1983 [written for The CIVIL WarS, dir. R. Wilson]; The War in Heaven (J. Chaikin and S. Shephard: *Genesis A*), S, male A, semi chorus, SATB, orch, 1993; Expressa solis, TTBar, 1997; And so ended Kant's travelling in this world (T. de Quincy), SATBarB, 1997; 3 Poems of Cecco Angiolieri, solo vv, SSATTBarB, 1997; The First Book of Madrigals, SATB, 1998–2000

Solo vocal: Effarene (M. Curie and others), S, Mez, 2 pf, 6 perc, 1984; Pico's Flight, S, orch, 1986, arr. S, chbr orch, 1990; Doctor Ox's Experiment: Epilogue (Morrison, after Vernes), S, ens, 1988; Glorious Hill (P. della Mirandola), A, 2 T, Bar, 1988; Incipit vita nova (Dante, Mirandola), A, vn, va, vc, 1989; Cadman Requiem (Caedmon), A, 2 T, Bar, 2 va, vc, opt. db, 1989, arr. 4 vv, viol consort, 1997; The Black River (Vernes: *20,000 Leagues under the Sea*), S, org, 1991; The White Lodge (Vernes: *20,000 Leagues under the Sea*), low Mez, elecs, digital tape, 1991, arr. low C, ens, 1992; The Adnan Songbook (E. Adnan: *Love Poems*), S, b cl + cl, elec gui + gui, str, 1995–6 [orig. version of no.5 for S, cl, b cl, va, vc, db, 1992]; The Island Chapel (Adnan: *The Manifestations of the Voyage*), Mez, elec kbd, vc, 1997, arr. Mez, b cl, elec gui, elec kbd, str; Expressa Solis (Pope Leo XIII), 2T, Bar, 1998; Super Flumina (Ave Regina Caelorum and others), A, 2T, Bar, 2000

Principal publisher: Schott

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P. Griffiths: *New Sounds, New Personalities* (London, 1985)
R. Bernas: 'Three Works by Gavin Bryars', *New Music*, i (1987), 34–42 [followed by A. Thomson: 'Worklist', 42–6]
A.H. Thomson: 'The Apprentice in the Sun: an Introduction to the Music of Gavin Bryars', *MT*, cxxx (1989), 724–8
'"To Make Room for Experiment": Gavin Bryars, Thomas Adès and Mark-Anthony Turnage on the State of Opera as an Institution and its Future', *NZM*, Jg.158, no.4 (1997), 26–9
N. Kimberley: 'Tales of the Unexpected', *Opera*, xlix (1998), 655–8 [interview]

KEITH POTTER

Bryceson. English firm of organ builders. In 1868 the Bryceson brothers acquired the sole rights to use Charles Spackman Barker's practical electric organ mechanisms in England, and the same year the firm, based in London, built organs with electric key action at Drury Lane Theatre, Christ Church, Camberwell, St Michael Cornhill and St George's, Tufnell Park. The Camberwell instrument was first used at the Three Choirs Festival in Gloucester Cathedral, where the organ was placed in the south aisle and its console in the orchestra. The firm also supplied an instrument for the Three Choirs Festival in 1869 in Worcester Cathedral, where it was placed on the chorus platform in front of the west window, with the console next to the conductor. Bryceson Brothers was taken over by Alfred Kirkland some time after 1874, and the combined business was later absorbed by Hill, Norman & Beard. A contemporary account is given in 'Electric Organ', *Musical Standard* (28 Mar 1868).

MICHAEL SAYER

Brydon, Roderick (*b* Edinburgh, 8 Jan 1939). Scottish conductor. After studying at Edinburgh University and in Siena and Vienna, he worked as an associate conductor with the Scottish National Orchestra, Sadler's Wells Opera and Scottish Opera. He was founder and first artistic director of the Scottish Chamber Orchestra (1975–83), and principal conductor at the municipal theatres in Lucerne (1984–7) and Berne (1987–90), where his repertory included Delius's *A Village Romeo and Juliet*, *Peter Grimes*, *Owen Wingrave*, *Parsifal* and *Capriccio*. He made his Australian début in 1991 conducting *Madama Butterfly* for Victoria State Opera, and has since been based in Sydney, where he conducted *Lucia di Lammermoor* in 1996. Widely respected for his Britten interpretations (he conducted *A Midsummer Night's Dream* at the 1992 Aldeburgh Festival), Brydon also has a special affinity for the music of Mozart, Verdi and Stravinsky.

ANDREW CLARK

Bryennius, Manuel [Bryennios, Manouēl] (*fl* Constantinople, *c*1300). Byzantine scholar and music theorist. Although academically eccentric, Bryennius instructed the statesman Theodorus Metochites (*c*1260–1332) in mathematics, astronomy and, probably, also music (a didactic poem by Theodorus reflects his teaching). No works by Bryennius on mathematics and astronomy survive, but his doctrines on these subjects can be seen in a letter to the monk Maximus Planudes (*c*1260–*c*1310) and in scholia (annotations) to manuscripts of Ptolemy's *Almagest*.

The only work attributed to Bryennius that survives is the *Harmonics* (*Harmonika*), in three books. It was compiled in order to prevent the music theory of antiquity falling into oblivion (i.1). Like the somewhat earlier treatise of Georgios Pachymeres (*d c*1310), *Harmonics* is based on ancient Greek tradition, but Bryennius drew on more sources than Pachymeres, treated his material in a more independent fashion, and carried his conclusions further. The neo-Pythagorean numerological theory of music is Bryennius's most important source (though for facts more than for metaphysical speculation); his other sources include the works of Nicomachus of Gerasa, Aristides Quintilianus, Theon of Smyrna and, above all, Ptolemy, for his theory of the eight *tonoi* (*Harmonics*, ii.3–4; iii.1–2), the 'shadings' (*chroai*) of the tetrachords (i.7; ii.1) and the monochord and its division (ii.6–7).

Unlike his more one-sided precursors, Bryennius also drew extensively on the empiricist school of Aristoxenus. Its basic theories on the elements of melody are quoted according to the sources underlying the *Introduction to Harmonics* attributed to Cleonides (formerly to Euclid). On the other hand, the detailed accounts of melodic species and figures (*Harmonics*, iii.3, 5, 10) appear to have been derived from the lost account by Aristoxenus of the composition of melody.

The first section of the treatise is based largely on Aristoxenus and his school; the second, however, is based on the neo-Pythagorean tradition and concludes, like the treatise by Pachymeres, with a comparison of the divisions of the tetrachords, but in a different order (ii.8–15). The third section unites the Pythagorean and Aristoxenian traditions and culminates in a theory of melodic construction. It cannot be accidental that the final quotation in the treatise is drawn from the *Harmonics* of Aristoxenus: it is a general comparison of the procedures to be adopted by the musician and the geometrician (iii.11).

One section of the treatise deals with the Byzantine ecclesiastical modes (*ēchoi*) and identifies them with the ancient transposition scales (*tonoi, tropoi*); this section contains evidence concerning the musical practice of Bryennius's own time. Like Pachymeres, Bryennius connected the relative pitch of the *tonoi* with the eight *ēchoi*; he based the numbering of the modes in the OKTŌĒCHOS, however, on the respective position of the note *mesē* within the tetrachord (iii.4).

Bryennius's *Harmonics* is the most comprehensive surviving codification of Byzantine musical scholarship. Its composition reflects the increase in interest in mathematics at the beginning of the Palaeologan dynasty and contributed to the rediscovery of ancient music theory. The treatise was highly valued in the period of the late Byzantine empire and in the Italian Renaissance: there are 46 surviving manuscripts from before 1600, and two early Latin translations (1497, by Gian Francesco Burana

of Verona, commissioned by Gaffurius, and 1555, by Antonio de Albertis). After Meibom, in the preface to his collected edition of Greek music theorists (*Antiquae musicae auctores septem*, Amsterdam, 1652/*R*), had promised a publication of Bryennius, the Oxford mathematician John Wallis in 1699 published his treatise together with those of Ptolemy and Porphyry.

WRITINGS

J. Wallis, ed.: 'Manouēl Bryenniou harmonika', *Operum mathematicorum*, iii (Oxford, 1699), 357–508

G.H. Jonker, ed. and trans.: *The Harmonics of Manuel Bryennius* (Groningen, 1970) [with introduction 'On Manuel Bryennius and his Work', 17–34]

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K. von Jan: *Die Harmonik des Aristoxenianers Kleonides* (Landsberg, 1870), 19ff

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H. Riemann: *Handbuch der Musikgeschichte*, i/1 (Leipzig, 1904, 2/1919), 26, 183–4; i/2 (Leipzig, 1905, 2/1920), 75ff

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O. Gombosi: 'Studien zur Tonartenlehre des frühen Mittelalters', *AcM*, xi (1939), 28–39

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C. Hannick: 'Byzantinische Musik', *Die hochsprachliche profane Literatur der Byzantiner*, ed. H. Hünger (Munich, 1978), ii, 183–218, cf 246–7

T.J. Mathiesen: 'Aristides Quintilianus and the Harmonics of Manuel Bryennius: a Study in Byzantine Music Theory', *JMT*, xxvii (1983), 31–54

For further bibliography *see* BYZANTINE CHANT.

LUKAS RICHTER

Brygeman, William (*d* Bristol, 1524). English musician and composer. Between 1503 and 1504 he was a clerk of the choir of Eton College; three parts of his five-part *Salve regina* survive in the Eton Choirbook (incipit in MB, xii, 1961, no.59); a five-part *Magnificat*, listed in the index of the choirbook, is now lost. At the time of his death he was clerk, and possibly master, of the choir maintained in the parish church of All Saints, Bristol. There exists an inventory of the polyphonic music bequeathed by him to the church (see F.Ll. Harrison: 'The Repertory of an English Parish Church in the Early Sixteenth Century', *Renaissance-muziek 1400–1600: donum natalicum René Bernard Lenaerts*, ed. J. Robijns and others (Leuven, 1969, pp.143–7); the inventory includes three choirbooks, three sets of partbooks and some 50 smaller items providing music for use on all liturgical occasions throughout the church's year. The music was in up to five parts, and included such items as Fayrfax's *Magnificat* and *Mass O bone Jesu*, and a Mass *Ascendo ad patrem* by Brygeman. Since the most important of the Bristol religious fraternities, the Gild of the Kalendars, was established in All Saints, this inventory gives an impressive insight into the musical repertory of the choirs widely maintained in parish churches throughout England by such fraternities in the century before the Reformation.

ROGER BOWERS

Brymer, Jack (*b* South Shields, 27 Jan 1915). English clarinettist. He began his career as a schoolmaster and achieved sudden prominence in the musical world in 1947 when Beecham appointed him successor to Reginald Kell in the RPO. He held the appointment for 16 years, and was subsequently co-principal of the BBC SO, 1963–72, and then principal of the LSO, 1972–86. He is a founder-member of the Wigmore, London Baroque and Prometheus Ensembles, and director of the London Wind Soloists. Among his recordings are Mozart's Clarinet Concerto, the Quintet and music for wind ensemble. He lectures widely and has taught at the RAM, Kneller Hall and the GSM. He was made an OBE in 1960, and awarded an honorary MA from the University of Newcastle upon Tyne in 1973. Brymer is one of the most outstanding British clarinettists of the 20th century. His playing style is somewhat similar to his predecessor in the RPO, Reginald Kell, and his tone is flexible and beautifully rounded. He has continued into his 80s to undertake concerto engagements with consumate skill.

WRITINGS

Clarinet (London, 1976/*R*)

From Where I Sit (London, 1979)

In the Orchestra (London, 1987)

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PAMELA WESTON

Brymley, John. *See* BRIMLEY, JOHN.

Bryne [Bryan, Brian], **Albertus** [Albert] (*b* ?London, *c*1621; *d* Westminster, 2 Dec 1668). English organist and composer. He studied under John Tomkins, succeeding him as organist at St Paul's Cathedral in 1638. Under the Puritans he was dismissed from this post and he taught the harpsichord in London during the Commonwealth. At the Restoration he returned to St Paul's and petitioned unsuccessfully to the king to appoint him organist at the Chapel Royal, Whitehall. After the Great Fire he moved to Westminster Abbey and when he died in 1668 he was succeeded there by Blow. Anthony Wood stated that he was buried in the cloisters at the Abbey, but his grave cannot now be traced. The signature of his son, also Albertus, appears in a salaries book at St Paul's until January 1671, and he was organist at Dulwich College as a 'young man' (1671–7). He is probably the 'Mr Bryan' who was organist at All Hallows, Barking-by-the-Tower, from 1676 until his death in 1713, but he is not known as a composer.

The elder Bryne was evidently well respected by contemporaries, being described as 'that famously velvet fingered Organist' (J. Batchiler, *The Virgin's Pattern*, 1661) and 'an excellent musitian' (Wood). He composed anthems and services, the words of some being printed in Clifford's *Divine Services and Anthems* (1663), and was one of the leading English harpsichord composers of his day; his suites were a strong influence on harpsichord composers of the next generation and some are among the earliest English examples with four movements (*GB-Ob*).

WORKS

SACRED

Short Service, in G (TeD, Jub, Ky, Cr, San, Mag, Nunc), 4vv, org, *GB-DRc*, *Lcm*, *LF*, *Och*
3 full anthems, 4vv, 2 with org, *DRc*, *Lbl*, *Mp*, *Ob*, *Y*, *US-BEm*
2 verse anthems, inc., *GB-Mp*
Anthem (text only) in J. Clifford: The Divine Services and Anthems (London, 1663)

INSTRUMENTAL

5 dance movts, a, hpd, 1678[6]; 3 suites, d, D, a, hpd, *Ob*, *Och* (inc.), *US-NYp*; 2 suites, D, d, hpd, *NYp*; 1 suite, F, hpd, *GB-Och* (first 2 movts doubtful); 2 single movts, G, C, hpd, *Och*, *US-Cn*; Voluntary, a, org, *GB-Lbl* (doubtful): 4 suites ed. in RRMBE, lxxxi (Madison, WI, 1997)

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B. Hodge: *English Harpsichord Repertoire: 1660–1714* (diss., U. of Manchester, 1989)
S. Boyer: 'The Manchester Altus Partbook MS 340 Cr 71', *ML*, lxxii (1991), 192–213
C. Bailey, ed.: *Late Seventeenth-Century English Keyboard Music* (Madison, WI, 1997)
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B.A.R. COOPER

Bryn-Julson, Phyllis (Mae) (*b* Bowdon, ND, 5 Feb 1945). American soprano of Norwegian parentage. Trained as a pianist at Concordia College, Moorhead, Minnesota, she was heard by Gunther Schuller, who was struck by her facility at sight-reading 12-note music. At his instigation she undertook vocal study at Tanglewood, receiving additional encouragement from Erich Leinsdorf. After further study at Syracuse University she made her official début with the Boston SO in Berg's *Lulu* Suite in 1966; this led to orchestral engagements throughout the USA, including an appearance with the New York PO under Boulez. Although her repertory was broad and eclectic, she achieved her greatest successes in an extraordinary variety of testing modern works, many written specially for her. The clarity and pure timbre of her voice, her perfect pitch, three-octave range and ability to sing accurately (even in quarter-tones) made her a valued exponent of Boulez, Crumb, Ligeti and Foss. She has served on the faculties of Kirkland-Hamilton College (Clinton, New York) and the University of Maryland, and given masterclasses in Europe and the USA. Her first operatic role was Malinche in the American première of Sessions's *Montezuma* under Sarah Caldwell (1976, Boston). The following year she made an acclaimed début at the Proms in Henze's *Das Floss der 'Medusa'*, and in 1987 sang in Stravinsky's *The Nightingale* and Ravel's *L'enfant et les sortilèges* at Covent Garden. Bryn-Julson's many recordings include Birtwistle's *Punch and Judy*, Dallapiccola's *Il prigioniero*, *The Nightingale*, *Pierrot Lunaire* (of which she was a famous exponent) and several works by Boulez.

MARTIN BERNHEIMER/R

Bryssiger, Peter. *See* BREISIGER, PETER.

Brysson, John (*d* 1818). Scottish music publisher. He managed the Edinburgh firm that was founded by ROBERT BREMNER.

Brzezina, Antoni (*d* Lemberg [now L'viv], June 1831). Polish bookseller, music publisher, lithographer and printer. In 1822 in Warsaw he founded a bookshop which until 1825 dealt mainly in music. He was in contact with many booksellers in Poland and abroad, and imported much music from other countries, including Schott's edition of Beethoven's collected works. One of Brzezina's regular customers was the young Chopin. From about 1823 Brzezina published 309 lithographed musical works, including *Śpiewy historyczne* ('Historical songs') to words by J.U. Niemcewicz, Chopin's Rondo op.1 (1825) and *Rondo à la Mazur* op.5 (1828), works by J. Damse, J. Stefani, K. Kurpiński (keyboard method, 1829), as well as Auber, Boieldieu, Rossini, Weber and others. In 1832 Gustaw Sennewald, Brzezina's partner from 1828, purchased the firm, which then traded under his name until 1905. Brzezina also published his own trade and publishing catalogues, of which four survive (1827–30).

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KORNEL MICHAŁOWSKI

Brzeziński, Franciszek (Ksawery) (*b* Warsaw, 6 Sept 1867; *d* Warsaw, 6 Aug 1944). Polish composer and music critic. He studied law (graduating in 1890) at the University of Dorpat (now Tartu) and until about 1903 practised law in Warsaw. During the same period he also studied the piano with Jan Kleczyński. Later, he studied at the Leipzig Conservatory with Reger (composition) and Nikisch. From 1916 to 1921 he was a music reviewer for *Kurier Warszawski*. In 1921 he was appointed Polish Consul in Breslau (now Wrocław) and later appointed to the equivalent position in Berlin, where, from about 1928, he served as music correspondent for the monthly Warsaw journal *Muzyka*. After returning to Poland (in 1931) he contributed to a range of musical and non-musical publications. In 1929 he became a board member of the Association of Writers and Music Critics.

Brzeziński's music is strongly based in the late Romantic tradition, although it shows signs of restrained modernism. His works are characterized by an integrity of feeling, a good command of polyphony and a predilection for the use of folk melodies and their occasional humour.

In contrast to his compositions, which are now largely forgotten, Brzeziński's writings are of historical value and a good source of information about Polish musical culture at the turn of the century. As a critic he was interested in a broad range of issues; he was objective, honest and without prejudice towards the new music of such composers as Szymanowski or Stravinsky. His main interest lay in music of the Romantic era; he valued highly the music of Brahms, Smetana, French and Italian composers (particularly Verdi) and was sharply critical of Liszt and Mahler. He placed his erudition and fine literary style not only at the service of music criticism (including music for the church, schools and radio) but also wrote about operatic production and choreography (especially Polish dances). He defined the boundaries of good music criticism in an article for *Muzyka polska* in 1935.

WORKS

Orch: Tema con variazioni, f♯, op.3, c1904; Polnische suite, G, op.4, c1907; Tryptyk, op.5 [3 Preludes and Fugues], 1910; Polonez-Ballada, 1917, arr. pf; Toccata, op.7, c1910; Concerto, g, op.9, before 1916

Other: Sonata, D, op.6, vn, pf, c1910; Śpiewnik studencki [Student's Songbook], c1890, collab. S. Brzeziński; songs, 1v, pf

WRITINGS

Smetana (Warsaw, 1933)

'O zadaniach krytyki muzycznej' [The role of the music critic], *Muzyka polska*, ii (1935), 280–85

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BARBARA CHMARA-ŻACZKIEWICZ

Brzoska, Matthias [Johannes Maria] (*b* Frankfurt, 24 June 1955). German musicologist. After studying musicology in Marburg with Brinkmann and Sieghart Döhring (1977–81), he attended the Technical University of Berlin (1982–6) and took the doctorate under Dahlhaus with a study on Schreker's opera *Der Schatzgräber*. From 1981 to 1986 he worked as an assistant at the Hochschule der Künste in Berlin with Budde and Schnebel. In 1992 his *Habilitationsschrift* on the concept of the Gesamtkunstwerk during the July Monarchy was accepted by the Technical University and he became professor at the Folkwang Hochschule in Essen the same year. His main areas of study are French music from the 18th to the 20th centuries, music aesthetics in the 19th and 20th century and the history of opera. A pioneering scholar of opera, he has contributed important articles to *Pipers Enzyklopädie des Musiktheaters* and *Metzlers Komponisten-Lexikon*.

WRITINGS

'Mosè und Massimilla: Rossinis "Mosè in Egitto" und Balzacs politische Deutung', *Oper als Text: Berlin 1983*, 125–46

Franz Schrekers Oper 'Der Schatzgräber' (diss., Technical U. of Berlin, 1986; Stuttgart, 1988)

'Das "Anscheinende" der "Willkür": E.T.A. Hoffmanns Es-Dur-Symphonie und seine Beethoven-Deutung', *Musiktheorie*, iii (1988), 141–55

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'Historisches Bewusstsein und musikalische Zeitgestaltung', *AMw*, xlv (1988), 50–66

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'Richard Wagners französische Wurzeln ossia Warum Wagner kein Zukunftsmusiker sein wollte', *Der Wagnerisme in der französischen Musik und Musikkultur: Berlin 1995*

ed., with E.Schmierer and others: *Töne, Farben, Formen: über Musik und die bildenden Künste: Festschrift Elmar Budde* (Laaber, 1995) [incl. 'Vertontes Licht: die Entwicklung der Beleuchtungstechnik auf der Opernbühne in der ersten Hälfte des 19. Jahrhunderts', 323–36]

EDITIONS

G. Meyerbeer: *Le prophète* (New York, 1978)

CHRISTIAN BERGER

Brzowski, Józef (*b* Warsaw, 1805/03; *d* Warsaw, 3 Dec 1888). Polish composer and teacher. He was a pupil at the Piarist School and the Warsaw *lycée*, studying music with Karol Kurpiński and then (from 1821) at the Conservatory where he studied theory with Wilhelm Würfel and the cello with J. Wagner. From 1827 to 1832 he was successively cellist, coach and conductor of the ballet at the Warsaw Opera. In 1836 and again in 1843 and 1867 he toured Germany, France and Belgium. From 1861 until his death he was inspector and piano teacher for singers in the Warsaw Institute of Music. In 1877 he was decorated with the Spanish Order of Isabella the Catholic.

His sister Zofia (19 Jan 1800–28 June 1879) was an opera singer and the wife of Karol Kurpiński. His daughter Jadwiga (1830–after 1886) was a well-known pianist, a pupil of Moscheles. She gave concerts in Poland, Germany, France, Belgium, England and America (1840–58). In 1860 she married the Marquis Méjean, Belgian ambassador in New Orleans, where from 1858 she was director of the Institute of Music. Towards the end of her life she lived in Brussels and in Paris.

WORKS

unpublished MSS in PL-Kj unless otherwise stated

VOCAL

Sacred: Oratorium-Requiem, c1845 vs *PL-Wtm*; Messe solennelle, 1861; La foi messe, 3 male vv, org, 1862; Te Deum, c1867; Benedictus, chorus, orch; Crux fidelis, A, pf

Ops: Hrabia Weseliński [Count Merrymaker] (1, L. Dmuszewski), Warsaw, 24 Nov 1833; Rejent z Flandrii czyli Piwowar z Gandawy [The Regent of Flanders or The brewer of Ghent] (4, J. Jasiński), 1880, frags. perf. Warsaw, 15 June 1887

Choral: Grande cantate, 1v, chorus, orch, 1868; Kantata na cześć Kopernika [Cantata in honour of Copernicus] (J. Łuszczewska), chorus, pf, 1873; Polowanie na lwa [Hunting the lion], male vv; Serenade-quintuor ('L'adieu'), 5vv, orch/pf; Polonez-Kanata, male vv, orch; Quintet, solo vv, chorus, pf

Songs to Polish texts

INSTRUMENTAL

Orch: Uwertura fantastyczna, 1834, lost; Grand rondeau-notturno, pf, orch, 1837; Symfonia dramatyczna, 1840; Valse fantaisie, 1840; Grand allegro, 2 pf, orch, 1846; Ouverture de concert, c1850; Elegia, vn, orch, 1875

Chamber: Pf qt, 1859, lost; Pf qnt, 1859, lost; Str septet; Rapsodia, pf, hmn, va, vc

Pf: Rondeau brillant sur le finale de l'opéra 'Freischütz' (Leipzig and Warsaw, 1827); 3 waltzes (Warsaw, 1828); 2 polonaises op.4 (Warsaw, 1829); Krakowiak, grand rondeau de concert, 1834; 2 polonaises op.7 (Leipzig, 1837); 4 mazurkas op.8 (Leipzig, 1837); Grandes variations op.11, 1838; Caprice, 1838; Impromptu-étude op.10 (Warsaw, 1856); 3 mazurkas op.12 (Paris, 1861); other polonaises, mazurkas, waltzes and arrs.

WRITINGS

Pamiętnik [Memoirs], lost; excerpts pubd in *Kronika rodzinna* [Warsaw] (1871), 261–6, 281–4, 292–7, 308–12, 344, 358–60

O instrumentacji [Instrumentation], *PL-Kj*, inc.

'Słów kilka o operze' [A few words on opera], *Świat dramatyczny* [Warsaw], i (1838), 122–4

'Słówko o smaku w muzyce' [A word on taste in music], *Przegląd naukowy* (Warsaw, 1845), ii, 90–106

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ALINA NOWAK-ROMANOWICZ/
BARBARA CHMARA-ŻACZKIEWICZ

Buarque (de Hollanda), Chico (Francisco) (*b* Rio de Janeiro, 19 June 1944). Brazilian composer and singer-songwriter. The son of a prominent historian and intellectual, he began studying architecture at the University of São Paulo in 1963 but decided soon after to pursue a career in popular music. Although he was a great admirer of the bossa nova musician João Gilberto, his first hits, *Pedro Pedreiro* and *Sonho de um Carnaval* (both recorded in 1965), as well as *Olê Olá*, revealed innovative talents. The first piece is an early expression of his concern for and subsequent criticism of some of Brazil's urban social problems. The well-known poet-diplomat Vinicius de Morais, a family friend and fundamental figure of the bossa nova movement, exerted a strong influence on Buarque's music and poetry. Indeed the 'master of the language', as Jobim characterized him, went on to produce some of the most sophisticated popular songs of his generation, both poetically and musically. In 1966 vocalist Nara Leão presented his *A Banda* at the second festival of Brazilian Popular Music, a song that brought him overnight success. Following the song and subsequent play *Roda-Viva* (1967, produced in 1968), which denounced the machinations of showbusiness against a popular artist, he developed problems with the military censors. At the end of 1968 the political climate became strongly repressive and he left for Italy in early 1969 and remained there in voluntary exile for about 15 months.

Upon his return to Brazil, Buarque recorded an LP of his new songs, and in 1971 released the album *Construção*. Although several of his songs continued to be banned, censorship diminished in the late 1970s. During that time he also became involved with theatre, film and literature. His musical *Opera do malandro* ('Hustler's Opera', 1977–8), based on *Die Dreigroschenoper* of Brecht and Weill, was a well-received social satire of the Vargas regime of the 1930s and 1940s. The return to democracy in 1985 finally gave the composer the chance to express himself freely. His lyrics indeed reflect the hopes and frustrations of his generation and especially of the 1964–85 period of authoritarian regime. Buarque's prolific song output reveals a creative individual whose facets have been classified as those of a troubadour, lover, politician, chronicler and hustler.

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GERARD BÉHAGUE

Bubblegum. South African popular music style. The worldwide popularity of disco during the 1980s spawned a South African township variant commonly called 'bubblegum', although its exponents prefer the official classification 'township pop'. Catering for the tastes of the black urban youth, bubblegum retains some indigenous characteristics such as call-and-response in the vocal parts, but is dominated by synthesizers and a disco beat, commonly supplied by a drum box. Lyrics are often in English, although vernacular languages and the latest phrases in township lingua franca are also used.

The icon of township pop is Brenda Fassie, who has enjoyed more top-selling albums over a longer period than any other female singer. Her closest competitor, Yvonne Chaka Chaka, is known as the 'Princess of Africa' for her popularity throughout the continent. The most successful male vocalists and producers are Dan Tshanda with his group Splash and Sello 'Chicco' Twala. In the mid-1990s the township dance music market was taken over by *kwaito* (a South Africanized blend of hip hop with European and American house, pop and techno) in which the latest township catch phrases are sung and chanted over computer-generated backing. Top *kwaito* groups include Boom Shaka, Arthur, Trompies and Bongo Maffin.

RECORDINGS

The Best of Brenda, perf. B. Fassie, CCP Records CDBREN 001
The Best of Chicco, perf. S. 'Chicco' Twala, Teal Records CDRBL 189
The Best of Yvonne Chaka Chaka, Teal Records CDRBL 190

LARA ALLEN

Bucaenus, Paulus. *See* BUCENUS, PAULUS.

Buccellanito, Nicolaus de ['Auritus' ('Big Ears')] (*fl* ?*c*1450). Italian theorist. He is the otherwise unknown author (possibly from Bizzolano, a quarter of Canneto sull'Oglio west of Mantua) of a short treatise for boys, *Introductiones artis musice* (incomplete in *I-Vnm* lat.Cl.VIII.85 (3579), ff.61*v*–67*v*, copied in Mantua and Bozzolo in 1463–4). Book 1 treats letters, notes, hexachords, avoidance of the tritone, and intervals in summary fashion. Book 2, on the species of intervals, is copied largely verbatim from Book 2 of Johannes Ciconia's *Nova musica* (2. 1–8, 13–14, 16, 20; part of Book 1 is also used). Buccellanito appears to be the only theorist who was directly influenced by Ciconia; like him, he uses Greek note names as a matter of course. (O.B. Ellsworth, ed.: *Johannes Ciconia: nova musica and De proportionibus*, GLMT, ix, Lincoln, NE, 1993)

BONNIE J. BLACKBURN

Bucchi, Valentino (*b* Florence, 29 Nov 1916; *d* Rome, 9 May 1976). Italian composer. He studied with Frazzi, Corrado Barbieri and Dallapiccola at the Florence Conservatory, where he was awarded the diploma in composition in 1944; he also took a degree in philosophy at the University of Florence. From 1945 he taught in the conservatories of Florence, Venice and Perugia, and he was later artistic director of the Accademia Filarmonica Romana (1958–60) and director of the Florence Conservatory (from 1974). He worked as a music critic for various daily newspapers, including *La nazione* and *Avanti!*.

Non-conformist in character with an ironic burlesque streak, Bucchi has occupied a unique position in Italian 20th-century music. Equally removed from the avant garde and from tradition, he developed a compositional technique based on the play of permutations, a collage of elements drawn from a broad, heterogeneous spectrum, mixing classical and popular, old and new features. Following a series of pieces inspired by the tragedy of World War II and the Resistance (*La dolce pena*, *Pianto delle creature*, *Cori per la pietà morta*) characterized by vehement vocal phrases and violent juxtapositions of voices and instruments, Bucchi went on to use more moderate means of expression. In 1952 he turned to early music, re-writing *Li jeus de Robin et de Marion* by Adam de la Halle and *Laudes evangelii*, a kind of sacred stage work which draws on the melodies of medieval *laudes*. With these works, Bucchi made a decisive move towards simplifying his musical language; this led both to further achievements in the theatrical domain and also to a small number of instrumental compositions of a concertante type, essentially playful in character, for example the *Concerto grottesco* for double bass and strings (1967). From this point on, Bucchi formed his own personal style based upon an aesthetics of simplicity, defined by d'Amico as using 'minimum means'.

Bucchi's interest in the theatre, which marks all his work, had a particularly fruitful result in the one-act *Il contrabbasso* (1954), based on a Chekhov short story. The strange narrative is matched by Bucchi's acute sense of irony, together with an underlying bitterness and a disconcertingly simple musical language. In his next operatic piece, *Una notte in paradiso* (1960), a treatment of an Italian folktale collected by Italo Calvino, the humorous style reflects popular culture: an approach already seen, if with a surrealist character, in the evocation of folk myth in *Il giuoco del barone* (1939). In *Una notte*, Bucchi experiments with a fusion of technical devices and stylistic 'levels' – popular song, jazz, art music – which is also fundamental to *Il coccodrillo* (1970), after Dostoyevsky. In this, his last work for the theatre, Bucchi eschews a conventional dramatic sequence. Instead the action is split into 32 episodes and matched by a multiplicity of artistic means: spoken sections, rhythmic recitative, song, orchestral music, recorded sound, the projection of filmed sequences, mime and dance. In his works of the 1970s, Bucchi abandoned montage techniques, and devoted himself to exploring new sound worlds, including microintervals and clusters. His final compositions, *Lettres de la religieuse portugaise* and *Colloquio corale*, draw the threads of all his previous works, including the expressive tension of the postwar operas, together.

WORKS

(*selective list*)

Ops: Il giuoco del barone (1, A. Parronchi), Florence, Sperimentale, 20 Dec 1939, rev. 1955, Spoleto, 26 June 1958; Il contrabbasso (grottesco, 1, M. Mattolini and M. Pezzati, after A. Chekhov: *Roman s kontrabasom* [Love Affair with a Double Bass]), Florence, Comunale, 20 June 1954; Una notte in paradiso (cantafavola, 1, L. Bazzoni, after I. Calvino: *Le fiabe italiane*), Florence, Comunale, 11 May 1960; realization of Monteverdi: Orfeo, RAI, 1966; Il coccodrillo (4, in 2 pts, Bucchi and Pezzati, after F.M. Dostoyevsky), Florence, Pergola, 9 May 1970

Ballets: Laudes evangelii (choreographic mystery, G. Signorini), Perugia, 1952; Racconto siciliano, Rome, 1956; Mirandolina, Rome, 1957

Orch: Ballata del silenzio, 1951; Conc. in rondò, pf, orch, 1957; Conc. lirico, vn, str, 1958; Suite, 1958; Fantasia, str, 1963; Banditi a Orgosolo, suite, 1965; Conc. grottesco, db, str, 1967; Un incipit, str, 1972; Il coccodrillo, suite, 1973 [based on op]; Conc., pic/fl, str, 1973; Conc. di concerti, str, 1974

Vocal: 4 liriche (P. Verlaine), 1v, pf, 1934–40; 3 poesie di G. Noventa, 1v, pf, 1940; La dolce pena, 1v, hp/pf/orch, 1946; 5 madrigali (A. Poliziano), 1v, pf, 1946, orchd 1946; Lettres de la religieuse portugaise, S, 1970; Vocalizzo nel mondo dei fiori, S, 10 insts, 1975

Chbr and solo inst: Concertino, 8 insts, 1936; Pf Sonatina, 1938; Hp Sonatina, 1940; Serenata, 11 insts, 1940; Str Qt, 1956; Fogli d'album, pf, 1957–73; Conc., cl, 1969; Ison, vc, 1971; Le petit prince, vc, 1971; Battaglia, 6 tpt, 2 trbn, timp, drum, 1973; Soliloquios, va, 1976

Incid music, film scores

Principal publishers: Carisch, Ricordi, Suvini Zerboni

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L. Pannella: *Valentino Bucchi: anticonformismo e politica musicale italiana* (Florence, 1976)

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L. Alberti: 'Valentino Bucchi e l'etica della curiosità', *Chigiana*, new ser., xiv (1981), 387–93

C. Orselli: 'Ricordo di Valentino Bucchi', ibid., 395–402

C. Prosperi: 'Bucchi: un libro prezioso', *Chigiana*, ibid., xiv (1981), 375–86

R. Zanetti: *La musica italiana del novecento* (Busto Arsizio, 1985), 1383–7

Dell'insopprimibile utilità del discorso: intorno a 'Soliloquios' di Valentino Bucchi (Rome, 1992)

Esercizi: musica e spettacolo, xvi–xvii (1997–8) [incl. essays by B. Brumana, F. Cagianelli, G. Ciliberti and M. Marini]

VIRGILIO BERNARDONI

Bucchianti, Giovanni Pietro (*b* 1608; *d* after 1627). Italian composer. He was appointed a musician to the Cavalieri di S Stefano at Pisa, whose director of music was Antonio Brunelli. In his only known music, *Arie, scherzi, e madrigali*, for one and two voices and continuo (Venice, 1627), he states that he was a pupil of Brunelli and that he has 'not yet completed 19 years'. He may have died soon afterwards, for while the 27 songs in his volume are naturally derivative they are promising enough for one to expect more music to have followed them. They are exceptionally wide-ranging, as though as a student he were trying his hand at as many forms and styles as possible. In the madrigals in particular he handled with some imagination a variety of possible influences ranging from Caccini to d'India and Saracini. *Vagh'e dolc'augelletto* shows the strong influence of the aria on the declining madrigal at this date. The strophic arias are less appealing, though one interesting setting of a strophic poem, *Hor ch'io posso dolente*, illustrates another recent influence in being a cantata in the manner of Alessandro Grandi (i). The cantata-like duet *Tu sei pur bella* is structurally more resourceful still and also includes a few notably expressive passages.

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NIGEL FORTUNE

Buccin (i). A crude wind instrument, created during the French Revolution for use in outdoor music (*see* REVOLUTIONARY HYMN). It was frequently paired with the TUBA CURVA. The buccin has not survived, but is known to have incorporated crooks in the same way as the natural trumpet. It possessed 'a prodigious strength of sound' according to Choron (Pierre, 1894, p.52); this combined with a high tessitura made it less popular with composers than the tuba curva.

The buccin was first heard publicly at Voltaire's reburial on 11 July 1791 and is last known to have been written for in Méhul's *Chant National du 14 juillet 1800* (1800), for three choirs and three instrumental ensembles. Engravings made of the Voltaire ceremony vary in their portrayal of the instrument, but historically the most likely shape was a straight conical tube ending in a slight flare after the Greco-Roman pattern. Three such instruments are found in J.-L. David's drawing *The Reception of the Emperor and Empress at the Hôtel de Ville* (1804; see illustration). This design confirms what an examination of the buccin's music reveals, namely that it was between 1 and 1·5 metres long, and most frequently sounded the harmonic series *f′–c″–f″–a″*.

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Buccins: detail from the 'Reception of the Emperor and Empress at the Hôtel de Ville', drawing by Jacques-Louis David, 1804 (Musée du Louvre, Paris)

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DAVID CHARLTON

Buccin (ii). A form of TROMBONE with a bell terminating in a stylized serpent's or dragon's head, often with a metal tongue, free to flap, protruding. Berlioz scored for buccin in the Kyrie and 'Resurrexit' of his *Messe solennelle* of 1824.

ARNOLD MYERS

Buccina [Bucina] (Gk. *bukanē*). A curved Roman brass instrument (an AEROPHONE). It is less easily definable than its contemporaries owing to the scarcity of iconographic evidence and the ambiguity of the literary references, some of which confuse it with the CORNU. The majority of evidence, nevertheless, points to a distinct instrument. Originally it was a curved animal's horn but it came to be covered with brass and even to be fashioned entirely from brass. Its musical capability seems to have been limited to a few pitches of the overtone series; this would agree with the literary references, which consistently attributed to it a signalling function.

In earlier times it was associated with country folk, particularly shepherds, and although it became primarily a military instrument, it maintained something of this early association throughout the classical period. Roman authors described the herding of sheep and the summoning together of rural communities as among its early uses. The later, more common, military references give the impression that it was used within the camp, unlike the more powerful tuba (*see* TUBA (ii)) and cornu, which were used on the field of battle. Within the camp, it gave signals, for example, for the changing of the watch and for reveille. A number of poetic references contrasted its sleep-shattering call to arms with the soporific and erotic associations of instruments such as the kithara. In conformity with its smaller size, it was used also by the cavalry, whereas the tuba and cornu were played by men on foot.

A final association was with Triton, the sea god who blew upon a horn of shell; this instrument was referred to as a buccina in Roman literature.

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JAMES W. McKINNON

Bucenus [Bucaenus], **Paulus** (*b* Holstein; *fl* 1567–84; *d* ?Riga). German composer. In 1567 he matriculated at Greifswald University; adjoined to his name was the indication 'Philorhodus, Holsata', but it cannot now be determined what place of origin in Holstein this signified (possibly Rostock). The same document makes clear that he was already a musician of talent. About 1570 he

became Kantor at the Gymnasium at Thorn (now Toruń, Poland) and by 1576 was Kantor of Riga Cathedral, where he was also very active as a composer.

Bucenus composed a six-part *Passio Domini Jesu Christi* (Stettin, 1578, inc.). His work and a Passion by Ludwig Daser published in the same year are the last Lutheran settings to Latin words; like those of Balthasar Resinarius and Johannes Galliculus they used a composite version rather than the words of a single gospel. Bucenus set the opening and closing choruses, the Saviour's words and the Evangelist's narration all in six parts, and this may be the reason for Kadès' faulting it as unexpressive. In 1583–4 Bucenus assembled a large, two-volume collection of his music, *Tomi musici operis ecclesiae rigensis*. The first volume, *Cantiones ... ad tria contrapuncti genera accomodatae musicis instrumentis scholisque aptissimae decantatae*, for four to six voices, contains over 100 motets on texts from the Old and New Testaments, among them many dedicatory pieces. The second volume begins with 24 parody and cantus firmus masses ('Missae aliquot ... ad clarissimorum musicorum motetas et sacros quosdam tenores accomodatae'), for four, five, six and eight voices; the second section ('Preces vespertinae') consists of numerous responsories and hymns, and *Magnificat* settings in all the tones. Some of Bucenus's compositions also appeared in a large anthology compiled by Paul Praetorius, Kantor of Stettin from 1579 to 1587, but only the list of contents survives.

Although Bucenus's work has yet to be studied in detail, it is evident that he was a fluent, gifted and orderly composer of church music. The dedicatory compositions show that he was an educated humanist and that he was held in high regard.

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WALTER BLANKENBURG

Buchan, John (*fl* 1562–1608). Scottish composer. Described in the 1635 Scottish Psalter as one of the 'primest Musicians that ever this kingdome had', he is today known only for two identified psalm settings (Psalms lxvii and cxxviii). Certainly these are very good examples of their kind, and have an added interest in being in Thomas Wood (i)'s collection (*IRL-Dtc, GB-Eu, Lbl, US-Wgu*) in the composer's own hand. He appears in contemporary records possibly as 'schoolmaster' in Ayr (1554–9), but more likely as master of the song school in Haddington (1584) who was appointed prebendary of the Chapel Royal in the same year. In 1592, as master of the song school in Glasgow, he was given a prebend of Glasgow Cathedral and is mentioned frequently in civic documents until 1608.

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KENNETH ELLIOTT

Buchanan, Dorothy Quita (*b* Christchurch, 28 Sept 1945). New Zealand composer and teacher. The second of six daughters, she grew up in an intensely musical environment. She graduated from the University of Canterbury in 1967. In 1973 she founded the influential Christchurch music workshops, and later formed and directed the Centre Sound choral group. She gained a teaching diploma in 1976 and the following year became the first 'composer-in-schools'. Her work as a teacher has led to a 'school' of young Christchurch composers. She also plays a leading role as a lecturer, writer, adjudicator and musical director.

A prolific composer, she has been influenced above all by landscape. She has worked closely with painters and has set texts by leading New Zealand poets such as Ian Wedde and Ruth Gilbert as well as the writings of Janet Frame and Margaret Mahy. Of her *Five Vignettes of Women*, for flute and female chorus (1987), Elizabeth Kerr wrote in the *New Zealand Listener* (23 May 1987) 'this moving work is unashamedly romantic ... The idiom is a simple tonal one, with the gentle and imaginative melodic, harmonic and rhythmic surprises often found in Buchanan's music'. In 1984 she became composer-in-residence at the New Zealand Film Archives in Wellington, where she also composed scores for classic silent films.

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J.M. THOMSON

Buchanan, Jack (Walter John) (*b* Helensburgh, 2 April 1890; *d* London, 20 Oct 1957). Scottish actor, producer and director. After a disastrous début as a comic in music hall in Glasgow, he danced in West End musicals until he understudied, then replaced, Jack Hulbert in *Tonight's the Night* (1915–17), in which he sang Kern's 'They

didn't believe me'. He established himself as a leading man, particularly in the revues of André Charlot, then starred with Gertrude Lawrence in *A to Z* (1921), introducing Ivor Novello's 'And her mother came too'. He also scored success in New York in two editions of *Charlot's London Revue* (1924 and 1925). An ambitious and astute businessman, he produced *Battling Butler* (1922) as a vehicle for himself, and in 1926 brought Kern's *Sunny* to the London Hippodrome, which became the home to a series of Buchanan productions. With Elsie Randolph he appeared in *That's a Good Girl* (1928), *Stand Up and Sing* (1931), *Mr Whittington* (1934) and *This'll Make You Whistle* (1936). Having already introduced 'Who?' and 'Two Little Bluebirds' to London in *Sunny*, Buchanan regularly imported the songs of other American composers, so giving his musicals a distinctly modern feel. He swept away many of the sentimental clichés associated with musical production, despite his romantic reputation; his shows used contemporary settings and composers and arrangers from a popular music backround. Indeed, many of his recordings were accompanied by Ray Noble, who contributed 'I think I can' to Buchanan's film *Brewster's Millions* (1953).

In America he was the original star of George and Ira Gershwin's *Pardon My English* (1933), and Schwartz and Dietz wrote 'By Myself' and 'Triplets' for him in *Between the Devil* (1937), songs later used in the MGM film musical *The Bandwagon* (1953) in which Buchanan sang and danced 'I guess I'll have to change my plan' with Fred Astaire, the perfect synthesis of British and American elegance. He had previously starred in Hollywood with Irene Bordoni in *Paris* (1929) and with Jeanette MacDonald in *Monte Carlo* (1930). His many British films included versions of his stage successes as well as the popular *Good-Night Vienna* (1932), featuring the sinuous title song by George Posford and Eric Maschwitz. Buchanan's last appearance in a stage musical was in 1951, when he replaced the late Ivor Novello in *King's Rhapsody*.

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ROBERT HOWIE

Buchardo, Carlos López. *See* LÓPEZ BUCHARDO, CARLOS.

Bucharest (Rom. Bucureşti). Capital city of Romania. It is situated on the southern plain between the Carpathian mountains and the river Danube. Its origins go back to the Neolithic age. Documentary evidence from 1459 shows that it was the residence of Vlad Ţepeş, the ruler of Wallachia; it became the capital of Romania in 1859.

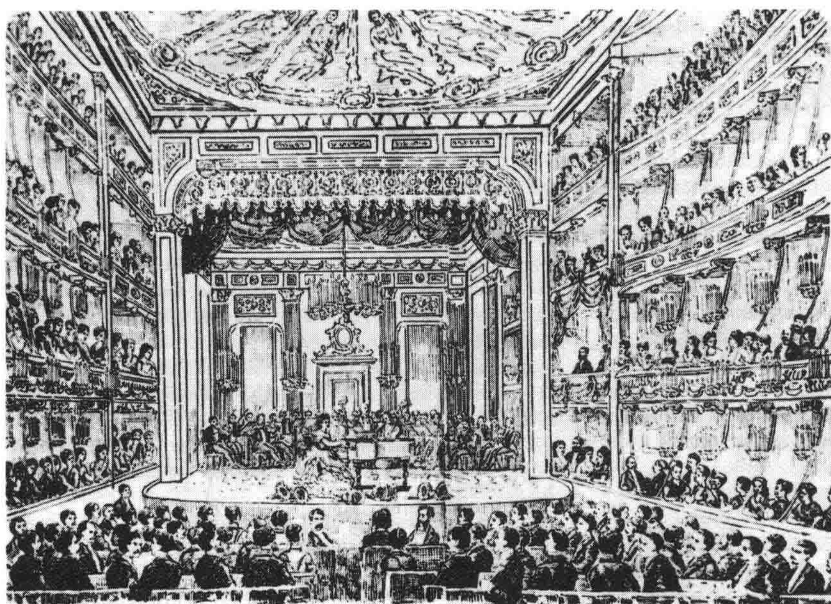
Vocal and instrumental folk melodies and the psalms of the Orthodox church dominated the music of the medieval city. The royal court acted as a catalyst for both Western and Eastern musicians. The earliest known concert was given by the organist Hieronimus Ostermayer in 1539. From the 18th century the European style became dominant as professional musicians introduced instruments such as the harpsichord and violin into aristocratic salons. This process culminated in visits by opera troupes, beginning with that of Livio Cinti in 1770 and followed by Italian and German groups. A new trend appeared in liturgical music when in 1713 Sân Agăi Jipei Filothei produced the *Psaltichia rumânească* with psalms written in the Romanian vernacular. These began to replace the Greek and Slavonic psalms in use at that time; Constantin Şerban and Radu Duma Braşoveanu continued the trend. F.J. Sulzer (*fl* 1782) helped European instrumentalists to gain recognition while also encouraging the popularity of Ottoman music, which was favoured in official circles.

By the beginning of the 19th century European styles had almost completely replaced indigenous music. A fashion for violin, piano and guitar music spread, and well-known instrumentalists and opera singers gave concerts; in 1812 Bernhard Heinrich Romberg performed his own compositions, which made use of Romanian songs, and Liszt appeared during the winter of 1846–7. Foreign opera companies performed in halls built for the purpose: the Cişmeaua Roşie (Red Water Pump, opened 1818), the Momolo (1833), the Bossel (1848) and the Teatrul cel Mare (Grand Theatre) or Teatrul National (1852; see illustration). From 1843 the Teatrul Italian, with its own local company, offered the latest operas of the day.

The Şcolii de Psaltichie, opened in 1814, taught the *hrisantic* system with its new characteristic notation. Macarie Ieromonahul (1770–1836) and Anton Pann (1796–1854) continued the process of romanizing religious vocal music, which had been monodic but began to use harmony. Pann founded the first music printing firm in Bucharest; he also collected secular popular melodies, as published in his *Hospital of Love* booklets. The need to train performers encouraged the development of Western-style musical tuition under the auspices of the Societăţii Filarmonice (1833). Classes in vocal and instrumental music were held, along with productions of musical scenes, vaudevilles and such works as *Triumful amorului* ('The Triumph of Love') by Ion Andrei Wachmann (1807–63), who directed the Teatrul National from 1852 to 1858. In 1836 Archimandridul Visarion founded the Chorul Cântăreţilor (Choir of Singers). After 1840, under Western European influences, Romanian composers began to produce works that synthesized folk elements with features of art music. Works that had their premières in Bucharest during this period included Alexandru Flechtenmacher's National Moldavian Overture (1846) and his operetta *Baba Hîrca* ('The Old Witch Hîrca', 1848); Wachmann's opera *Mihai Braval în ajunal bătăliei de la Călugăreni* ('Michael the Brave on the Eve of the Battle of Călugăreni', 1848); and the *Concert patetic* for violin and orchestra by Ludwig Wiest (1852).

By the second half of the 19th century the foundations for stable municipal musical institutions were in place. From 1850 orchestral 'concerte spirituale' were given in the Slater, Mimi and Raşca gardens. In 1868 the orchestra of the Societăţii Filarmonice gave its inaugural concert, conducted by Eduard Wachmann. From 1888 the venue for its concerts was known as the Ateneul Român (the Romanian Atheneum). On 1 March 1898 George Enescu made his conducting début, presenting his *Poème roumain*. From 1873 Constantin Dimitrescu encouraged concerts of chamber music. At the same time the development of choral music gained pace. The most important ensemble was the Societate Corală Carmen, established in 1901 by Dumitru Kiriac-Georgescu and, after a period of fruitful activity, disbanded in 1948 by the Communist regime.

George Stephănescu, who had been both singing tutor and conductor at the Teatrul National, established Opera Română in 1885, aiming to present performances in



Interior of the Teatrul Național, Bucharest: lithograph by Carol Pop de Szathmari, c1870

Romanian featuring Romanian soloists; among premières given by the company was Eduard Caudella's *Petru Rareş* (1889), one of the first Romanian national operas. The Italian theatre companies competing with Opera Română also adopted works with Romanian subject matter, some based on popular folk music: the ballets *Doamna cu părul de aur* ('The Lady with Golden Hair', 1869) by Wiest, *Fidanţata Română* (1871) by Grazziani and Mattiuzzi and *Ielele* ('The Pixies', 1892) by Francesco Spetrino; and the operas *Magdalena* (1861) by Zissu, *Vârful cu dor* ('The Peak of Longing', 1879) by Lubicz and *Haiducul* ('The Outlaw', 1884) by Bimboni. Music critics became very exacting in the periodicals of the time, which included *Musicul român* (1860), *Lyra română* (1879–80), *Doina* (The Ballad, 1884–6), *România muzicală* (1890–1905) and *Muzica* (1908–10, 1916–25). Stephănescu's successors at Opera Română included Alfred Alessandrescu, I.N. Otescu, Jonel Perlea, George Georgescu and Constantin Silvestri. In 1921 it became a government institution. It has given productions of works by indigenous composers including Tiberiu Brediceanu, Sabin Drăgoi, Paul Constantinescu, Mihail Jora, Gheorghe Dumitrescu, Pascal Bentoiu and Mircea Chiriac. The Teatrul de Opereta was established in 1950 and later named after Dacian, one of its principal tenors.

In 1864 the Conservatorul de Muzică şi Artă Dramatică was established, with Alexandru Flechtenmacher as its director for the first five years. Eduard Wachmann then ran it for four decades, lending it prestige and training musicians in all disciplines, many of whom achieved recognition abroad. After 1900 the conservatory improved under Alfonso Castaldi, who taught harmony and composition and introduced the students to modern techniques. Under Otescu, director from 1919 to 1940, the conservatory became the Academia Regală de Muzică şi Artă Dramatică in 1931. George Breazul was the first to hold the chair of music literature and music education (1929–36). During the turbulent years of World War II and after, Jora took charge of the academy, but he was later removed by the Communist authorities. Among those who taught there after the war were Ion and Gheorghe Dumitrescu, Georgescu, Silvestri, Ioan Chirescu, Theodor Rogalski and Drăgoi. After 1949 the institution became the Conservatorul Ciprian Porumbescu, and in 1990 the Academia de Muzică. There were also private conservatories in Bucharest. In 1929 the Academia de Muzică Religioasă came into being, with Constantin Brăiloiu as its director; among teachers there were Petrescu, Constantinescu, Chirescu, Ion Dumitrescu and Breazul.

Enescu took part in the concert life of Bucharest as a conductor, pianist and violinist. In 1913 he established the Premiul Naţional de Compoziţie, designed to encourage chamber and orchestral composition; it later took his name and was awarded until 1946. For 29 years Enescu was also the president of the Societăţii Compozitorilor Români (Society of Romanian Composers), which was founded on 2 November 1920 by a group of musicians led by Brăiloiu, who later became its general secretary. The society's purpose was to promote indigenous compositions by giving concerts, printing new scores and protecting the moral and material rights of its members. The Communist authorities tried without success to transform the society into a syndicate, facing stiff opposition from Jora, then its vice-president. It became the Uniunea Compozitorilor (Composers' Union) in 1949 and published a new series of the journal *Muzica* from 1950; the union later also included musicologists.

The Orchestra Filarmonică, the leading orchestra in Bucharest, has since 1955 been named after Enescu. Among its conductors have been Otescu, Alessandrescu, Dimitrie Dinicu, Georgescu, Perlea, Silvestri, Mihai Brediceanu and Mandeal. Performances still take place in the Ateneul Român, acoustically the best hall in the city. The orchestra has worked with composers including Richard Strauss, Mascagni, Ravel, Prokofiev, Bartók and Stravinsky; guest conductors including Weingartner, Walter, Karajan and Barbirolli; and soloists including Menuhin, Casals and Rubinstein. Other orchestras in Bucharest have been the Societatea Muzica (from 1922); the Romanian RSO (from 1928), first conducted by Jora, who had been the music director of the Romanian

Broadcasting Corporation since 1928; the Orchestra Armatei (Army Orchestra, 1940–43); the Orchestra Cinematografiei (1953–61); the Romanian Broadcasting Studio Orchestra (from 1955); and the orchestra and chamber orchestra of the Academy of Music.

Regular concerts have been provided by numerous chamber ensembles such as the Cvartetul Regina Maria, Cvartetul C. Nottara, Pro Arte, Muzica Nouă, Cvartetul Uniunii Compozitorilor, Ansamblul Ars Nova, Arheus and Traect; and also by the choral ensembles Cantarea României (founded 1919), Hora, Corurile Filarmonicii, Radio and Madrigal. In addition to the theatres and the Ateneul Român, concert venues include the Sala Dalles (1936), the Sala Mare Palatului and Sala Mică Palatului (the great and small halls of the palace, cap. 3000 and 500 respectively), the Studioul de Concerte al Radiotelev-iziunii Române (1967) and the George Enescu hall of the conservatory.

In 1928 Breazul laid the foundations of the Arhiva Fonogramică and in the same year Brăiloiu established the Arhiva de Folclore; the two archives were amalgamated in 1949 to form the Institutul de Folclore, an important centre for collecting and research in folk music which houses a substantial collection. The publishing firm Editura Muzicală was established in 1956. *Actualitatea muzicală* was published from 1990. The triennial Festivalul şi Concursul Internaţional George Enescu has been held since 1958, and the annual Săptămâna Muzicii Noi (New Music Week) since 1991.

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For further bibliography *see* ROMANIA.

OCTAVIAN COSMA

Bûche. *See* EPINETTE DE VOSGES.

Buchla. A SYNTHESIZER, several models of which have been designed by Donald (Frederick) Buchla (*b* Southgate, CA, 17 April 1937) and manufactured by Buchla Associates (later Buchla & Associates) in Berkeley, California, since 1964. Between 1969 and 1971 CBS Musical Instruments had manufacturing and marketing rights to the original model. Donald Buchla gained experience in electronics by building devices such as a sonar-like guide for blind people and also constructed acoustic sound sculptures; in 1962 he began designing voltage-controlled electronic music modules for the San Francisco Tape Music Center (SFTMC), and in the following year a complete Buchla synthesizer was installed there. The instrument became commercially available in 1964. A close collaborator in this development was the co-founder of the SFTMC, the composer Morton Subotnick, who with his tape works produced on Buchla instruments (including several created for gramophone recordings) became their best-known exponent.

Although they are classified as such, Buchla has never called his instruments 'synthesizers'. His models include the Modular Electronic Music System (Series 100, 1962–70), the Electric Music Box (Series 200, 1971–78), the larger hybrid Series 500 (1971–75), the monophonic Music Easel (1974, nicknamed 'Weasel'), the polyphonic Series 300 (1975–82), the short-lived Touché (1980–?1983), the Series 400 (1982–?1987) and Series 700 (1987–); all except the Touché and the Series 400 and 700 are modular or quasi-modular, and from 1970 most of his instruments have featured programmable computerized elements. Already in the Series 100 a special feature was introduced that characterizes nearly all the Buchla models – control by means of capacitative pressure-sensitive fixed touch-plates. In this Buchla also pioneered the SEQUENCER.

In 1979 Buchla constructed an electric cello ('Essence of Cello'), and he designed the circuitry for Subotnick's 'ghost box' VOLTAGE CONTROL system. Since the late 1980s Buchla has concentrated on the development of two sophisticated MIDI synthesizer controllers, Thunder (1990; an array of 50 programmable touch-sensitive touch-plates on a small stand) and Lightning (1991, second version 1996; a 3-D location-sensing spatial controller, with a wand held in each hand).

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F.L. McCarty: 'Electronic Music Systems: Structure, Control, Product', *PNM*, xiii/2 (1975), 98–125

T. Rhea: 'Buchla Electronic Musical Instruments', *Contemporary Keyboard*, vii/4 (1981), 54 only; repr. in *The Art of Electronic Music*, ed. T. Darter and G. Ambruster (New York, 1984), 57–9

J. Aikin: 'The Horizons of Instrument Design: a Conversation with Donald Buchla', *Keyboard*, viii/12 (1982), 8–21; ibid., 75–83

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B. Hopkin: *Gravikords, Whirlies & Pyrophones: Experimental Musical Instruments* (Roslyn, NY, 1996), 38–40 (incl. CD)

HUGH DAVIES

Buchner, Alexandr (*b* Prešov, 3 Sept 1911). Czech musicologist. After taking violin lessons at Prague Conservatory (1931–2), he studied at Prague University under Nejedlý and Hutter (1932–6), taking the doctorate in 1936 with a dissertation on Liszt. He then went to Košice, first teaching at a music school and later working as music editor of the local radio station (1939–45). From 1948 to 1962 he was head of the music department of the National Museum, Prague. The wide-ranging collection of musical instruments there is largely due to Buchner's long years of steady collecting, and the valuable experience he gained in this has led to his numerous popular publications. From 1962 he worked in the theatre department of the National Museum, continuing his specialization in organology, from which he retired in 1979. He has also been involved in regional studies focussing mainly on Prague.

WRITINGS

Lisztův myšlenkový svět [Liszt's intellectual world] (diss., U. of Prague, 1936)

Zaniklé dřevěné dechové nástroje 16. století [Obsolete woodwind instruments of the 16th century] (Prague, 1952, 2/1957; Eng. trans., 1956)

Hudební sbírka Emiliána Troldy [The music collection of Emilián Trolda] (Prague, 1954)

Hudební nástroje od pravěku k dnešku [Musical instruments through the ages] (Prague, 1956; Eng. trans., 1956, 4/1962)

České automatofony [Czech automatophones] (Prague, 1957) [with Eng. summary]

Mozart a Praha [Mozart and Prague] (Prague, 1957, 2/1960; Eng. trans., 1957)

Hudební automaty [Mechanical musical instruments] (Prague, 1959; Eng. trans., 1959/*R*)
Franz Liszt in Böhmen (Prague, 1962; Eng. trans., 1962)
Die musizierenden Engel auf Burg Karlstein (Prague, 1967)
Hudební nástroje národů [Musical instruments of different nations] (Prague, 1969; Eng. trans., 1971, as *Folk Music Instruments of the World*)
Oskar Nedbal: život a dílo [Nedbal's life and work] (Prague, 1976, 2/1986)
Encyclopédie des instruments de musique (Paris, 1980; Eng. trans., 1980)
Bunte Welt der Musikinstrumente (Prague, 1981)
Handbuch der Musikinstrumente (Hanau, 1981, 3/1995)
Opera v Praze [Opera in Prague] (Prague, 1985)

JOSEF BEK

Büchner, Georg (*b* Goddelau, nr Darmstadt, 17 Oct 1813; *d* Zürich, 19 Feb 1837). German dramatist. The son of a doctor, he studied medicine in Strasbourg and Giessen before settling in Switzerland, where he began a promising career as a lecturer in comparative anatomy. He left Germany in 1835 after publication of the pamphlet *Der hessische Landbote*, which was born of the same desire to effect social justice and relieve the sufferings of the poor that informs his best-known drama, *Woyzeck*. His first drama, *Dantons Tod*, was his only work to be published in his lifetime; indeed, despite the advocacy of Hebbel and Gutzkow, his works were hardly performed until the 20th century. Danton, sickened by the Terror and his involvement in the September Massacres, makes no effort to save his own life; indeed, his denunciation of Robespierre hastens his end. The only positive message is of the invincibility of the human spirit. The play was turned into an opera by von Einem, to a libretto by Blacher, and was first heard at the Salzburg Festival in 1947. In 1929 Eisler wrote incidental music for a production of the play in Berlin.

The best-known work based on Büchner is Berg's *Wozzeck* (1925, Berlin) which sets almost verbatim Büchner's text as edited by K.E. Franzos (1879), but in a revised ordering of scenes. Other composers who have written music for *Woyzeck* are Gurlitt (1926) and Gerhard (1961, for BBC radio). Not surprisingly, Büchner's brilliant and disturbing comedy *Leonce und Lena* (1836–7) has been most often taken up by musicians, though none of the resulting works has established itself. Robert Müller-Hartmann wrote incidental music for a production in 1923, and a year later Weismann set it as an opera to a text by himself and W. Calé (1925, Freiburg); it was set as *Valerio* by Hans Simon, to a libretto by Theodor Ginster in 1931. Will Eisenmann wrote an opera based on the story in 1943, and Svend Erik Tarp in 1955; in 1972 Peter Maxwell Davies used the play for his masque *Blind Man's Buff*. Paul Dessau's last opera (1979) was a setting of *Leonce und Lena*. Wagner-Régeny's *Der Günstling* (1935), to a libretto by Caspar Neher, was based on Büchner's translation of Victor Hugo's *Marie Tudor*. Büchner's unfinished prose work *Lenz* (published 1839), a narrative depiction of an episode in the life of the 18th-century dramatist Jakob Lenz, formed the basis of operas by Sitsky (1974) and Rihm (1979).

WRITINGS

Dantons Tod (play, written 1835): von Einem, 1947
Lenz (prose work, written 1835–6, inc.): Sitsky, 1974; Rihm, 1979
Leonce und Lena (play, written 1836): Weismann, 1925; H. Simon, 1931, as Valerio; S.E. Tarp, 1955; Schwaen, 1961; P.M. Davies, 1972, as Blind Man's Buff; Dessau, 1979
Woyzeck (play, written 1836, inc.): Berg, 1925; Gurlitt, 1926

PETER BRANSCOMBE

Buchner [Buschner, Puchner], **Hans** [Johannes] [M. Hans von Constanz] (*b* Ravensburg, 26 Oct 1483; *d* ?Konstanz, 1538). German organist and composer. He belonged to a family of organists and organ builders. He took lessons from Paul Hofhaimer, living in his house for two or three years. Afterwards he may have spent several years as organist to the imperial court choir during the time that Hofhaimer was living in Passau. According to Boemus (*Liber heroicus*, 1515), he received 100 ducats a year from Emperor Maximilian – as much as Hofhaimer. When the emperor came with his choir to Konstanz for a parliamentary session, he seems to have recommended the cathedral chapter to give Buchner the post of cathedral organist, which had fallen vacant. On 19 June 1506 Buchner succeeded Johannes Gross from Basle and on 9 January 1512 he was appointed for life. When the Reformation movement spread to Konstanz in 1526, the clergy and with them Buchner moved to Überlingen. Like many of his contemporaries, he spent the next several years in comparative poverty. Among his pupils, one of his two sons, Hans Konrad Buchner, and Fridolin Sicher, organist of the collegiate church in St Gallen, became well known.

Although Buchner was highly regarded by his contemporaries as an organist as well as an organ builder and teacher, his only musical achievement recognized is his *Fundamentum*, which he wrote in about 1520. It arose out of his teaching and playing and contains an introduction to the 'ars organistarum' and a collection of examples with arrangements of vocal pieces. The theoretical part of the *Fundamentum* deals with the different skills involved in organ playing: the 'ars ludendi', in which he included fingering and explanations of the keyboard, tablature, scale and note values; the 'ars transferendi', which is concerned with the techniques of arranging vocal pieces for the organ; and the actual *Fundamentum*, which is described as 'brevis certissimaque ratio quemvis cantum planum redigendi in justas duarum, trium pluriumque vocum symphonias'. This third part is the most interesting in being the first methodic description of a method for handling a cantus firmus contrapuntally. It is followed by a collection of examples comprising some 50 liturgical compositions (the Basle copy has an additional 30) made up of ten introits, one gradual, two sets of responsories, four sequences, nine hymns, a *Magnificat* and mass sections (without the Credo). Most of the three- and four-voice examples have instructions such as 'fugat in quarta' or 'fugat in tenore cum discantu in octava'. Each of these is based on a single-line melody from the chant: in some the melody passes from voice to voice while the free parts move around it, in others it is treated imitatively.

Apart from a few compositions in the tablature books of Kleber, Kotter and Sicher and some motets and lieder, the chant arrangements in the *Fundamentum* constitute the major part of Buchner's output as a composer. Intended for teaching purposes, they have great historical value as the earliest surviving complete collection of liturgical organ music.

WORKS

Edition: *H. Buchner: Sämtliche Orgelwerke*, ed. J.H. Schmidt, EDM, liv–lv (1974) [complete edn of the organ works]

Fundamentum, sive ratio vera, quae docet quemvis cantum planum, sive (ut vocant) choralem redigere ad iustas diversarum vocum symphonias, *CH-Zz* 284, *c*1520, ed. in Paesler; *Bu* F.I.8a, 1 dated 1551 (contains 30 additional pieces); Ger. trans. *Zz*
2 org pieces, *D-Bsb* Mus.ms.40026

12 songs, 1538[9], *CH-Bu, SGs* 530; 4 ed. in SMd, vi (1967) and viii (1992)
2 dances, *Bu*, ed. in SMd, vi (1967)

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P. Léonard: 'Le Fundamentum de Hans Buchner', *Musica sacra 'Sancta sancte'*, lxiv (Mechelen, 1963), 44, 72
M. Schuler: 'Ein Beitrag zur Biographie Hans Kotters', *Mf*, xxii (1969), 197–200

HANS JOACHIM MARX

Buchner, Philipp Friedrich (*b* Wertheim, 11 Sept 1614; *d* Würzburg, 23 March 1669). German composer. Grandson of the Poet Laureate and Kantor Huldrich Buchner of Wertheim, Buchner was a choirboy at first at Wertheim and then from 1625 to 1627 in Frankfurt under Andreas Herbst. In 1634 he became organist at the Barfüsserkirche, Frankfurt, a position he relinquished to his father two years later. Possibly from 1637, certainly from 1641, he was a tenor and Kapellmeister at Kraków in the service of Stanisław Lubomirski, lord of Wiśnicz; from there he visited Italy (notably Venice, where he published music) and France. He left Kraków in 1647, and about 1648 he became Kapellmeister to the Archbishop and Elector of Mainz.

Buchner is a representative composer of German Catholic church music in the mid-17th century. He published several collections of Latin sacred vocal concertos obviously under the influence of Monteverdi, Herbst, Widmann and Schütz. His instrumental works illustrate the German development of the sonata at a point midway between the works of Biagio Marini and Corelli.

WORKS

Concerti ecclesiastici, 2–5vv, bc (Venice, 1642); 1 ed. A. Gottron, *Christmas Cantata for Soli, Choir and Continuo (Organ)* (St Louis, 1956)
Concerti ecclesiastici, 2–5vv, bc (Venice, 1644)
Catholische Sonn- und Feyertägliche Evangelia, 1v, bc (Würzburg, 1656)
Sacrarum cantionum opus tertium, 2–5vv, bc (Konstanz, 1656)
Die Psalmen des königlichen Propheten Davids (Frankfurt, 1658/*R*)
Plectrum musicum, 2 vn, va, b viol, bn, b, bc, op.4 (Frankfurt, 1662), 24 sonatas
Harmonia instrumentalis, 2 vn, bn, bc, op.5 (Würzburg, 1664)
Veni Sancte Spiritus, 4vv, 2 vn, 2 va, bc, Würzburg, Domchorbibliothek

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JOHN H. BARON

Bucht, Gunnar (*b* Stocksund, 5 Aug 1927). Swedish composer, teacher and writer on music. After studying the piano with Y. Flyckt and theory with Eppstein, he read musicology at Uppsala University, taking his doctorate in 1953 with a thesis on the ritual of the nuns of Vadstena. He studied composition with Blomdahl (1947–51), Orff, Petrassi and Deutsch. Thereafter he was a university lecturer (1965–9) and cultural attaché at the Swedish Embassy in Bonn (1970–73). Elected a member of the Swedish Royal Academy in 1964, between 1975 and 1985 he was professor of composition at the Royal College of Music, Stockholm, and its director from 1987 to 1993. As an administrator he has served as chairman of Fylkingen (1956–9), chairman of the Society of Swedish Composers (1963–9), a director, chairman and secretary of the Swedish section of the ISCM (1960–69), and vice-president of the ISCM international presidium (1969–72). Bucht's music is marked by the contrast between a striving for purely musical form and a strongly emotional content. Characteristic works include *La fine della diaspora*, *Kattens öron* – about a lonely war veteran talking with his cat – and the opera *Tronkrävarna* ('The Pretenders'), which concerns the struggle for the Norwegian crown in the 13th century. In the mid-1960s he found a new freedom in electronic music, in which he was particularly influenced by Schaeffer; the tape piece *Jerikos murar* confronts news reports from both sides of the Middle East conflict. Since the 1970s the titles of his works have revealed much about their content. He believes, as he has said, 'in an absolute music permeated with extra-musical ideas of the world, with echoes of history, with inner pictures and visions, with wordless drama'.

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(*selective list*)

Stage: Tronkrävarna [The Pretenders] (op, after H. Ibsen: *Kongsemnerne*), 1962–5; Jerikos murar (op-orat), 1966–7
Orch: 12 syms., 1952–97; Divertimento, 1956; Couplets et refrains, 1960; Strängaspel, str, 1965; Vinterorgel, after E. Karlfeldt, 1974; Journées oubliées, 1976; Au delà–Beyond–Jenseits, 1977; Vn Conc., 1978; The Big Bang – and after, 1979; Georgica, 1980; En clairobscur, chbr orch, 1981; Sinfonia concertante, 1981–2; Musica Bothniae, wind orch, 1983; En vår gick jag ut i världen [One Spring I Went out into the World], novel in 16 chapters, 1983–4; Fresques mobiles, 1985–6; Tönend bewegte Formen, 1987; Konsert för Arholma, str, 1989; Vc Conc. no.2, 1989–90; Pf Conc., 1994; Rörelser i rummet [Movements in the Room], 1996
Vocal: Hommage à Edith Södergran, chorus, 1956; Canto di ritorno (Super flamina Babylonis), chorus, 1958; La fine della diaspora (S. Quasimodo: *Auschwitz*), chorus, orch, 1958; Kattens öron (lyric-musical suite), 1959, collab. L. Forssell; Ein Wintermärchen (F. Dürrenmatt), 1959; Hund skenar glad (G. Björling), 1961; Eine lutherische Messe (D. Forte), solo vv, children's chorus, chorus, orch, 1972–3; Musik för Lau, children's chorus, wind orch, perc, tape, 1975
Chbr and solo inst: Pour écouter, org, 1973–4; A huit mains, fl, vn, vc, hpd, 1976; A mon gré, fl, cl, hp, cel, va, vc, db, 1978; Quintetto amichevole, wind qnt, 1976; Tableaux à trois, vn, vc, pf, 1978; Blad från mitt gulsippeänge 1 [Petals from my yellow anemone meadow], cl, pf, 1985; 4 pièces pour le pianiste, pf, 1985; Unter vollem Einsatz, org, 5 perc, 1986–7; Blad från mitt gulsippeänge 2, hpd, 1988; Coup sur coup, 6 perc, 1995; Str Qt no.3, 1997
Tape: Symphonie pour la musique libérée, 1969; Jerikos murar, 1970

Principal publisher: Suecia

WRITINGS

'Min fjärde symfoni', *Nutida musik*, ii/6 (1958–9), 4 only
'Tonsättaren inför traditionen', *Nutida musik*, vi/3 (1962–3), 37–9
'Karl-Birger Blomdahl som musikdramatiker', *Operan 200 år: Jubelboken*, ed. K. Ralf (Stockholm, 1973), 165–78
'Wagner och Lorenz: tankar kring musikdramat som analysföremål', *STMf*, lvi/1 (1974), 39–47
'Mitt 50-tal: 17 dec 1949–29 dec 1959', *Nutida musik*, xxv/2 (1981–2), 32–9
'Koreografi och musik', *Lodet och spjutspetsen* (Stockholm, 1985), 246–55
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'History – Science – Art: Some Reflections', *Crosscurrents and Counterpoints* (Göteborg, 1998), 95–110

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G. Bergendal: *33 svenska komponister* (Stockholm, 1972)
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R. Haglund: 'Gunnar Bucht – Sveriges mest ickespelade tonsättare', *Musikrevy*, xxxi (1976), 225–30
H. Larsen: 'Samtal med Gunnar Bucht', *Musikrevy*, xl (1985), 323–5
L. Reimers: 'Gunnar Bucht – en uppbrottets komponist', *Musikrevy*, xliii (1988), 22–6
B. Wallner: 'Gunnar Bucht: tonsättaren', *Lyran* (1992–3), no.4, ppp.5–6

ROLF HAGLUND

Büchtger, Fritz (*b* Munich, 14 Feb 1903; *d* Starnberg, 26 Dec 1978). German composer, conductor and teacher. He studied the organ, the flute, voice, conducting and music theory at the Akademie der Tonkunst in Munich and from 1921 to 1923 was a composition pupil of Beer-Walbrunn and Waltershausen. Together with Carl Orff he formed a Society for the Promotion of Contemporary Music in Munich in 1927, immersing himself thoroughly in the most advanced musical developments of the period. Between 1929 and 1931 he was instrumental in performing such works as Hindemith's *Kammermusik no.5* and *Lehrstück* and Stravinsky's *Histoire du soldat* in front of a largely conservative Bavarian audience. He also assisted Hermann Scherchen with the first performance of Alois Hába's opera *Matka* ('The Mother') in 1932. With the rise of the Nazis, Büchtger felt compelled to renounce his earlier predilection for the avant garde and now composed in a nationalist style that was deemed acceptable to the new regime. After World War II, however, he once again took up the cause of contemporary music, founding the Studio für Neue Musik in Munich in 1948, and composing in a mainly dodecaphonic style.

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(*selective list*)

Choral: Der Name des Menschen, cant., choir, orch, 1933; Flamme (cant., S. George), Bar, SATB, orch, 1935; Feierstunde für die Gefallenen des 9. November 1923 (H. Rehm), SATB, orch, 1940; Drusus, dramatic scenes, solo vv, SATB, orch, 1943; Aus der 24. Psalm, SATB, orch, 1946; Der weisse Reiter, orat, Bar, choir, str, pf, timp, 1948; Das gläserne Meer, orat, Bar, choir, orch, 1953; Die Auferstehung, orat, choir, orch, 1954; Die Verklärung, chbr orat, Bar, female choir, str, 1956; Die Himmelfahrt Christi, orat, Bar, choir, str, 1956; Pfingsten, orat, Bar, choir, orch, 1957; Johannes der Täufer, orat, Bar, choir, orch, 1962; Die Botschaft (F. Kafka), Bar, choir, orch, 1969–70; Du hast den Drachen unter deine Füsse getan, 5-pt choir, 15 insts, 1970; Das Gesicht des Hesekiel, Bar, female vv, 15 insts, 1972; Sonnenwende (G. Richter), choir, insts, 1974

Other vocal: Stern des Bundei (George), 4 songs, Bar, str, 1934; Hymnen an das Licht (F. Rückert), middle v, orch, 1938; Auf einem sonnigen Feldrain (J. Weinheber), A/Bar, vn, vc, 1940; Herz werde gross (H. Claudius, J. Eichendorff, M. Mell, R. Schmid-Nörr, G.M. Nespitual, H. Grunow), 7 songs, v, pf, 1943–5; Feierstunde zum Gedenken der Machtergreifung der NSDAP am 30. Januar 1933 (H. Rehm), vv, spkr, chorus, insts, 1943; 4 Morgenstern Lieder, A/Bar, str qt, 1948; Der Tanz auf der Wolke (Li Tai Pe), v, fl, vn, va, 1949; An die Geliebte (George, Eichendorff, C. Morgenstern, E. Mörike), S, pf, 1950; Orpheus (R.M. Rilke), 4 songs, v, pf, 1951; Das Weihnachtsoratorium, solo vv, fl, ob, str, 1959; 4 Haiku, v, pf, 1959; Chansons irrespectueuses (J. Prévert), S, pf, 1962; Spiegelungen III (A. Klabund), Bar, ob, vn, vc, 1962; Vor der Tür, 23 Stücke (various authors), v, orch, 1975–6; Was Unguaz, unheimliche Geschichten (Morgenstern, H.C. Artmann), v, pf, 1976–8

Orch: Musik zu einer Feier, str orch, 1932; Musik für kleines Orchester, 1935; Kleines festliches Vorspiel, 1940; Konzert, str orch, 1952; Konzert für Orchester, 1957; Concertino I, ob, vn, vc, str, 1960; Spiegelungen II, 1961; Concertino II, pf, wind, str, vib, perc, 1962; Vn Conc., 1963; Mutazioni, fl, ob, cl, str, 1964; Tanz, fl, ob, cl, str, 1964; Stufen – Orchesterkonzert, 1966; Musik für Streicher, 1967; Schichten – Bögen, 1964, rev. 1970, 1972; Ascensio, 1973

6 str qts: 1950, 1958, 1967, 1969, 1972, 1973

Other chbr and solo inst: Kleine Sonate, vc, pf, 1930; 5 Metamorphosen, rec, str qt, 1946; Spielbuch für Ute, pf, 1946; Variations, fl, pf, 1951; Musik no.1, pf, 1953; 3 Pieces, vn, pf, 1955; Spiegelungen I, pf, 1960; Musik, vn, vib, perc, 1965; 3 Pieces, vn, org, 1965; 3 Pf Pieces, pf, 1968; Strukturen, nonet, 1968; Nyktodia, 2 ob, 2 cl, 2 hn, 2 bn, 1972; Pf Qt, 1972; Piece, va, pf/org, 1973; Pf Trio, 1974

Incid music to several plays, incl. Revolution um Luther (Eggers), 1935; Ein Spielhansl, 1946

Principal publishers: Bärenreiter, Kistner & Siegel, Möseler, Orlando, Süddeutscher Musikverlag, Voggenreiter

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A.L. Suder, ed.: *Fritz Büchtger* (Tutzing, 1989)

ERIK LEVI

Buchwald, Theo (*b* Vienna, 27 Sept 1902; *d* Lima, 7 Sept 1960). Peruvian conductor of Austrian birth. He received his musical training in Vienna under Arther T. Scholz (harmony, counterpoint and composition), Guido Adler and Wilhelm Fischer (musicology) and Richard Robert (piano). Performing first as a pianist, he began his conducting career at the Stadttheater of Barmen-Elberfeld (1922). Thereafter he held conducting positions in Magdeburg, Munich, Halberstadt and Berlin, working under Kleiber at the Berlin Staatsoper (1929–30). In 1935 he moved to Santiago, where during the next two years he directed symphony concerts and an opera season; at this time he also conducted at Viña del Mar. He moved to Lima in 1937, the Peruvian government entrusting him with the creation of a national symphony orchestra. Appointed permanent director of the National SO, he conducted its first performance, in December 1938 in Lima, and, during his 20-year tenure of the post, toured with the orchestra throughout South America.

JOHN M. SCHECHTER

Bucina. *See* BUCCINA.

Buciu, Dan (*b* Bucharest, 18 Nov 1943). Romanian composer. He was educated at the Arts Lyceum in Bucharest then at the Conservatory, where he studied composition with Tiberiu Olah and Dan Constantinescu. Buciu attended new music courses in Darmstadt in 1970, 1980 and 1982, and later returned to the Bucharest Academy to study musicology with Octavian Cosma (PhD 1992). Keen to broaden his approach to harmony, Buciu explored the possibilities of modal composition. His works are characterized by a combination of modal writing with improvisational and repetitive techniques. He became head of the composition department at the Bucharest Academy in 1990, and is also vice-president of the National Romanian Choral Association.

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Choral: Triptic (E. Jebeleanu), 1968; Remember Hiroşima, 1974; The Profane Suite, 1975; Pax mundi (cant.), 1976; Reunification Songs, 1978; Guess, Guess, 1980; Manole Sann, 1981; Earth's Grass (cant.), 1982; Le Jeu de Construction (P. Eluard), 1987; Greierele [The Crickets] (T. Arghezi), 1995

Orch: Antinomies, 1971; Lespezi [Flagstones], 1977; Romanian Suite, 1984

Other works: Croquis, fl, vn, vc, pf, perc, 1970; Mosaic II, fl, 1973; Lirica mundi, 1v, insts, 1983–96; Winter Pastels, 1v, 1987

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V. Cosma: *Muzicieni din România* (Bucharest, 1989)

OCTAVIAN COSMA

Buck, Dudley (*b* Hartford, CT, 19 March 1839; *d* West Orange, NJ, 6 Oct 1909). American composer and

organist. In 1855 he began to study the piano; in the same year he entered Trinity College, Hartford. Two years later he left Trinity to study music in Leipzig, where his teachers were Hauptmann, Rietz, Schneider and Moscheles. In 1860 he followed Schneider, his organ teacher, to Dresden, and in 1862, after a year in Paris, he returned to Hartford as organist at the North Congregational Church. During the next decade he toured as a concert organist, playing symphonic transcriptions and giving premières of works by Bach and Mendelssohn.

His relocation to Chicago in 1869 was cut short by the Great Fire in 1871. He moved to Boston, where he served as organist for the Music Hall Association and faculty member of the New England Conservatory. In Boston he wrote his first large-scale compositions, *The Festival Hymn*, *The Legend of Don Munio* and *The Forty-Sixth Psalm*; the last was performed by the Handel and Haydn Society in 1874. In 1875 he went to New York as assistant conductor of the Theodore Thomas Orchestra and settled in Brooklyn. He became organist and choirmaster of Holy Trinity Church and director of the Apollo Club, retiring in 1901.

Buck played a central role in the establishment of organ and choral music in the USA. He was the first American-born composer to write an organ sonata, and pedagogical works such as *Illustrations in Choir Accompaniment* instructed generations of organists. It was his choral music, however, that won him an enduring place in American music. The popularity of his 12 large-scale secular cantatas made him the leading musical voice of American triumphalism; they received more reported performances than any other American choral works during the 1880s. The invitation from the US Centennial Commission to compose *The Centennial Meditation of Columbia* for the Centennial Exposition in Philadelphia won him national visibility. *The Light of Asia* was first performed at Novello's Oratorio Concerts in London in 1885.

Buck's gift lay in his ability to compose music that held popular appeal without sacrificing artistic substance. Engaging lyricism, genteel restraint and stylistic propriety elevated many of his works into cultural icons. His music epitomized the Victorian era in American culture. In 1898 Buck was elected to the National Institute of Arts and Letters.

His son Dudley Buck (1869–1941) was a tenor and teacher in London, New York and Chicago.

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(*selective list*)

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STAGE

Deseret, or A Saint's Affliction (comic op, W.A. Croffut), New York, 11 Oct 1880, lost; selections (1880)

Serapis (op, 3, D. Buck), 1889; vs (1891)

VOCAL

Sacred: The Forty-Sixth Psalm, solo vv, chorus, orch (Boston, 1872); Midnight Service for New Year's Eve, chorus, org (1880); Communion Service, C, chorus, org (1892); 4 cants.; 55 anthems; *c*20 sacred songs

Secular cants., mixed chorus, orch: The Legend of Don Munio (Buck, after W. Irving), op.62 (Boston, 1874); The Centennial Meditation of Columbia (S. Lanier) (1876); Scenes from the Golden Legend (H.W. Longfellow) (1880); The Light of Asia (E. Arnold) (London, 1886)

Secular cants., male chorus, orch: The Nun of Nidaros (Longfellow), op.83 (1879); King Olaf's Christmas (Longfellow) (1881); The Voyage of Columbus (Buck, after Irving) (1885); Paul Revere's Ride (Longfellow) (1898)

INSTRUMENTAL

Orch: Andante et allegro de concert, pf, orch, op.12, lost; Sym. 'In Springtime', E♭, op.70, lost; Romanza, 4 hn, orch, op.71, *c*1875; Marmion (after W. Scott), ov., 1878

Org: Grand Sonata, E♭, op.22 (1866); Concert Variations on The Star-Spangled Banner, op.23 (1868); Sonata no.2, g, op.77 (1877); Variations on The Last Rose of Summer, op.59 (1877); other short pieces, transcrs.

Chbr: Concert Variations on The Last Rose of Summer, str qnt, op.68, 1875; 3 Fantasias, cl, pf, op.5

6 works, pf; 3 works, pf 4 hands

WRITINGS

Illustrations in Choir Accompaniment with Hints on Registration (New York, 1877/*R*)

The Influence of the Organ in History (London, 1882)

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DAB (R.G. Cole); *GroveA* (W.K. Gallo) [incl. fuller list of works]

Dudley Buck: a Complete Bibliography (New York, 1910) [list of works]

W. Gallo: *The Life and Church Music of Dudley Buck* (diss., Catholic U. of America, 1968)

N. Lee Orr: 'Dudley Buck: Leader of a Forgotten Tradition', *The Tracker*, xxxviii/3 (1994), 10–21

WILLIAM K. GALLO/N. LEE ORR

Buck, Ole (*b* Copenhagen, 1 Feb 1945). Danish composer. He studied composition with Nørgård (1963–9) and Gudmundsen-Holmgreen (1965–9). From the mid-1960s he developed an individual serial style employing groups of notes, clusters, etc. as the fundamental units. *Kalligrafi* (1964), in which Buck's handling of the orchestra recalls Boulez, exemplifies this technique. Later works are built from repetition of small melodic or rhythmic cells within a limited register; such pieces were often suggested by other works of art or by philosophical ideas. Buck has also used aleatory or improvised forms, as in *Give me a word to sing*. His works from the 1970s and 80s show similarities with American minimalist compositions, but later works such as the series *Landscapes I–IV* (1992–5) and *A Tree* (1996) tend to emphasize contrasting elements and modes of expression.

WORKS

(*selective list*)

Stage: Testamente for en afdød komponist Nils Loewenborg, op, 1968; Felix luna, ballet, 8 scenes, 1970–71

Orch: Jeux d'eau, 1964; Envoi, 1964–5; Décor, chbr orch, 1965, rev. orch, 1969; Ouverture, 1966; Prelude I–IV, chbr orch, 1966–7; Punctuations, 1968; Granulations, 1971–2; Pastorals, 1975; Chbr Music I–II, 1979–82; Aquarelles, 1983; Frühlingsnacht, 1986; Landscape I–IV, 1992–5; Divertimento, 1994–5; A Tree, 1996

Vocal: To kinesiske sange, S, fl, cl, vn, 1962; Kalligrafi, S, orch, 1964; Fauna, S, children's chorus, orch, 1966; Merle, Mez, 1967; Spleen, S, pf, 1967; Jan og Maj, reciter, fl, gui, vc, 1968; Give me a word to sing, S, insts, 1968; Fairies, S, orch, 1969–70, rev. 1972; Columbus, children's chorus, orch, 1972; Songbook, S, 10 insts, 1972

Inst: Lirica, ens, 1963; Fioriture, fl, pf, 1965; Signes, wind qnt, 1967; In, 4 ens, 1968; Rondels, hpd, 1968; Sommertrio, fl, gui, vc, 1968; Masques, 6 perc, 1969; Hyperion, str qt, 1969–70; Summer is icumen in, org, 1970; Sonnabend, fl, ob, hn, vn, 1971; Ornamenter, various insts, 1971; Fraendeløs, wind qnt, 1973; Days and Days, vn, va, vc, 1976; Maya, fl, perc, 1980; Canaries, rec, hpd, vc, 1981; Petaki, 2 pic, 1983; Pan, fl, pf, 1983; Gymel, rec, spinet, 1983; Primavera, fl, vc, gui, 1984; Omaggio a Antonio Vivaldi, gui, 1984; Consonante, rec, 1985

Tape: Nocturne, 1967

JENS BRINCKER

Buck, Sir Percy (Carter) (*b* London, 25 March 1871; *d* London, 3 Oct 1947). English writer on music, music editor, teacher, organist and composer. He studied at the

Royal College of Music under Parratt, C.H. Lloyd and Parry (1888–92). He held posts as organist of Worcester College, Oxford (1891–4), Wells Cathedral (1896–9) and Bristol Cathedral (1899–1901), and was then appointed director of music at Harrow School, a post that he held until 1927. In 1910 he succeeded Prout as professor of music at Trinity College, Dublin, occupying the chair until 1920. In 1925 he was appointed King Edward Professor of Music in the University of London and had meanwhile begun to teach at the RCM. When he left Harrow he became music adviser to the London County Council (1927–36). In August 1937, on his retirement from the London professorship, he received a knighthood.

Buck's book *The Scope of Music*, a recension of a course of lectures given for the Cramb Foundation at Glasgow, indicates his personal outlook towards the problems of practical musicianship that the teacher encounters. Buck accomplished much in English musical education. He took a leading part in the establishment of a teachers' course at the RCM in 1919, and his lectures in psychology contributed greatly to its success. He exerted a consistent influence in favour of the more liberal treatment of examinations in music theory. As a member of the editorial committee for the Tudor Church Music series he found scope for his careful scholarship, and his skill as a contrapuntist was invaluable in the supply of missing parts. With C. Macpherson he edited *The English Psalter* (London, 1925); his own editions include *The Oxford Song Book*, i (London, 1929) and *The Oxford Nursery Song Book* (London, 1934). Buck's unpublished compositions include a piano quintet op.17, an overture *Coeur de Lion* op.18, a string quintet op.19, a violin sonata op.21 and a piano quartet op.22; the manuscripts of his early works were destroyed during World War II. His published works include three organ sonatas, op.3 (Leipzig, 1896), op.9 (London, 1902) and op.12 (London, 1904), and various piano pieces, anthems and songs.

WRITINGS

The Organ: a Complete Method for the Study of Technique and Style (London, 1909)
Unfigured Harmony (Oxford, 1911, 2/1920/*R*)
Organ Playing (London, 1912/*R*)
Acoustics for Musicians (Oxford, 1918, 2/1944)
The Scope of Music (Oxford, 1924/*R*, 2/1938)
A History of Music (London, 1929, 2/1947)
ed.: H.E. Wooldridge: *The Polyphonic Period: Method of Musical Art, 330–1600*, OHM, i, ii (2/1929–32/*R*)
ed.: introductory vol., OHM (1929/*R*)
Psychology for Musicians (London, 1944)

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'Dr Buck on the Value of Musical Learning', *MT*, li (1910), 516, 524 [report of his first public lecture at Trinity College, Dublin]
W.S. Lloyd Webber: 'Sir Percy Buck', *Music in Education*, xi (1947–8), 167–9
Obituaries: *MT*, lxxxviii (1947), 366 only; *MO*, lxxi (1947–8), 56 only, 103–8

H.C. COLLES/MALCOLM TURNER

Buck, Zechariah (*b* Norwich, 10 Sept 1798; *d* Newport, Essex, 5 Aug 1879). English organist and choir trainer. He became a chorister of Norwich Cathedral under John Beckwith in October 1808, and later an articled pupil of Beckwith's son, whom he succeeded as cathedral organist in 1819. He held this post for 58 years, resigning in September 1877. During this long period he acquired a formidable reputation as a choir trainer and as an organ teacher. He raised the Norwich choir to a high standard of excellence well before the more general improvement of cathedral singing began, achieving this simply by total dedication. He would travel far to secure a good boy for his choir, and he originated the system of probationers who were not admitted as full members until they had proved their ability. In training the boys he 'adopted every conceivable plan likely to be productive of good results' (Kitton, p.9), and would practise a single anthem for several months before admitting it to the service. The results were acclaimed by all who heard his choir, including Jenny Lind, who said she had 'never heard children sing so well'.

Buck was also an outstanding teacher of the organ, and his pupils were to be found in the organ lofts of cathedrals, parish churches and college chapels throughout the country over a period of nearly a century – from Robert Janes, organist of Ely Cathedral 1831–66, to Arthur H. Mann, organist of King's College Chapel, Cambridge, 1876–1929; the list (Kitton, pp.53–4) includes a number of distinguished Victorian choirmasters, composers and scholars. Buck was awarded the Lambeth DMus in 1853.

As an executant and as a composer, Buck reached a respectable but not outstanding rank. In both activities he was conservative, scorning the current trends towards chromaticism and expressive organ playing and registration. He did, however, master the technique of pedal playing, although there were no pedals on the cathedral organ for some years after his appointment. He composed an Evening Service in A, settings of the Sanctus and Responses in G and F, six anthems, including *I heard a voice from heaven* (1849), five hymn tunes and 23 chants, 12 of which were published in 1824.

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F.G. Kitton: *Zechariah Buck: a Centenary Memoir* (London, 1899)
W. Shaw: *The Succession of Organists* (Oxford, 1991), 205–6

NICHOLAS TEMPERLEY

Bückeburg. Town in Germany, capital of the former principality of Schaumburg-Lippe. Continuous records of musical activity date from the reign of Count Ernst (1601–22), who began his rule when the flood of English musicians into Germany was at its height. The foundation of his Kapelle was a consort of English viol players including, at one time or another, William Brade, Thomas Simpson, Maurice Webster and Wilhelm Benthon. Of the German musicians heard at this court, two were former pupils of Giovanni Gabrieli and one was his ardent imitator: Heinrich Schütz was named 'Kapellmeister von Haus aus' from 1615 to 1617, Johann Grabbe was vice-Kapellmeister and then Kapellmeister, and Michael Praetorius had a tenuous connection with the court as performer and consultant in organ building. Among Count Ernst's other musicians were Michael Ulich, Nikolaus Bleier, J.M. Caesar, Johann Grosche, Konrad Hagius, Matthias Mercker, Christoph Schubhart, Caspar Textorius and J.B. Veraldi.

After the interruption of the Thirty Years War and during the first half of the 18th century the town's musical life was reduced to tower music, ad hoc ensembles and a succession of excellent but obscure organists in the local church; but with the reigns of Count Wilhelm (1748–77) and his 18th-century successors music in Bückeburg was returned to its former level of excellence. J.C.F. Bach served as chamber musician there from 1750 until his death in 1795 (for details of his activities there *see* BACH FAMILY, §III, 11). In later times important composition in Bückeburg virtually ceased, but concert life continued to

flourish, particularly under the leadership of Richard Sahla, who was appointed Kapellmeister in 1888. In 1912 the Kapelle was reduced to ten; it was active for some 30 years after World War I as the Schaumburg-Lippisches Landesorchester, but was dissolved in 1949. Since then, concerts by guest ensembles have been organized by the Kulturvereins Bückeburg. The Fürstliches Institut für Musikwissenschaftliche Forschung was founded in 1917 under C.A. Rau; in 1935 it was moved to Berlin and became the Staatliches Institut für Deutsche Musikforschung, directed by Max Seiffert (*see* STAATLICHES INSTITUT FÜR MUSIKFORSCHUNG).

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J. Domp: *Studien zur Geschichte der Musik an westfälischen Adelshöfen im XVIII. Jahrhundert* (Regensburg, 1934)

E. EUGENE HELM

Bücken, Ernst (*b* Aachen, 2 May 1884; *d* Overath, nr Cologne, 28 July 1949). German musicologist. Before he decided to become a musician he studied jurisprudence in Bonn. He then took courses in musicology, Germanic studies and philosophy at the University of Munich and concurrently studied composition with Walter Courvoisier and the piano with Anna Hirzel-Langenhan and Walter Braunfels. He was indebted principally to Sandberger and Kroyer for his education in musicology; in 1912 he took the doctorate with a dissertation on the life and works of Anton Reicha. He completed the *Habilitation* at the University of Cologne in 1920 with a work on the heroic style in opera. For a short time he taught the history of music at the Technische Hochschule at Aachen. He returned to the University of Cologne, where he was named reader in 1924 and supernumerary professor in 1939. From 1937, he also taught at the Staatliche Hochschule für Musik. He became a member of the German Academy (1933), the Vereniging voor Nederlandse Muziekgeschiedenis (1936), the Staatliches Institut für Deutsche Musikforschung (1942), and an honorary member of the Società Antonio Vivaldi in Venice. After World War II the University of Cologne dismissed him from his post, citing his past exploitation of political alliances under earlier systems.

Bücken's significance and individuality as a musicologist rest on his works on musical styles and his biographical studies. In general treatises and in his treatment of various specialized areas and phases of development in music history he departed from the older, purely formal treatment of style (exemplified by Riemann and Kretzschmar) and tried to strengthen and invigorate research by basing stylistic studies on scholarship. He attempted to integrate musical aesthetics with music history and to evolve a historical concept of style; these ideas produced pioneering research. In the important Handbuch der Musikwissenschaft (ten volumes), which he published from 1927, such topics as *Die Musik des Mittelalters und der Renaissance* (by H. Besseler) and *Die Aufführungspraxis der Musik* (by R. Haas) were presented for the first time in an academic musicological context; he himself contributed four volumes. In 1931 he edited a *Handbuch der Musikerziehung*, and from 1932 he directed an important series of editions, Die Grossen Meister der Musik, within whose framework he published biographies of Beethoven (1934) and Wagner (1934, 2/1943). In his later years, Bücken dedicated much of his writing to describing and glorifying the German musical essence, devoting three separate books to the topic.

WRITINGS

Anton Reicha: sein Leben und seine Kompositionen (diss., U. of Munich, 1912; Munich, 1912)

Tagebuch der Gattin Mozarts (Munich, 1915)

'Anton Reicha als Theoretiker', *ZMw*, ii (1919–20), 156–69

Der heroische Stil in der Oper (Habilitationsschrift, U. of Cologne, 1920; Leipzig, 1924)

with P. Mies: 'Grundlagen, Methoden und Aufgaben der musikalischen Stilkunde', *ZMw*, v (1922–3), 219–25

München als Musikstadt (Leipzig, 1923)

'Der galante Stil: eine Skizze seiner Entwicklung', *ZMw*, vi (1924), 418–30

Führer und Probleme der neuen Musik (Cologne, 1924)

Musikalische Charakterköpfe (Leipzig, 1925)

Die Musik des Rokokos und der Klassik (Potsdam, 1927/*R*)

'Grundfragen der Musikgeschichte als Geisteswissenschaft', *JbMP 1927*, 19–30

Die Musik des 19. Jahrhunderts bis zur Moderne (Potsdam, 1929–31)

Geist und Form im musikalischen Kunstwerk (Potsdam, 1928–32)

ed.: *Handbuch der Musikerziehung* (Potsdam, 1931)

Ludwig van Beethoven (Potsdam, 1934)

Richard Wagner (Potsdam, 1933, 2/1943)

Musik aus deutscher Art (Cologne, 1934)

Deutsche Musikkunde (Potsdam, 1935)

Musik der Nationen (Leipzig, 1937, 2/1951 as *Geschichte der Musik*)

ed.: *Richard Wagner: Die Hauptschriften*(Leipzig, 1937, abridged 2/1956 by E. Rappl)

'Romantik und Realismus', *Festschrift Arnold Schering*, ed. H. Osthoff, W. Serauky and A. Adrio (Berlin, 1937/*R*), 46–50

'Aufgaben und Ziele der deutschen Musikwissenschaft', *AMz*, lxv (1938), 65–6

Das deutsche Lied: Probleme und Gestalten (Hamburg, 1939)

'Die Erneuerung der grossen Musikerbiographie aus dem Geiste von heute', *AMz*, lxvi (1939), 596–8

Robert Schumann (Cologne, 1940)

Wörterbuch der Musik (Leipzig, 1940, 2/1953, ed. F. Stege)

Musik der Deutschen: eine Kulturgeschichte der deutschen Musik (Cologne, 1941)

Wolfgang Amadeus Mozart: schöpferische Wandlungen (Hamburg, 1942)

Richard Strauss (Kevelear, 1949)

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W. Kahl: 'Ernst Bücken', *Mf*, iii (1950), 12–18

W. Kahl: 'Musikhandschriften aus dem Nachlass Ernst Bückens in der Universitäts- und Stadtbibliothek Köln', *Aus der Welt der Bibliothekars: Festschrift für Rudolf Juchoff*, ed. K. Ohly and W. Krieg (Cologne, 1959), 159–71

W. Kahl: 'Bücken, Ernst', *Rheinische Musiker*, i, ed. K.G. Fellerer (Cologne, 1960)

ANTON WÜRZ/PAMELA M. POTTER

Buckinx, Boudewijn (*b* Lommel, 28 March 1945). Belgian composer. He attended the Antwerp Conservatory, and from 1964 studied composition and serial music with Goethals in Ghent. He also took courses in electronic music at the IPEM in Ghent. In 1968 he attended Stockhausen's Kompositionsstudio in Darmstadt and participated in the composition of Stockhausen's *Musik für ein Haus*. However, Kagel and Cage had the greatest influence on him, and he frequently played works by Cage with his group WHAM (a working group for modern music founded in 1963). He completed his musicological studies at the Catholic University of Leuven in 1972, with a dissertation on Cage's Variations. In 1978 he became producer of new music at BRTN (the Belgian Flemish-speaking radio and television station), and he has taught music history at the Antwerp Conservatory since 1981. In 1980 he abandoned the avant-garde music of the 1960s and came closer to postmodernist trends, with quotation

and reference to existing music in the foreground. In reinterpreting tonal and classical language Buckinx adds a humorous, ironic dimension which places him in direct line of descent from Satie and Cage. His *Negen onvoltooide symfonieën* is a reference work of musical and philosophical postmodernism. He published a book on postmodernist music, *De kleine Pomo* (Antwerp, 1994).

WORKS
(*selective list*)

Stage: Piotr Lunaire (music theatre), spkr, 1v, pf, 1985; Karoena de zeemeermin (chbr op), 1995

Vocal: Kantate, TB, str, 1987; Nota bene, TB, 1989

Orch: Ce qu'on entend dans la salle de concert, 1987; Symposion, vn, str, 1991; 9 onvoltooide symfonieën., S, SATB, orch, 1992; Vc Conc., 1996

Ens and solo inst: zonder titel, str trio, 1973; Vóór het vertrek, fl, pf, 1984; In der buurt van Neptunus, vc, pf, 1987; 1001 Sonatas, vn, pf, 1988; De controversiële avonturen van Boduognat, pf, 1989; Pf Trio no.1, 1989; Kla4, pf 4 hands, 1991; Fles, ens, 1993; Vierarmenkruispunt, pf 4 hands, 1994; Kahk Deelah, vn, 1994; Air, pf, wind qnt, 1996

Multimedia ens: Sløjd, 1968

Principal publishers: Eigentijdse Muziek, Alain Van Kerkhoven, Chiola Music Press

ERIC DE VISSCHER

Buckley, John (*b* Templeglantine, Limerick, 19 Dec 1951). Irish composer. His earliest musical studies were accordion and flute lessons. After moving to Dublin in 1969, he studied composition with A.J. Potter at the Royal Irish Academy of Music. Subsequent studies were with James Wilson, also at the Royal Irish Academy, and Alun Hoddinott at Cardiff University. After receiving a composer's scholarship from the Arts Council of Ireland in 1982, he was able to devote himself to composition full-time. In 1984 he was elected to Aosdána, Ireland's state-sponsored academy of creative artists. He is the founder of the Ennis Composition Summer School which provides training for young Irish composers.

Buckley's compositions are carefully tailored to suit the demands of their performers, resulting in what can be described as a practical musical style. *Maynooth Te Deum*, written to celebrate the bicentenary of Maynooth University, exemplifies Buckley's approach. The work is scored for a professional symphony orchestra with optional organ, four professional soloists and the combined resources of a large amateur chorus, an amateur chamber chorus and an amateur chorus of male voices. The eight movements of the work fuse the various performance capabilities of the individual ensembles in a variety of musical styles. A rich harmonic palette, vibrant rhythms and the assimilation of aleatoric techniques give Buckley's music a freedom that complements the flamboyant orchestration of works such as the Symphony no.1 and the Organ Concerto. His characteristic blend of lyrical melodies and brittle sonorities can be heard in *Boireann*, *Winter Music* and the Sonata for solo guitar.

One of the most prominent Irish composers of his generation, Buckley has received commissions from Radio Telefís Èireann (*A Thin Halo of Blue*), the National Concert Hall (Organ Concerto) and the University of Limerick (*Rivers of Paradise*). His work receives regular radio broadcasts and has been internationally performed. The Unaccompanied Violin Sonata has been included as a set exam piece in the Irish curriculum.

WORKS
(*selective list*)

Op: The Words upon the Window Pane (H. Maxton, after W.B. Yeats), 1991, Dublin, 1991

Orch: Taller than Roman Spears, 1977, rev. 1986; Conc., chbr orch, 1981; Sym. no.1, 1988; Where the Wind Blows, wind band, 1989; Conc., org, orch, 1992; Rivers of Paradise, 2 spkrs, orch, 1993; Conc., a sax, str, 1997

Chbr and solo inst: Wind Qnt, 1976, rev. 1985; Oileain, pf, 1979; Time Piece, fl, cl, vc, pf, 1982; Boireann, fl, pf, 1983; Sonata, vn, 1983; And Wake the Purple Year, hpd, 1985, arr. pf, 1986; At the Round Earth's Imagin'd Corners, org, 1985; Winter Music, pf, 1988; Sonata, gui, 1989; Arabesque, a sax, 1990; The Silver Apples of the Moon, the Golden Apples of the Sun, pf, 1993; Sonata, hn, 1993; In Lines of Dazzling Light, cl, hn, vn, bn, pf, 1995; 3 Preludes, pf, 1995; Sax Qt, 1996

Vocal: Pulvis et umbra (Horace), SSSSAAAATTBB, pf, 1979; I am Wind on Sea, Mez + perc, 1987; Abendlied (C.M. Brentano, J. von Eichendorff), S, pf, 1989; A Thin Halo of Blue (Buckley), SATB, spkr, orch, tape, 1990; De profundis, S, A, SATB, opt. children's chorus, orch, 1993; Maynooth Te Deum, S, A, T, B, SATB, chbr chorus, male chorus, opt. org, orch, 1995

Principal publisher: Contemporary Music Centre (Dublin)

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G. Moore: *John Buckley: an Analysis of Selected Works* (diss., Trinity College, Dublin, 1994)

D. Brophy: *The Piano Composition of John Buckley* (diss., Dublin Institute of Technology College of Music, 1995)

MARTIN O'LEARY

Buckman, Rosina (*b* Blenheim, New Zealand, 16 March 1881; *d* London, 31 Dec 1948). New Zealand soprano. She studied in England, at the Birmingham and Midland School of Music, returned home because of ill-health, and made her début in Australia with the Melba Grand Opera Company in 1911. At Covent Garden she was a flowermaiden in the first English performance of *Parsifal* (2 February 1914). Later that year she played Musetta in *La bohème* with Melba and Martinelli, and throughout the war was a leading member of the Beecham Opera Company, her performances with Frank Mullings in *Tristan und Isolde* being particularly admired; she also appeared with great success as Butterfly, Mimì and Aida. At Covent Garden in 1919 she created the title role of Isidore de Lara's *Naïl*; in 1923 she sang in the only performances there of Ethel Smyth's *The Boatswain's Mate*. Her last Covent Garden appearance was in a benefit concert for Emma Albani in 1925. She married the tenor Maurice d'Oisly, and with him undertook a world concert tour in 1922–3. Her clear, generous voice is heard on many records that enjoyed considerable popularity, notably a complete English-language *Madama Butterfly* under Goossens.

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J.B. STEANE

Buckwheat notation [shape-note notation, character notation]. A type of notation used for SHAPE-NOTE HYMNODY.

Bucur-Barbu, Sebastian (*b* Talea, Prahova, 6 Feb 1930). Romanian musicologist and conductor. After a period as a psalm singer and conductor at various Bucharest monasteries, he studied at the Bucharest Music Academy (1957–63) and taught in schools and colleges in the city

and in the Neamţ monastery; his posts included teaching Byzantine palaeography at the Bucharest Music Academy (1972–4, 1990–). In 1982 he received the doctorate from Cluj Music Academy, and between 1983 and 1985 continued his studies of Byzantine music with Dimitrios Sourlatzis at the Macedonian Conservatory at Thessaloniki. Bucur-Barbu has published modern transcriptions of 18th- and 19th- century neo-Byzantine notation, and numerous studies of the psalmist schools in Romania and Romanian music manuscripts at Mount Athos and on the island of Lésvos; this has led to discoveries of works by many unknown composers from the 17th–18th century and an edition (1981–2) of psalm settings by Filothei, *Psaltichie rumănească*. He has also composed religious works, and Psalmodia, his ensemble formed in 1989, has made many recordings of Byzantine and Romanian psalm music.

WRITINGS

'Monumente muzicale: Filotei Sîn Agăi Jipei: prima psaltichie rumănească cunoscută pîna acum' [Monuments of music. Filotei Sîn Agăi Jipei: the earliest Romanian psalter currently known], *SMH*, vi (1970), 99–133
'Naum Rîmniceanu', *SMH*, ix (1973), 147–94
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VIOREL COSMA

Bucureşti (Rom.). *See* BUCHAREST.

Budapest. Capital city of Hungary. It was created in 1873 by the unification of three towns: Buda, on the right bank of the Danube, which with its great castle served as the royal seat of the kingdom from the 13th century; Óbuda, north of Buda on the right bank, which as Aquincum was the capital of the province of Pannonia, part of the Roman Empire from CE 100 to 400; and Pest, opposite Buda on the left bank.

1. Early history. 2. Opera. 3. Concert life. 4. Education. 5. Institutes, libraries, associations and publishing.

1. EARLY HISTORY. The courts of King Louis the Great (1342–82) and King Sigismund (1387–1437) set a high standard of excellence, but Buda reached its first golden age of music under King Matthias Hunyadi [Corvinus] (1458–90). At the court of the great Renaissance ruler and his Italian wife, the Neapolitan Princess Beatrice of Aragon, excellent choirs performed with singers from Italy and the Netherlands, under the direction of Johannes de Stokem and Erasmus Lapicida; the court was visited by notable composers such as Verjus, Jacques Barbireau and Heinrich Finck. The viol and lute were greatly favoured, the most eminent lutenist in Buda being Pietro Bono, while fine organs of the royal palaces of Buda and Visegrád were played by Stefano da Salerno. Children's choirs also sang in the royal chapel, already under Hungarian direction long before the reign of King Matthias. Several performers of heroic songs, as well as the conductor of the royal orchestra, Miklós, and later the royal choirmaster, M. Huszti, were likewise of Hungarian origin. Printing developed in the workshop of A. Hess (*Chronica hungarorum*, 1473), but this ended after the death of King Matthias, and more and more publishers (e.g. Fegler and Pap) had the *Missale strigoniense* (the liturgy of Esztergom) printed by the south German presses or by the Venetian Giunta. Musical standards, however, did not decline significantly under the Polish Jagellon dynasty (1490–1526): Duke Sigismund Jagellon (later King of Poland) brought the virginals to Buda in 1502, and was entertained twice a day by singers from Buda schools. Around 1517 Willaert worked at court, while from 1522 to 1526 the director of the orchestra was Thomas Stoltzer. In the same period excellent organs were made at the nearby monastery of Budaszentlőrinc by the Pauline Friar János. Even after the Battle of Mohács (1526) there was still some musical life in Buda, at the court of King János Szapolyai (1526–40), but by then only native Hungarians were to be heard; the most outstanding was the lutenist Valentin Bakfark, who became famous throughout Europe. Musical culture ceased in Buda under Turkish rule (1541–1686). The three towns were devastated in the struggles leading to the recapture of Buda, and under Habsburg rule a German population eventually settled there. As a result musical life, which began to revive, was of a German character for a century and a half, and only slowly became Hungarian from the end of the 18th century onwards.

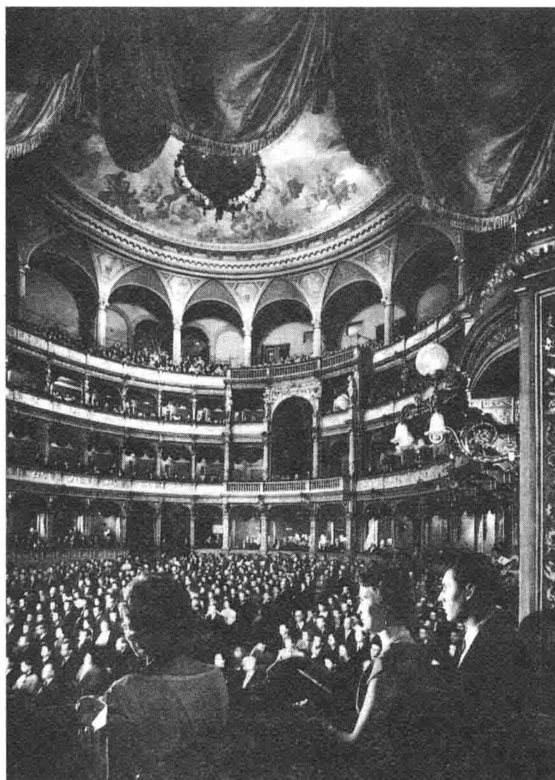
2. OPERA. Performances of opera took place regularly in Pest and Buda from 1786. At first all the companies were German; they performed in the theatre in the Buda castle, rebuilt in 1787 from the Carmelite Church, and in a theatre built in 1773 inside one of the bastions of Pest's city wall. Besides Wenzel Müller's Singspiele, operas by Dittersdorf, Haydn, Benda, Paisiello, Salieri, Sarti and, above all, Mozart formed the backbone of the programmes until about 1800. The Városi Színház (Town Theatre) in Pest opened in 1812 with two of Beethoven's overtures, *König Stephan* and *Die Ruinen von Athen*, and there the companies and their conductors (A. Czibulka, Frigyes Urbany and L. Schindelmeisser) excelled in performances of contemporary operas, chiefly those of Auber, Bellini, Donizetti and Meyerbeer. However, after the theatre burnt down in 1847 regular seasons of German opera in Pest took place only occasionally, such as those under the direction of C.E. Barbieri (1862–7); there were also great performances by companies such as the Viennese Komische Oper, and by Angelo Newmann's company touring the *Ring* in 1883.

Performances of Hungarian opera began with the acting company of László Kelemen (1790–96), who in 1793 gave a performance of the first Hungarian Singspiel, *Pikkó Hertzeg és Jutka Perzsi*, by József Chudy, the company's conductor. The company worked in difficult circumstances, often on the verge of financial disaster; despite the enthusiastic participation of the two important *verbunkos* composers Lavotta and (briefly) Csermák, as



1. Nemzeti Színház (National Theatre), Budapest, opened 1837: lithograph by F.X. Sandmann after Rudolf Alt, 1845

well as the Singspiel composer András Szerelemhegyi (1762–1826), the company did not survive. A second Hungarian company (1807–15), whose conductor Gáspár Pacha wrote Hungarian operas, was eclipsed by the success of the German company after it moved into the Town Theatre in 1812. For two decades it was relegated to giving performances in the provinces and not until 1833 did Hungarian opera return to the capital, when part of the Kassa (now Košice, Slovakia) company moved



2. Interior of the Magyar Királyi Operaház (Royal Hungarian Opera House), opened 1884

to Buda. In 1835 the best members of the Kolozsvár (now Cluj-Napoca, Romania) company were incorporated, Ferenc Erkel became conductor, and regular performances of Hungarian opera were resumed. The combined company found a home at the Hungarian Theatre, soon the Nemzeti Színház (National Theatre), when it opened in 1837 (fig.1), and moved into the new Magyar Királyi Operaház (Royal Hungarian Opera House) in 1884 (fig.2).

At the National Theatre (cap. 1460) the leading conductors of the company were Erkel (from 1838 until his retirement in 1874), Hans Richter, both during and after Erkel's term of office (1871–5), and Sándor Erkel (conductor 1874–1900; also director 1876–86). Apart from *Fidelio*, *Don Giovanni* and Hungarian operas, under Ferenc Erkel the company had a repertory of contemporary Italian and French works, the best of which usually appeared in Budapest about a year after their premières. The Royal Hungarian Opera House (cap. 1310) was designed by Miklós Ybl and opened in 1884; its company also performed in other theatres, including the Buda castle theatre until 1908 and the Town Theatre (cap. 2450) from 1921 to 1924. After World War I it was renamed Magyar Királyi Állami Operaház (Hungarian Royal State Opera House), and after World War II simply Állami Operaház. The Town Theatre was united with the Opera House in 1951 and renamed the Erkel Theatre.

Outstanding among the 19th-century opera conductors were Sándor Erkel, Mahler (1888–91), under whom the company achieved an international reputation, and Nikisch (1893–5), followed in the 20th century by Rezső Máder (1895–1907), István Kerner (1896–1915), Dezső Márkus (1903–11), Egisto Tango (1913–19), Nándor Rékai (1912–27), Antal Fleischer (1920–39) and Sergio Failoni (1928–48). A wide repertory has always been the company's aim, and the operas of Mozart, Verdi and Musorgsky, together with *Fidelio*, *Il barbiere di Siviglia*, *Carmen* and *Faust*, were always in its repertory. For some decades after 1890 Wagner's works were dominant; later music was limited to such composers as Mascagni, Leoncavallo, Puccini and Richard Strauss. In the 1920s

and 1930s Stravinsky's *Petrushka* (1926) and Falla's *El sombrero de tres picos* (1928) found an immediate and permanent place in the repertory. Bartók's *Bluebeard's Castle* had its première there in 1918, and around 1930 other modern works were also performed, such as Debussy's *Pelléas et Mélisande* (1925), Stravinsky's *Oedipus rex* (1928), Hindemith's *Hin und zurück* (1929), Wolf-Ferrari's *Sly* (1931), Milhaud's *Trois opéra-minutes* (1932) and Respighi's *La fiamma* (1935). The works of early 20th-century Hungarian opera composers (Hubay, Poldini and Dohnányi) ceased to be performed in the 1940s, but Bartók, Kodály and Ferenc Erkel (the only 19th-century Hungarian opera composer whose works have remained in favour) continue to be performed.

After World War II the first three principal conductors at the Opera House were Fricsay (1945–7), Klemperer (1947–50) and János Ferencsik (1953–83). Subsequent conductors have included Miklós Lukács, András Kórodi, Adám Medveczky, Miklós Erdélyi and Ervin Lukács. The Hungarian repertory has been supplemented by productions of numerous foreign operas, among them many 20th-century works. These have included Berg's *Wozzeck* (1964) and *Lulu* (1973), Britten's *Peter Grimes* (1947), *Albert Herring* (1960) and *A Midsummer Night's Dream* (1972), Shostakovich's *Katerina Izmaylova* (1965), Henze's *Undine* (1969), Stravinsky's *The Rake's Progress* (1978) and Prokofiev's *Betrothal in a Monastery* (1983). New Hungarian operas include works by Emil Petrovics (*C'est la guerre*, 1962; *Bűn és bűnhődés* ('Crime and Punishment'), 1969), Sándor Szokolay (*Vérnász* ('Blood Wedding'), 1964; *Hamlet*, 1968; *Samson*, 1974, *Ecce homo*, 1987), Zsolt Durkó (*Moses*, 1977), Sándor Balassa (*Az ajtón kívül* ('The Man Outside'), 1978) and Attila Bozay (*Csongor és Tünde*, 1985).

The State Opera House underwent major refurbishments in 1980–84, in which the capacity was reduced to 1261 seats. During this time the company performed in the Erkel Theatre.

3. CONCERT LIFE. Tomasini, Haydn's Konzertmeister at Eszterháza, is the first outstanding musician known to have given concerts in the capital (1789). In 1793 J. Hoffmansegg noted the high standard of domestic concerts given in the homes of such music lovers as Podmaniczky, a pupil of C.P.E. Bach. At about that time the capital heard its first oratorio performances and, with the début of Lavotta, its first Hungarian concert; however, the importance of these events was surpassed by the performance at the royal palace in Buda of *The Creation*, under Haydn's direction, and a concert given by Beethoven in the castle theatre (both 1800).

There were occasional large-scale concerts after this, particularly during the existence of the earliest music society, the Pesti Musikai Intézet (Pest Music Institute, 1818–22). In addition to local artists, Moscheles (1818) and the young Liszt (1823) were resoundingly successful. Regular seasons of concerts began in 1834 and attracted Ferenc Erkel to the capital, where he became the most influential musician for nearly four decades. From 1834 to 1846 the Nemzeti Casino (National Casino), founded by István Széchenyi, was the setting for a series of excellent chamber concerts. The city also had two first-rate string quartets, while large orchestral concerts were held between 1836 and 1851, after the creation of the Pestbudai Hangászegyesület (Pestbuda Society of Musicians) from one of the earlier societies. The beginning of the regular steamship service between Vienna and Pest was partly responsible for an increasing number of famous foreign artists arriving to give concerts, among them S. Heinefetter (1836), Vieuxtemps (1837, 1843), Lacombe (1838), Ole Bull (1839), Rubinstein (1842), Briccialdi, Molique, Alboni, Ernst, Thalberg, David (1845), Berlioz (1846) and Leschetizky (1847). During this period a number of young Hungarians gave concerts which showed their remarkable gifts, such as Heller (1827, 1833), Gusztáv Fáy (1834, 1837–41), Imre Székely (1836, 1838, 1840, 1845–6), Joachim (1839, 1846), Károly Filtsch (1841) and Reményi (1847); however, none of these could compare with the success of Liszt's concerts (1839, 1840 and 1846).

The Philharmonic Concerts, given by members of the National Theatre orchestra under Ferenc Erkel, began in 1853; they have continued to contribute to the musical life of the capital. The Filharmóniai Társaság (Philharmonic Society), however, was not legally established until 1867 because of political oppression. The orchestra's conductor until 1871 was Ferenc Erkel, and from then until 1875 Hans Richter; he was followed by Sándor Erkel (1875–1900), István Kerner (1900–18) and Dohnányi (1919–44). Between the wars the orchestra made frequent concert tours abroad: to Czechoslovakia (1925), Germany (1927–9, 1937), Paris and London (1928, 1930), Belgium (1928), Switzerland (1928, 1931), Italy (1928, 1936) and Austria (1929, 1931 and 1936). Musical



3. Liszt conducting the first performance of his oratorio 'Die Legende von der heiligen Elisabeth', 15 August 1865: engraving from the 'Illustrirte Zeitung' [Leipzig] (1865), xlv

directors since World War II have included Klemperer, János Ferencsik, and András Kórody and Rico Saccani.

In the second half of the 19th century a prominent role was played by the two choral and orchestral societies, the Budai Zeneakadémia (Buda Music Academy, 1867–1914) and the Pesti Zenekedvelők Egylete (Music Lovers' Society of Pest, 1867–1906). Also of importance was the Országos Magyar Daláregyesület (National Hungarian Choral Association), an amalgamation of all the male-voice choirs, later known as Országos Magyar Dalosszövetség (Hungarian Singers' Association, 1867–1948), whose conductor from 1868 until 1881 was Ferenc Erkel. From 1869 Liszt, both through his compositions and his performances as pianist and conductor, was the leading figure in concert life, which flourished again during the period of the dual monarchy. It was partly due to Liszt's influence that from that time virtually all the leading performing artists of Europe gave concerts in Budapest, surrounded by a lively musical life supported by the large number of excellent ensembles and outstanding performers working there.

Among orchestras the Állami Hangversenyzenekar (State SO) is better known than the Philharmonic outside the country, making many concert tours abroad. It was formed from the Fővárosi Zenekar (Municipal Orchestra), founded in 1923, and gained its present name and structure in 1952, when Ferencsik became its chief musical director. He was succeeded in 1987 by Ken-Ichiro Kobayashi. In 1997 the orchestra, under its new musical director, Zoltán Kocsis, was renamed the Hungarian National PO. Another important symphony orchestra is the Magyar Rádió és Televízió Szimfonikus Zenekara (Hungarian Radio and Television SO), founded by Ernő Dohnányi as a radio orchestra in 1943. In 1992 Tamás Vásáry was appointed its chief conductor. The Budapest Concert Orchestra MÅV was founded in 1945 by the Hungarian State Railways, and accompanied the touring section of the opera from 1947 to 1953. Tamás Gál became the orchestra's principal conductor in 1988.

Iván Fischer and Zoltán Kocsis founded the Budapest Festival Orchestra in 1983. Under Fischer the orchestra has toured widely and appeared at many international festivals. Other professional symphony orchestras in Budapest include the Danube SO and the Symphony Orchestra of MATÁV (Hungarian Telecommunications). The Liszt Ferenc Kamarazenekar (Franz Liszt Chamber Orchestra), under its musical director János Rolla, has been one of the most popular orchestras in Hungary since its foundation in 1963. Violinist Miklós Szenthelyi founded the Magyar Virtuózok Kamarazenekar (Chamber Orchestra of Hungarian Virtuosos) in 1988, and has been the orchestra's musical director since 1989. Another important chamber orchestra is the Budapest Strings. The Budapest Symphonic Band was founded in 1992 to perform wind music, mostly by Hungarian composers.

The Danubia Youth SO, etablished in 1993, is the youngest independent symphony orchestra in Hungary. Most of the members are leading students at the Bartók Conservatory and the Liszt Academy. Another youth orchestra, the Dohnányi Orchestra of Budafok, was founded by László Nemes in 1970; in 1993 it became Hungary's newest professional symphony orchestra. There are also excellent orchestras in Budapest's three state conservatories (the Bartók Conservatory, the St Stephan Conservatory and the Leó Weiner Conservatory), and at the Liszt Academy of Music.

The Budapesti Kórus was founded in 1941 by Lajos Bárdos, mainly for the performance of oratorios and cantatas; it was formed by the union of the Palestrina Kórus (1916) and the Cecilia Kórus (1921), joined in 1948 by the Budapesti Ének- és Zenekar Egyesület (Choral and Orchestral Society of Budapest, 1918). Another large mixed choir is the Magyar Rádió és Televízió Énekkara, established in 1950. The Children's Choir of the Hungarian Radio and Television was founded in 1954. The Hungarian State Chorus, etablished in 1985, became the Hungarian National Philharmonic Choir in 1997, working in association with the Hungarian National PO. Other important choirs in Budapest include the Béla Bartók Choir of the Eötvös University, the Budapest Academy Choral Society, the Budapest Tomkins Vocal Ensemble, the Monteverdi Chamber Choir, the Musica Nostra Choir and the Òbuda Chamber Choir.

The Honvéd Esemble, the successor to the Hungarian Army Art Ensemble (founded in 1948), consists of a male-voice choir, orchestra, dance team and theatrical company. The Magyar Állami Népi Együttes (Hungarian State Folk Ensemble) was formed in 1951 to foster Hungarian choral music, folk music and folkdance. The ensemble has performed throughout the world. In 1984 the Hegedős Ensemble was founded by professional folk musicians to perform authentic Hungarian folk music.

The earliest known chamber music ensemble in Pest is the Urbany String Quartet, formed in 1813. Later, numerous notable string quartets played in the capital; among these the Hubay–Popper Quartet (1891–1909) and the Waldbauer–Kerpely Quartet (1910–46) were outstanding. The Lener Quartet, formed in Budapest in 1919, performed and lived mostly outside Hungary. Among more recent quartets the Bartók (1957) and the Keller (1987) are particularly renowned. There are also several chamber ensembles in Budapest specializing in contemporary music, notably the Intermodulation Chamber Ensemble, Componensemble, the Electro-acoustic Research Group (EAR) and Kortárs Zene Mûhely (Contemporary Music Studio).

The Országos Filharmónica (State Philharmonia), the state institution for organizing concerts throughout the country, began in 1949 but did not acquire its name until 1952. In 1990 the institution became the National Philharmonia, and in 1997 it was divided into three regional concert organizations, one for the capital city. The agency Interconcert deals with foreign artists and arranges concerts abroad for Hungarian singers and instrumentalists. Since 1990 several other, mainly private, concert organizations have been set up in and around Budapest.

The most important annual festivals in the city are the Budapest Spring Festival and the Budapest Autumn Festival. A series of contemporary music concerts, Music of Our Age, runs parallel with the Autumn Festival at the beginning of October. Other contemporary music events include the mini-festival of the Hungarian Music Society (held in February) and the Review of New Music at the Merlin Theatre, held in early spring. World Music Day (1 October) is always celebrated with concerts, workshops, conferences and other events.

4. EDUCATION. In the 19th century there was a school of music in the Piarist Gymnasium, where Lenau learnt

violin (1811); there were also many private music schools, one of which Joachim attended (1837–9). The Hangászegyleti Énekiskola (Singing School of the Society of Musicians) was opened in 1840 and became an important educational institution. It was established by the Pestbudai Hangászegyesület (Pestbuda Society of Musicians). Its first director was Gábor Mátray (1840–75), and from 1867 it was known as the Nemzeti Zenede (National Conservatory); in 1949 it was taken over by the state and reorganized as a secondary school, the Bartók Béla Zeneművészeti Szakiskola (Béla Bartók Conservatory of Music), under the direction of Frigyes Sándor (1949–58), Árpád Fasang (1958–72), Ferenc Halász (1972–81) and Tibor Szabó (from 1981). Two other important conservatories in the city are the Leó Weiner Conservatory of Music and the St Stephan Conservatory of Music.

A significant number of students from these institutions continue their studies at the Országos Magyar Királyi Zeneakadémia (National Hungarian Royal Academy of Music), founded in 1875 and renamed the Liszt Ferenc Zeneművészeti Főiskola (Franz Liszt Academy of Music) in 1925; it is the only institution of music education at university level in Budapest. In 1997 its Hungarian name was changed to Liszt Ferenc Zeneakadémia. Liszt was its first president (1875–86) and Ferenc Erkel its first director (1875–87); subsequent directors have been Ödön Mihalovich (1887–1918), the Dohnányi–Bartók–Kodály council of directors (1918–19), Jenő Hubay (1919–34), Ernő Dohnányi (1934–43), Ede Zathureczky (1943–57), Ferenc Szabó (1958–70), Dénes Kovács (1970–80), József Ujfalussy (1980–88), József Soproni (1988–94), István Lantos (1994–7) and Sándor Falvai (from 1997). Students can also specialize in music at the academy's training college for instrumental teachers and at Budapest University. In 1907 the academy moved to a new building, where five-year diplomas in performance, composition, musicology, church music, orchestral conducting, music teaching and choral conducting are offered. In recent years the academy has also offered PhD courses. Its old building, housing the Liszt Memorial Museum and Research Centre, has now been carefully restored.

Musical education is provided in all the city's general schools and in a number of specialist music schools. Hungarian music teaching, which draws significantly on native folk music, is based on the world-famous methods devised by Kodály and his many outstanding students and colleagues in the 1930s: Jenő Ádám, László Agócsy, Lajos Bárdos, György Kerényi, Benjamin Rajeczky and others. Almost all schools have their own choirs, and each year children's choral concerts are held as part of the Singing Youth movement started by Bárdos.

5. INSTITUTES, LIBRARIES, ASSOCIATIONS AND PUBLISHING. The Magyar Tudományos Akadémia Zenetudományi Intézete (Insitute of Musicology of the Hungarian Academy of Sciences) was formed by the union of the Népzenekutató Csoport (Folk Music Research Group, 1952), established by Kodály, and the Bartók Archive, established by Szabolcsi in 1961. Their regular publications include the *Corpus musicae popularis hungaricae* (since 1951), an edited collection of Hungarian folksongs begun by Bartók and Kodály, *Documenta bartokiana*, *Musicologia danubiana*, *Studia musicologica*, *Cantus planus*, *Zenetudományi dolgozatok* ('Studies in musicology') and *Magyarország zenetörténete* ('The musical history of Hungary').

There are four important music libraries in Budapest: the music department of the Hungarian National Széchényi Library, the library of the Liszt Academy of Music, the music department of the Ervin Szabó Municipal Library and the library of the Institute of Musicology of the Hungarian Academy of Sciences. The richest collection of music scores connected with Hungary is in the National Széchényi Library, while manuscript material is also in the Bartók Archive of the Institute of Musicology, the library of the Béla Bartók Conservatory of Music (19th-century Hungarian music), the research centre of the Academy of Music (Liszt and his contemporaries), the Kodály Archive (Kodály), and the libraries of the Academy of Sciences and the university (early Hungarian music). Other notable institutions in the city include the Liszt Museum and research centre of the Academy of Music, the Béla Bartók Memorial House (the last Hungarian home of Bartók), the Zoltán Kodály Memorial Musuem and Archives, situated in the composer's former apartment, and the Museum of Music History at the Institute of Musicology.

The Hungarian Music Council (HMC), the Hungarian section of the International Music Council of UNESCO, was set up by 20 musical associations in 1990 with the aim of promoting the development of Hungarian musical culture. Since then its membership has steadily incresed: in 1997 it had 36 member organizations, nine associated institutional members and ten elected individual members. The HMC is the official successor of the Association of Hungarian Musicians founded by individual members in 1949. It publishes a musicological journal, *Magyar Zene* ('Hungarian music'), edited by the Hungarian Musicological Society. The Hungarian Music Information Centre was established in 1973 and immediately joined the International Association of Music Information Centres. Since 1990 it has functioned under the auspices of the HMC. Based on its library and documentation centre, it provides information on all aspects of Hungarian music. The Budapest Music Centre (BMC) offers valuable information on Hungarian performers, composers and the musical life of the city. Since 1966 the younger generation of musicians has been represented by the Hungarian section of Jeunesses Musicales.

Hungarian music publishing is carried out by several companies, including Editio Musica Budapest, Accord and FAM. The record company Hungaroton has a high international reputation, above all for its recordings of music by Liszt, Bartók, Kodály as well as other native composers.

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DEZSŐ LEGÁNY

Budapest Quartet. String quartet of Hungarian origin. The original members were Emil Hauser, Imre Poganyi, Istvan Ipolyi and Harry Son, all of whom played in the orchestra at the Royal Hungarian Opera House. They gave their first concert in 1917 at Kolozsvar (now Cluj-Napoca). Their European tours during the 1920s included visits to London, first in 1925 when their performances of Bartók's First Quartet and Smetana's Quartet in E minor were admired for their fine ensemble and depth of feeling. During the quartet's subsequent history, the membership changed completely. In 1927 Joseph Roisman joined as second violin, becoming the leader within a few years, and during the early 1930s Ipolyi was replaced by Alexander Schneider, and Son by Schneider's brother, Mischa. When Boris Kroyt joined as viola in 1936, the quartet became entirely Russian and Ukrainian, but its name remained the same. The character of its playing changed dramatically when the leadership passed from Hauser to Roisman. Hauser was a violinist of the old school, sparing in his use of vibrato, liberal in his use of portamento, and unhasty in his rhythms. Roisman, by contrast, was of the new generation of string players, with a faster and more continuous vibrato, and incisive in rhythm. The quartet reflected these qualities, being known for its expressive warmth under Hauser, and for its forthright brilliance and unanimity of style under Roisman – admittedly not without occasional suggestions of businesslike efficiency.

It was under Roisman that the quartet became internationally famous on both sides of the Atlantic. After extensive tours of Europe the players settled in the USA in 1938. From that year until 1962 they were quartet-in-residence at the Library of Congress, Washington. In 1962 they moved to a similar post at the State University of New York, Buffalo. During this period they continued to undertake world tours, becoming especially renowned for their interpretations of Beethoven's quartets, which they performed in their entirety almost every year, and which they recorded three times. In the string quintet repertory they were often joined by Milton Katims and, after 1955, by Walter Trampler, with whom they recorded Mozart's string quintets. The quartet made its last public appearance in 1967, after which the group was forced by illness to disband. During its last 30 years the Budapest Quartet achieved not only a high level of critical esteem but also a remarkable popular success.

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ROBERT PHILIP/R

Budd, Harold (*b* Los Angeles, 24 May 1936). American composer. He grew up in Victorville in the Mojave desert, and was affected by the silence, the sounds of the wind, and country music heard on radio programmes broadcast from Mexico. During a short period in the army he played the drums in duet with the free-jazz saxophonist, Albert Ayler. Budd's earliest works, such as *Coeur d'or, the Oak of the Golden Dreams* and *The Candy-Apple Revision*, were examples of extreme minimalism that displayed elements of the styles of Terry Riley and La Monte Young; like them, his work was influenced by jazz, in particular the later ballads of John Coltrane and the lush romanticism of Alice Coltrane and Pharoah Sanders. From 1972 his composing broke avant-garde taboos with a conscious pursuit of beauty and direct simplicity, using the rich, soft timbres of celeste, harp, electric piano and tuned percussion in combinations with ethereal female voices or the jazz alto saxophone of Marion Brown.

Brian Eno's release of *The Pavilion of Dreams* (Obscure, 1978) introduced Budd's work to an international rock audience. From this point, he performed his own compositions in the recording studio, rather than notating them for concert performances. A collaboration with Eno, *The Pearl*, was heavily processed with electronic reverberation. Admiration for Budd's music from the rock world is reflected by later collaborations with the Cocteau Twins, Hector Zazou, and Andy Partridge of XTC. An interest in poetry and the spoken word also surfaced in musical settings of his own texts and the writings of American beat poets. (Recorded interviews in *US-NHoh*)

WORKS
(selective list)

Notated: The Candy-Apple Revision, any inst(s), 1970; Madrigals of the Rose Angel, female vv, hp, cel, elec pf, perc, 1972; Butterfly Sunday, Mez, hp, 1973; Le Us Go into the House of the Lord, Mez, hp, glock, vib, perc, 1974; Song of Paradise: 17 Illuminations on the Holy Koran, B-Bar, hp, glock, vib, perc, 1974; Bismillahi 'Rrahmani 'Rrahim, a sax, elec pf, cel, vib, mar, perc, 1974–5; Juno, perc ens, 1975; Basheva Songs (D.G. Rossetti and P. Bethsebe), 1978

Studio: Coeur d'or, the Oak of the Golden Dreams (Advance, 1972); The Pavilion of Dreams (Obscure, 1978); The Pateaux of Mirror (Editions, 1980), collab. B. Eno; The Serpent (in Quicksilver) (Cantil, 1981); Abandoned Cities (Cantil, 1984); Lovely Thunder (Editions, 1986); The White Arcades (Land, 1988); By the Dawn's Early Light (Opal, 1991); Music for 3 Pianos (All Saints, 1992), collab. R. Garcia and D. Lentz; Walk into my Voice (Materiali Sonori, 1996), collab. Lentz and J. Karraker

DAVID TOOP

Budden, Julian (Medforth) (*b* Hoylake, 9 April 1924). English musicologist and radio producer. He studied

classics at Queen's College, Oxford (BA 1948, MA 1951), and took the BMus at the RCM (1955), where his professors included Archie Camden, Patrick Hadley and C.T. Lofthouse. In 1951 he joined the BBC, subsequently becoming music producer (1956), chief producer of opera (1970–76) and external services music organizer (1976–83). He is a member of the editorial committee of the Verdi collected edition; he became Fellow of the British Academy in 1987 and was appointed OBE in 1991. His principal field of research is 19th-century Italian opera, particularly Verdi and his contemporaries, and Puccini. In his monumental *The Operas of Verdi* (1973–81) each work is taken in turn, first examining the framework of social conventions and historical background, then tracing the history of its composition and first performance and finally presenting a detailed critique of the music.

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Puccini (Oxford and New York, 2000)

ROSEMARY WILLIAMSON

Buddhist music. Musical traditions associated with Buddhist culture and practices found in South, South-east and East Asian countries, and in other communities worldwide.

1. BACKGROUND. The International Buddhist Directory (1985) estimates that there are about six hundred million Buddhists around the world. The biggest communities are found in Asia (Sri Lanka, Myanmar (Burma), Thailand, Laos, Cambodia, China, Japan, Mongolia, Bhutan, Nepal, Singapore, Indonesia, the Central Asian Republics, India and Bangladesh). In Europe and North America there are communities of Buddhist Asian emigrants as well as Western practitioners of Buddhism.

A rich body of liturgical music forms the backbone of daily religious practice in Buddhist temples. Buddhist liturgy is eminently vocal, often accompanied by ritual percussion and sometimes by melodic instruments. Instrumental music, played both on wind and string instruments, is part of calendrical ceremonies (such as those for the dead) and non-calendrical ones. It often has a paraliturgical function, marking transitional points and introducing or concluding ritual events.

Buddhist music presents both regional and sectarian characteristics, and the repertories have developed in constant interaction with local musical traditions and performing practices. However, there are also significant parallels in the practices of Buddhist communities very distant in time and space from one another. The constant retrospection to the figure and teachings of the Buddha by the *saṅgha*, the community of monks and nuns, or in the broadest sense of all practitioners committed to the Buddhist faith, partially accounts for this phenomenon.

From the end of the 19th century (the first World's Parliament of Religions was held in 1893), Buddhism has gradually established itself as a 'world religion'. Its progressive cosmopolitanisation and exposure to different musical idioms has led to the emergence of 'new' Buddhist sounds. The increasing availability of recording technologies and mass media have also had an impact upon Buddhist communities in Asia and worldwide.

2. HISTORICAL CONTEXTS AND SOURCES. Scholars feel increasingly uncomfortable with unqualified statements regarding the historical facts of Buddha's life and teachings. The traditional dates of Buddha's life (563–483 BCE) have recently been questioned by many who see his activities taking place as much as a century later. However, Buddhist communities were flourishing in India during the Mauryan dynasty (324–187 BCE). By the end of the reign of the emperor Asoka, Buddhist institutions were established throughout the Indian subcontinent. Buddhist missionaries reached China, mainly from the north-west, sometime during the first century of the common era. In the late 4th century, contacts with China brought Buddhist teachings to the Korean peninsula and from there to Japan. Around the 7th century, Buddhist-influenced cultures extended from Java to Nepal and from Afghanistan to Japan.

For centuries, India was at the centre of the development and diffusion of Buddhist doctrine and religious practice. However, by the 13th century, Buddhist institutions had almost disappeared in India and Central Asia, only to be partially revived during the 20th century. After the decline of Buddhism in India, South-east Asian societies looked to Sri Lanka for doctrinal inspiration and guidance. As its notions of rulership appealed to the monarchs of Cambodia, Thailand, Burma (now Myanmar) and Laos, Buddhism was adopted as the official ideology. Until very recent times, in China as well as in Japan, Buddhism was alternatively embraced or rejected, and underwent periods of fortune as well as fierce persecution.

The teachings of the Buddha were initially preserved orally by his followers and then committed to writing from the last decades of the common era by the Sinhala buddhists. Geographical diffusion brought about ritual

and doctrinal differentiation, and the adoption of a number of canonical languages and scripts. Pāli was and still is the canonical and ritual language of Sri Lanka and South-east Asia. Sanskrit texts spread in East and Central Asia. The ritual use of Sanskrit survives today among the Newar of Nepal. Sanskrit texts were also translated into Chinese, which became the canonical language of Korea, Japan, Vietnam and, of course, China. Finally, part of the Sanskrit canon was translated into Tibetan, which still stands as the Buddhist language of the Himalayan areas, Mongolia and Siberia. Although translation was an ever-present cultural practice, many new texts were produced at different stages and incorporated into the canons. In most Buddhist-influenced cultures, texts and rituals also developed in languages other than the canonical ones.

Although Buddhist bibliographical habits limited the number of texts specifically devoted to music to be collected in the canons, such texts exist and can be counted among the sources for the study of liturgical and para-liturgical traditions. Textual sources include ritual and liturgical manuals, encyclopedias, the accounts of Buddhist pilgrims, first-hand descriptions by local observers or foreign travellers, and iconographic and epigraphic materials.

Buddhist ideas and practices are not accounted for in the writings of musical theorists belonging to Hindu religious and cultural traditions. However, attempts at reconstructing early Buddhist vocal and melodic theories have led scholars to conclude that they were relatively similar to those found in the later treatises of the so-called Indian musical theory (Ellingson, 1979). Regarding instrumental music, one major difference between the two is a classification system found in Pāli and Tibetan Buddhist sources. Musical instruments are divided into five classes (*pañcā-tūrya-nāda*), instead of the usual four based upon the manner of construction ('solid', 'covered', 'hollow' and 'stretched'). From a theoretical point of view, it seems that Indian Buddhists' conception of sound differs from that of most traditional schools, including Vedāntic and Sāṅkhya philosophers. Whereas the latter consider sound to be a 'manifestation' (of vital breath and inner consciousness, for example) and not subject to causation, Buddhist philosophers hold that sound is subject to 'creation and destruction', with inevitable musical and aesthetic consequences.

Buddhist musical notation systems, both instrumental and vocal, are known primarily through Japanese and Tibetan sources (*see* JAPAN, §IV, 3; TIBETAN MUSIC, §II, 4), although they seem to have existed in other parts of Asia, including India (Ellingson, 1985). Two examples of Buddhist notations are the *dbyangs yig* and *meyasu-hakase* contour notations found in the Tibetan and Japanese traditions, respectively.

Modern studies of Buddhist musical traditions, their history and contemporary practice, are still fairly limited in number and scope. Some exceptions are the Japanese *shōmyō* ritual chants, carefully documented by Japanese and non-Japanese scholars, and some Tibetan and Chinese musical practices. A possible explanation for this neglect lies in the fact that, since the beginning of its academic study in late 19th century Europe, scholars conceived of Buddhism as essentially anti-musical and anti-ritual. In Asian societies, élite Buddhists' self-representations, in response to modernist ideas, tended to emphasize the individualistic and rationalist aspects of their religion over ritual and community-based practices. These misrepresentations reached well beyond the theoretical, and had an impact upon policy makers as well as upon the believers themselves, who were often persecuted and whose practices were deemed 'superstitious'.

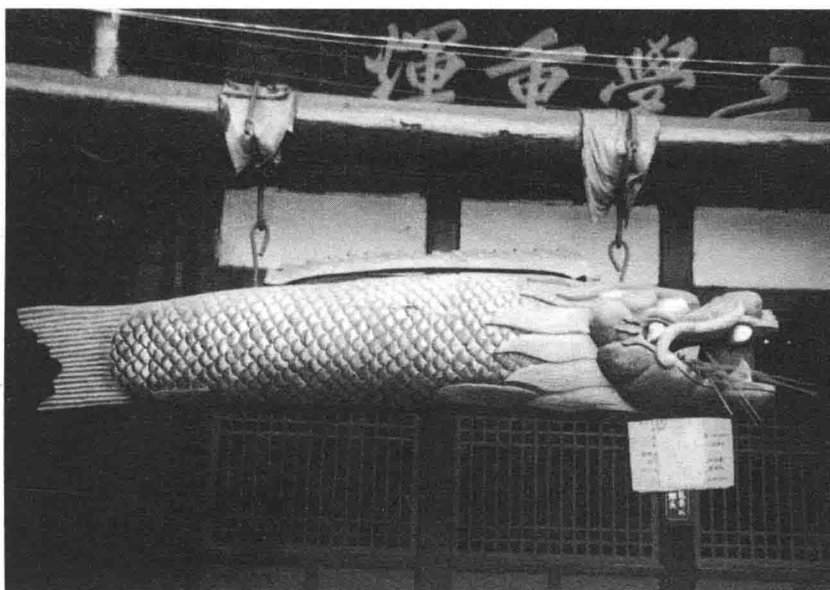
3. LITURGICAL PRACTICES.

(i) Choral chanting. For many centuries Buddhist teachings have been preserved and transmitted through collective musical vocalizations. Although texts are used in contemporary practice, the memorization and execution of chants has retained this basic function. Ellingson (1979), for example, witnessed Buddhist monks correcting errors in print on the basis of memorized chants.

Choral chanting is fundamental to the Buddhist liturgical tradition. According to Ellingson (1986), the practice began *c*500 BCE in Indian communities and then spread throughout Asia. A text of the Pāli Canon, the *Cullavagga*, reports that after the death of the Buddha, a senior monk invited others to 'sing together the *Dhamma* (Buddhist teaching) and the *Vinaya* (monastic discipline)'. Other texts in the Pāli Canon refer to the institution of musical and ritual practices during Buddha's times. Sources relate that choral 'intoned recitation' (*sarabhañña*) was used by monks at regular calendrical occasions or as a 'protective spell' during ad hoc ceremonies.

Choral chanting is at the basis of contemporary monastic liturgical practice. At the beginning of the 20th century, special choral performances in Tibetan monasteries could involve up to 50,000 performers. In Thai Buddhist monasteries, chanting ceremonies are held twice a day by the assembly. The chants are intoned by the cantor who sings an introductory formula, followed by the chorus of the monastic assembly. The monks perform in unison, with the exception of young monks who sing at the upper octave, fifth or fourth. The texts chanted are taken from the Pāli canon and the melodic phrases begin and end together with the text phrases. In these types of chant, rhythm and melody seem to depend on the syllabic patterns of the texts. Another type of chant features in the *Paritta* protective rituals, where the performers take overlapping breaths in order not break the sonic flow (Ellingson, 1979). This particular performing practice has also been adopted in Sri Lanka and China.

In Japan the liturgical musical repertory was codified and written down at a rather early stage, and chant schools were established in the 8th and 9th centuries. Today, different styles and performing practices exist in the *shōmyō* of the Tendai and Shingon schools. Japanese Buddhist liturgical chant is traditionally divided according to the characteristics of the text chanted. There are three distinct categories. *Bonsan* are hymns in which Chinese characters stand for transliterated Sanskrit sounds, *Kansan* are hymns with a Chinese text and *Wasan* are hymns written in Japanese. The latter are usually described as the most melodious in style. The hymns are further classified according to their place and function in the liturgy. A number of temples in Japan maintain a significant chant tradition. *Shōmyō* chants are sung at the Enryaku-ji at Mount Hiei (almost daily services), Chishaku-in in Kyōtō (frequent services) and other temples. *Shōmyō* can be made of a combination of up to 50 codified melodic formulas. The performances range from the syllabic invocation of the Buddha Amida (*nembutsu*) to the very complex and melismatic settings of the pieces transmitted esoterically within the priesthood. Recently,



1. Woodblock in the shape of a fish hanging outside the refectory at Wenshu Temple, Chengdu, Situan province, China, September 1998

the more esoteric pieces were left out from published recordings (Hill, 1982). Both Japanese *shōmyō* and *chissori* (the more elaborated chant style in the Korean Buddhist tradition) have a system of pitch scales based upon Chinese modes, whereas Tibetan *dbyangs* base the melodies upon patterns of tonal contour.

In China, the daily liturgy consists of morning, afternoon and evening prayers and meal offerings. The repertory of ordinary liturgy is fairly restricted. It is largely based on the classic collection *Zhujing risong* ('Various Sūtras for the Daily Recitations') produced by the monk Zhuhong (1535–1615). All Chinese sects share similar liturgical manuals. In addition to the texts of the Morning Lesson (*zaoke*) and Evening Lesson (*wanke*), the manuals contain texts for the purification of the altars and other calendrical ceremonies, such as Buddha's birthday. In China, the principal types of vocal delivery include reading (*du*), reciting (*song*), chanting (*yin*) and singing (*chang*).

An important hymn of the Chinese tradition is the *Baoding zan*, also known as *Xiang zan* ('Hymn to the Precious Incense-Burner' or 'Hymn to Incense'). Offering incense is a very important act of worship in Buddhist contexts. The Chinese expression 'burning incense' (*shao xiang*), for example, refers to everyday worship at a temple. Apart from its importance as a religious offering, the presence of hymns in praise of incense bears witness to its symbolic and sensorial relation to music within the ritual.

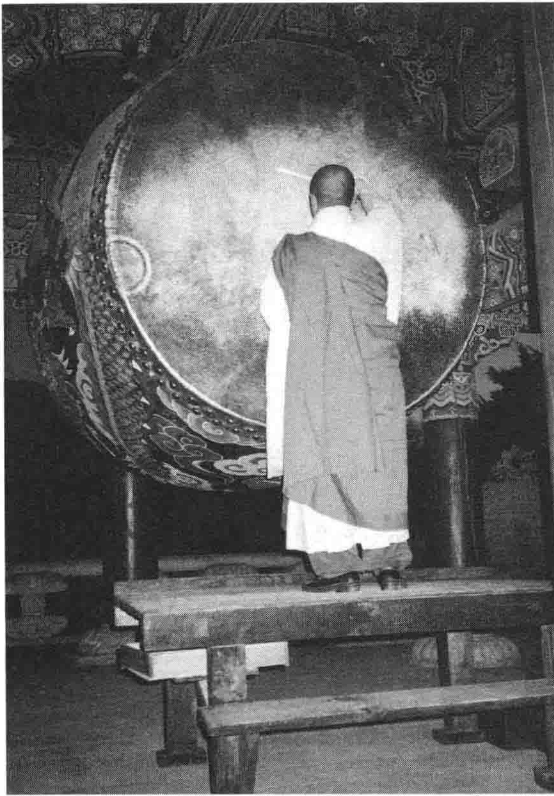
The vocal quality of Buddhist liturgical music is often natural, although restricted production is also a Buddhist characteristic. In Cambodia the voice is distinctively nasal, whereas Vietnamese monks employ falsetto in the chant type *tan*. Several types of voice are used in Tibetan ritual music. The One Voice classification system (Ellingson, 1979) is based on the *'byung gnas* ('place of origin') in the body. *Khog pa'i skad* ('body cavity voice'), for example, requires the singer to concentrate on the diaphragm, chest and abdominal muscles in order to produce a deep and resonant sound typical of most Tibetan ritual chanting. According to this system there are also 'throat', 'mouth' and 'nose' type voices.

(ii) Instruments. The use of ritual percussion is characteristic of many monastic liturgical traditions; the use of other instruments is less frequent. Notable exceptions are found in some liturgies in countries and regions like Japan, Vietnam, Tibet, Hong Kong and Taiwan. In Vietnam a lute sounded by bowing with or without a coconut sound box is occasionally played by monks. In most Buddhist traditions, monastic chant assemblies are convoked by signals played on bells, gongs, drums and other idiophones. One text datable to the first century CE already described the qualities of a wooden idiophone. The use of drums, bells and conches is also attested by early textual sources.

In modern Korean monasteries, the monks are called to prayer when the verger beats rhythmically on a woodblock (*mokt'ak*). The verger then chants the incantation from the *Thousand Hands Sūtra*, and a series of blows on the gongs, bells, drums and wooden fish from the Bell and Drum Towers signals the beginning of the day (fig.1). When the large temple bell strikes 28 times, the monks gather in the main hall of the temple for the morning service (Buswell, 1992). In Haein-sa, Kyongsang-do province, Korea, a huge drum may be used to call the monks to evening lessons (fig.2).

An ensemble of ritual percussion (*faqi*: lit. 'Dharma instruments') is used in Chinese liturgical practice. A ritual ensemble consists usually of drum (*gu*), small brass bowl suspended on a stick (*yinqing*), woodblock (*muyu*, lit. 'wooden fish'), bell (*chanzhong*), large brass bowl (*qing*), cymbals (*chazi*) and suspended gong (*dangzi*). In most Chinese liturgical manuals, on the right side of the texts, there are standard symbols indicating the coincidence of the strokes on the ritual instruments with the utterance of the words. However, the rhythmic framework is not explicit. In many contexts; although the woodblock establishes the beat, the congregation does not keep a steady tempo at all times.

In Myanmar, tempo is marked by a bell (*sì*) and clappers (*wà*) and in Laos by bells and a large suspended drum (*kong vat*). In the Sinhala tradition, the chanting is usually not accompanied by any instruments, with the occasional exception of a drum. In Vietnam, the chant type *tan* displays a very syncopated rhythm. The small gong and



2. *Sounding the drum for the evening lesson, Haein-sa, Kyongsang-do province, Korea, December 1999*

the wooden drum mark three rhythmic cycles which determine three different versions of the chant: the *tan roi*, *tan xap* and *tan trao*.

4. PARA-LITURGICAL AND RITUAL PRACTICES. Textual sources, mainly Tibetan and Chinese, together with other kinds of evidence, attest the existence of Buddhist dramas, including songs and dances, instrumental music and other types of ritual performances within early Buddhist communities in India. With the assimilation of Buddhist teachings into other cultures and the creation of Buddhist institutions there were many developments. However, in most Buddhist contexts, ritual, music and performance have always been fundamental aspects of the life of monasteries and communities at large.

From the 7th to the 9th centuries, Indian Buddhists introduced ritual and musical practices to Tibet and the interaction produced a very elaborate system of ritual music. Generally, there are many variations among the various Buddhist traditions in the numbers and types of instruments employed. In Sri Lanka, the instrumentarium is generally quite simple, whereas the music performed by the Tibetan monastic ensemble (commonly called *rolmo*) presents complex rhythmical and melodic structures. A typical ensemble usually includes two types of cymbals, double-headed frame drums, handbells with internal clappers, small hourglass drums, conch-shell trumpets, long metal trumpets, low-pitched oboes (*rgya-gling*) and bronze gongs. In Tibetan Buddhist ritual theory, musical styles and forms must be suited to the nature of the deities to which they are offered. The particular type of deity will influence the orchestration, rhythm, tempo and repertory, as well as other elements. Instrumental music is required on every occasion, whether or not instruments are played or 'mentally produced' through meditation and visualization techniques (Ellingson, 1979). In some rituals, no instruments are physically present, in some others the cymbals and drums are played. The full ensemble is present on special occasions such as the healing and propitiation rituals addressed to the deity Mahākāla.

Important observances throughout the Buddhist world are rituals of salvation and services for the welfare of the dead. In China, the sources for the ritual of salvation *yulanpen* have been traced back to the Tantric formularies translated into Chinese in the 7th and 8th centuries. Large-scale mourning rituals were codified from the 17th century onwards. Buddhist practitioners regard these services as descendents of the ritual of oblation and the 'incantation' (*dhāraṇī*) taught by the Buddha to his disciple Ānanda, who was afraid of being reborn a hungry ghost. Offerings of food and drink consecrated with music and recitation are considered necessary to ensure demise from suffering and rebirth in the Buddhist heavens. In East Asia, these rituals were (and are) of fundamental importance for the budgets of big monasteries, as members of the laity who order them pay conspicuous amounts of money for their performance. The great 'Water and Land Dharma Assembly' (*shuilu fahui*), performed in China, Hong Kong, Taiwan and elsewhere, can last up to eight days and nights, requires the presence of hundreds of officiants. The ceremony involves the use of ritual instrumental music, specially made paper props and offerings of food and drink. More common are smaller-scale versions of the 'Releasing the Flaming Mouths' (*fang yankou*) rituals performed for funerals and associated also with the Ghost festival ritual.

Buddhist monasteries have often been important centres of transmission of musical practice. The *shen-guan* musical tradition of northern China (named after the *sheng* free-reed mouth-organ and the double-reed pipe, *guanzi*), still performed at funerals and at mourning rituals, bears witness to the constant interaction between monastic and popular traditions. During the ritual, melodic and instrumental music punctuates the vocal and percussion music. The music is heterophonic, with the musicians playing different ornamented versions of the same melody.

In Vietnam, lay musicians are often asked to perform during Buddhist funeral ceremonies. In Korea, instrumental ritual music, together with dance and chanting, is performed by an outdoor instrumental ensemble (*chor-ach'i*), usually consisting of one or two conical double-reed pipes, a large gong, a barrel drum and cymbals. A long trumpet (*nabal*) and conch shell (*nagak*) are optional. The musicians of the ensemble have traditionally been lay people, whereas the chanters and reciters were ordained clergy. In Cambodia, in the early 20th century, the monasteries were training centres for classical musicians, and in Sri Lanka the clergy have sometimes been sponsors of secular music.

5. CONTEMPORARY TRENDS. In recent years, Buddhist organizations in mainland China, Taiwan, Hong Kong and other countries and areas have explored the use of recorded sound and broadcasting to disseminate Buddhist teachings and reach new or wider audiences. Performances of rituals and liturgical services take place on stage and in concert halls. An example of this was the 1989 tour by the monks

from Drepung Monastery, Tibet, of Canada, the USA and Mexico. Exponents of the Buddhist institutional world have advocated the necessity of modernising their strategies of communication. They tend to attribute to recording technologies and electronic media the same importance traditionally attributed to printing in disseminating Buddhist teachings.

Recordings of daily services, lectures by famous masters, calendrical and occasional rituals are available in many temples as well as in shops. New versions of rituals and prayers are also available on cassette tapes and CDs, featuring traditional instruments as well as pianos, guitars and synthesizers. Videos and video CDs of 'Buddhist karaoke' are produced in Malaysia and Singapore for the national and international market.

The songs written by the Chinese musician Wang Yong have recently been described as 'Buddhist rock music' because the artist tries to convey Buddhist-inspired experiences through the music. This kind of music relies on the record and media industries for its diffusion.

A number of professional composers have been involved in the production of 'new Buddhist music' with different styles and characteristics. In 1994, for example, a choral symphonic poem composed by Yao Shenchang with lyrics by the Buddhist music expert Tian Qing, was premiered in the large Chinese municipality of Tianjing.

See also CHINA, §IV, 3; KOREA, §I; INDIA; JAPAN, §II, 1–4; MONGOL MUSIC, §6; TIBETAN MUSIC, §II, 1(ii); and VIETNAM.

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Japon Shōmyō chant liturgique bouddhique, secte Tendai, Ocora C 558539 (1979) [incl. disc notes; Eng. trans.]
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Buddhist Music of Tianjin, Nimbus Records NI 5416 (1994) [incl. notes by S. Jones]
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FRANCESCA TAROCCO

Budweis. *See* ČESKÉ BUDĚJOVICE.

Buechenberg [Bugamberghi, Boccaber, Puchenberg], **Matteo** [Matheus] (*b* ?Büchenberg, nr Bernbeuren, *c*1566–70; *d c*1627–8). German lute maker, active in Italy. He was first mentioned in Roman sources in December 1591, when he married Virginia, daughter of the luthier Pietro Alberti; the last reference to him is in 1626. His workshop in Rome included Magno Graill from 1599 until 1626. Baron (1727) wrote that Buechenberg 'was German by birth but worked after the Italian fashion with small staves'. This refers to the bodies of his instruments, which are usually of multi-rib construction, using striped heartwood and sapwood yew. His handwritten labels, in a flowing italic script, bear the wording 'Matheus Buechenberg/Roma' with the date. He also used a brand-mark consisting of a tree resting on a triple mountain (Büchenberg = beech-mountain). This brand is clearly visible on a theorbo in a portrait by Luciano Borzone in the Palazzo Bianco, Genoa. His theorbos include some of the largest surviving specimens, some of which are fitted with single fingerboard courses.

Buechenberg instruments survive in the following museums: Barcelona, Museu Municipal de Musica (10-course lute, no.409); Brussels, Musée Instrumental (theorbo no.1570); The Hague, Gemeentemuseum (a theorbo back converted to a 13-course lute, no.Exl-55, and an archlute, no.878); Edinburgh, University Collection of Historic Musical Instruments (lute attributed to Buechenberg but much restored, no.3249); Florence, Museo Bardini (theorbo no.142); Lisbon, Conservatório Nacional (an archlute); London, Victoria and Albert Museum (one complete theorbo, no.190–1882, and a cut-down theorbo body, no.218–1882); Oxford, private collection (a theorbo back with new neck and soundboard); Paris Conservatoire (a composite archlute, no.E 1557).

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LYNDA SAYCE

Buel [Büel, Buhel, Buhl, Bul, Bull, Puel, Puhel], **Christoph** (*b* Nuremberg, bap. 9 Jan 1574; *d* Nuremberg, bur. 17 May 1631). German composer. He entered the University of Altdorf to study theology in 1588 and then went on to study jurisprudence. In 1598 he became registrar in the so-called 'Grosses Registratur' at Nuremberg and he held this position until a few months before his death. He also assisted the civic authorities as a music expert and formed a choir at the Frauenkirche of which he became the conductor in about 1615. In 1600, 1608 and 1613 he was given leave to help organize the music at the court of the Palatine Electors Friedrich IV and V at Heidelberg and his first individual print (1615) was dedicated to the latter and his wife, the English Princess Elizabeth. In 1614 he helped to get his friend J.A. Herbst appointed Kapellmeister to the Landgrave of Hesse at Butzbach. Like others at Nuremberg at the time he was essentially an amateur musician. He probably turned to music relatively late in life, when he may have had some lessons with H.L. Hassler: a few isolated pieces appeared in anthologies in and shortly after 1600, but his music appeared regularly in print only after about 1610. On the whole it shows the influence of Hassler and other south German composers of the period, and there are impressive sonorities in the works for eight or more voices. That Buel was highly regarded by his contemporaries is suggested by the frequency with which he was represented in anthologies. Krautwurst saw him as the most important Nuremberg musician between Hassler and Johann Staden, and his music, which is little known, will no doubt repay further study.

WORKS

Melos harmonicorum serenissimis ac potentissimis principibus ... Friderico, 8vv (Nuremberg, 1615)
Magnifici ... viri ... Christophori Füreri ab Haimendorff, 4vv (Nuremberg, 1624)
Ein new Osterlied: Der Tod ist verschlungen in den Sieg, 4vv (Nuremberg, 1625); lost, cited in Eitner
Jani cum Jesu collatio, 4vv (Nuremberg, 1625); lost, cited in Eitner
7 Latin motets, 5, 6, 8, 13vv, 1600[2], 1611[1], 1612[3], B. Praetorius: Corona imperialis (Nuremberg, 1613), 1615[2], 1621[2]; 1 facs. tablature in AMP, vii (1965)
5 hymns, 4, 5vv, 1602[3], G. Erythraeus: Psalmen und geistliche Lieder (Nuremberg, 1608), F. Ridt: Soli Deo gloria (Nuremberg, 1623)
Latin motet, *D-Bim*; Latin motet (see Zulauf)
Song, 8vv, 1610[21]; Galliard, 1616[24]

THEORETICAL WORKS

Doctrina duodecim modorum musicalium (n.p., n.d.), according to Gerber

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W. Diehl: 'Wie J.A. Herbst nach Butzbach kam', *Monatsschrift für Gottesdienst und kirchliche Kunst*, xxvii (1922), 139

MIROSŁAW PERZ

Buelow, George J(ohn) (*b* Chicago, 31 March 1929). American musicologist. He received the BM in 1950 and the MM the following year from Chicago Musical College, where he studied piano with Rudolf Ganz. In 1951 he began graduate studies in musicology at New York University under Martin Bernstein, Reese and Sachs; he took the PhD there in 1961. From 1961 to 1968 he taught at the University of California at Riverside. He was then professor of music and chairman of the department at the University of Kentucky from 1968 until 1969, when he was appointed professor of music at Rutgers University. In 1977 he was appointed professor of musicology at Indiana University. He has served as president of the American Bach Society (1987–92), a director of the IMS (1987–97) and vice-president of the American Handel Society; he was also founder and editor of the series Studies in Musicology (1977–90) and a member of the commission for RISM.

Buelow specializes in German music of the 17th and early 18th centuries, with emphasis on performing practice, theory and opera. His study of Heinichen's treatise on thoroughbass accompaniment, one of the principal works in English on German Baroque theory, provides a concise exposition of the relationship between the performing practice and music theory of the time. His studies of operas by Mattheson include an edition of *Cleopatra* (EDM, 1st ser., lxix, 1975).

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'The *loci topici* and Affect in Late Baroque Music', *MR*, xxvii (1966), 161–76
Thorough-Bass Accompaniment according to Johann David Heinichen (Berkeley, 1966, 2/1986)
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PAULA MORGAN

Buenaventura, Alfredo S(antos) (*b* Santa Maria, Bulacan, 14 Oct 1929). Filipino composer, conductor and teacher. He studied at the universities of S Tomas and Centro Escolar, and at the Gregorian Institute. Teaching appointments followed at the Philippine Women's University, St Scholastica's College and other institutions. For a time he was the organist of Manila Cathedral, and he has also been active as the director of several bands and of the glee club of Ateneo University, Loyola. He became dean of the Centro Escolar University Conservatory and received the Republic Cultural Heritage Award twice (1964, 1972); he was awarded an honorary doctorate from the Philippine Women's University in 1989. His compositions, often based on Philippine legend and history, use Romantic, Impressionist and contemporary idioms.

WORKS
(*selective list*)

Stage: Mariang Makiling (op), 1961; Diego Silang (op), 1966; Alamat ng pinya [Legend of the Pineapple] (op), 1967; Prinsesa Urduja (op), 1969; Itim-Asu [The Onyx Wolf] (ballet, 1), 1970; Hinilawod (op), 1971; Love Legend of a Mountain Goddess (operetta-dance drama), 1971

Orch: Philippine Festival Ov., 1964; Bataan, sym. poem, 1968; Bathaluman, ov., 1965; Sym. 'Kayumanggi' [Brown Race], 1971; Manik Buangsi, sym. poem, 1973; Philippine Panorama, sym. suite, 1969; Dakilang Lahi, sym., 1978; Exultation, pf conc., 1978; Lakambini, vn conc., 1983

Vocal: A las flores de Heidelberg, cant., 1962; Reminiscence, Mez, fl, banduria, gui, xyl-mar, perc, va, db, 1973; Sym. of Psalms, SSA, 1985; songs, hymns, 3 masses

Chbr: Brass Qt, G, 1962; Tryptich X–I, 1967; Tryptich X–II, 1987

LUCRECIA R. KASILAG

Buenaventura, Antonino (*b* Baliuag, Bulacan, 10 May 1904; *d* Manila, 25 Jan 1996). Filipino composer and conductor. He graduated in composition and conducting from the Conservatory of the University of the Philippines in 1929, after which he joined the staff of that institution and then went into the armed forces. In 1948 he was made co-conductor of the Manila Municipal SO, with which he toured Hong Kong, Yokohama, Guam and Hawaii, and in the next year he received a UNESCO study grant to travel to the USA. On retiring from army service he was appointed director of the University of Santo Tomas Conservatory (1961–4). He was president of the National Music Council of the Philippines, and later founded the school of music and arts at the University of the East, directing it until 1981. He was awarded the Republic Cultural Heritage Award in music in 1961 and in 1985 was named National Artist for Music. He wrote in a neo-classical and neo-romantic style, and used elements of traditional Filipino music.

WORKS
(*selective list*)

Stage: Buhay [Life] (ballet), 1965; Bukang liwayway [Dawn] (zar), 1966; Anong tamis ng mga sandali sa sariling bayan [How Sweet are the Moments in My Own Country] (zar), 1969; Kulas na batugan [Lazy Kulas] (ballet, 1), 1973; Talinghaga ng Pag-ibig [The Magic of Love] (op, 3), 1979

Orch: By the Hillside, sym. poem, 1941; Youth, sym. poem, 1946; Mindanao Sketches, sym. poem, 1947; Divertimento, pf, orch, 1959; Sym., C, 1961; Variations and Fugue on a Mountain Tune, 1972; Sym., B♭, 1980; Tpt Conc., 1985; Hn Conc., 1987

Vocal: Ode to the Filipino Heroes; Philippines Triumphant; Mass, C; songs

Chbr: Children's Str Qt, 1934; Pf Qnt, C, 1963; Sonata, va, pf, 1969; Ww Qnt, 1970; Suite no.2, str qt, 1971; Moods, ww qnt, str qt, pf, 1981

LUCRECIA R. KASILAG

Buencamino, Francisco (*b* San Miguel, Bulacan, 5 Nov 1883; *d* Milan, 16 Oct 1972). Filipino composer and conductor. He learnt the rudiments of music from his father and, at the age of 13, was sent to the Liceo de Manila to study composition and harmony with Adonay. After graduating from the Liceo (BA 1904) he worked in the theatre and composed zarzuelas and orchestral pieces. He taught at the Ateneo de Manila, Centro Escolar University and then at his own music academy, where he was assisted by his children, Pilar, a concert pianist, and Francisco, a popular pianist-arranger and orchestra leader. In later years he was music director for several Manila film companies. His compositions are in a distinctly romantic folk vein.

WORKS
(*selective list*)

Orch: Brizas de mi patria, sym. suite, 1930; Pizzicato Caprice, 1948

Vocal: Ave Maria, 1935; Daughters of Bathala, historical pageant, 1935; O salutaris, 1938; mass

Pf: Luha [Tears], 1942; Ang larawan [The Portrait], 1943; Hawig-Hawig [Similar], variations, 1943; Mayon, 2 pf, 1944

Principal publisher: Presser

LUCRECIA R. KASILAG

Buenos Aires. Capital city of Argentina. Sacred music was first used in the church of the Jesuit College about 1611 and at the cathedral, which was completed in 1622. In that year a primitive organ was installed at the Jesuit College church; the cathedral had a similar one. The missionary Jesuit priests taught music, and from the late 17th century their church had a rudimentary choir of black American slaves. The cathedral choir was supplemented by an orchestra of 14 players, and the earliest local compositions are those of the first known organist and *maestro de capilla* Juan Vizcaíno de Agüero (*b* Tucumán, Argentina, 1606); they date from 1628, the year of his arrival in Buenos Aires. He was succeeded at the cathedral by his pupil Juan de Cáceres y Ulloa and later by Francisco Vandemer (1756), Antonio Beles (1775–90), Bernabé de San Ginés (1775), Francisco del Pozo (1780), Mario Cabral (to 1785), Teodoro Guzmán (*fl* 1750–1820), Ambrosio Belarde (*fl* 1760–1815) and Tiburcio Ortega (1759–1839). The Portuguese musician Salinas de Lima played there in 1806 and the Italian Gaetano Lino Loforte in 1810. From 1785 to 1813 the organist was Bautista Goiburu, a noted teacher who guided local musical activity during this period. Music books of the period 1617–1809 are in the Universidad del Litoral, Santa Fé, the Museo Histórico, Córdoba, the

Biblioteca Nacional, Buenos Aires, and the Archivo General de la Nación, Buenos Aires. The early colonial works clearly show Spanish influence, whereas the more elaborate settings of the mass written after 1800 attest to some Italian influence.

The first public theatre, the Teatro de Operas y Comedias, opened in 1757; its productions included puppet shows, *tonadillas escénicas* (musical intermezzos) and a few short plays. The Teatro de la Ranchería (1783) presented *tonadillas*, zarzuelas and later the major Italian operas of Rossini, Bellini, Donizetti, Mercadante and others. The period of the viceroyalty (1776–1810) was characterized by lively musical activity in the salons of the colonial mansions, where parts of *tonadillas* and zarzuelas were staged. Italian opera became overwhelmingly popular in the early 19th century and during the century led to the opening of many more theatres, including the Coliseo Provisional (1804, where the first complete opera heard in Buenos Aires, Rossini's *Il barbiere de Siviglia*, was performed in 1825 – the Argentine national anthem being performed for the first time on the same occasion), the Teatro de la Victoria (1838), the Teatro del Buen Orden (1844) and the Teatro de la Federación (1845). The first Teatro Colón, built in front of the Plaza de Mayo, was inaugurated with *La traviata* with Sofia Vera Lorini and Enrico Tamberlik in 1857. It had 2500 seats but a short life as an opera house; the building became the Banco de la Nación Argentina in 1888. The leading opera season was transferred to the Teatro de la Opera (1872), which held the Buenos Aires premières of Verdi's *Don Carlo* (1873) and Gomes's *Il Guarany* (1874), and the world première of *Pampa* (1897) by the Argentine Arturo Berutti. Caruso sang there for the first time in Giordano's *Fedora* in 1899; the theatre's highpoint was in 1901 when he sang in *Tosca* with Hariclea Darclée, conducted by Toscanini. The new Teatro Colón, now Buenos Aires's principal opera house (see illustration), opened in 1908 with *Aida* under Luigi Mancinelli. The house seats around 4000 (2500 at the time of its opening). The new Colón became the biggest and most prominent opera house in Latin America and one of the leading in the world. It has staged 58 premières of Argentine operas, among them Héctor Panizza's *Aurora* (1908), Felipe Boero's *El matrero* (1929), Juan José Castro's *Bodas de sangre* (1956), Alberto Ginastera's *Don Rodrigo* (1964) and Mario Perusso's *La voz del silencio* (1969) and *Escorial* (1987). As well as the traditional repertory the Colón has given the South American premières of operas by such composers as Berg, Stravinsky, Janáček, Dallapiccola, Pizzetti, Schoenberg, Milhaud and Poulenc. A highpoint was the completed version of Manuel de Falla's *Atlántida* sung in Catalan (1963); a rarity was the production in 1982 of the earliest surviving Spanish opera, *Celos aun del aire matan* (1660) by Juan Hidalgo. The Colón is also used for symphonic concerts, solo recitals and ballet seasons.

Concert life began likewise in the colonial salons, where the favourite form was the popular song with guitar accompaniment. Simple song genres of Spanish origin ranged from the *salve* (song of praise), *saeta* (hymn to the Virgin), *alabanza* (chant of praise) and *rogativa* (chant of supplication) to lovers' songs and Christmas carols. The most notable salon was that of the composer and statesman Amancio Alcorta (*c*1850).

The musical life of the new capital was dominated by the composers Juan Bautista Alberdi and Amancio Alcorta, who wrote mainly chamber works for piano and some Romantic songs, and Juan Pedro Esnaola, who wrote works for voice and for piano and some chamber and orchestral music, also in the European Romantic idiom.

Throughout the 19th century philharmonic societies were founded to perform symphonic and chamber music; more than 20 remain, of which the most important are the Sociedad Filarmónica (1822), the Escuela de Música y Canto (1822), another Sociedad Filarmónica (1823) and the Sociedad de Mayo (1854). The repertory of chamber music alternated with symphony concerts and concertos performed by visiting foreign soloists; small instrumental concerts were given by local players, supplemented when necessary by players from elsewhere. The Orquesta Filarmónica of the Asociación del Profesorado Orquestal was founded in 1919; its first conductors were Ernesto Drangosh, Ferruccio Cattelani, Georges Zavlawsky and, in 1924, Ernest Ansermet. It performed the symphonic repertory, giving first performances in Buenos Aires of works by Stravinsky, Honegger, Falla, Malipiero, Debussy, Ravel and Prokofiev and by young Argentine



Teatro Colón, Buenos Aires, designed by Vittorio Meano, opened 1908

composers. This association and others like it (the Asociación Wagneriana, 1912, the Amigos de la Música, 1946 and especially the Grupo Renovación, 1929) did much to promulgate new works and unfamiliar genres (e.g. lieder) as well as the standard repertory. The present orchestras are that of the Teatro Colón (1924), the Orquesta Radio El Mundo (1930), the Orquesta Sinfónica Nacional (1948), the Orquesta Filarmónica (1949) and the Orquesta Radio Nacional (1951), all of which have had native and foreign conductors. Smaller groups formed in the 1960s include the Camerata Bariloche (1966, founded by the violinist Alberto Lysy), the Ensemble Musical de Buenos Aires (1968, founded by Pedro Calderón) and the Orquesta de Cámara Juvenil (1970, founded by the composer, cellist and conductor Washington Castro). Other orchestras are the Sinfonieta Omega Seguros, founded and conducted by Gerardo Gandini; the Orquesta San Isidro Labrador, under Charlotte Stuijt; and the Orquesta de Mayo and the Orquesta Juvenil (founded 1995), both conducted by Mario Benzecry.

The concert-promoting organizations, the Asociación Amigos de la Música, Asociación Amigos del Arte, Asociación Argentina de Compositores, Asociación de Conciertos de Cámara, Asociación de Jóvenes Compositores de la Argentina and Asociación del Profesorado Orquestal, all organize annual concert seasons (from April to October) including solo recitals, chamber music cycles and symphony concerts. The Agrupación Nueva Música is directed by Francisco Kroepfl and Lucía Maranca. Many organizations (e.g. the Asociación Amigos de la Música) have their own concert halls; others use rooms in the Museo Nacional de Bellas Artes, the Museo de Artes Decorativas, the Biblioteca Nacional and the great hall of the Facultad de Derecho (school of law, cap. 1500), the hall of the Editorial Argentina de Musica, the Teatro Cómico (cap. 1200) and the Municipal S Martín which has three halls, Martín Coronado (2000), Lugones (1000) and Casacuberta (700).

The first public institution to provide music instruction was the Colegio Real de S Carlos, now the Colegio Nacional, founded by Juan José Vertiz (viceroy 1778–84); the influential Juan Bautista Goiburu was professor there. The Spanish priest José Antonio Picazarri founded the Escuela de Musica y Canto in 1822 and the Argentine composer Juan Pedro Esnaola was the first president of the Escuela de Música de la Provincia founded in 1875. The city also has a Conservatorio Municipal de Música and the Conservatorio Nacional de Música. The municipal radio broadcasts cultural programmes. The Centro Latinoamericano de Altos Estudios Musicales at the Instituto Torcuato di Tella, founded in 1962 and directed by Ginastera, no longer exists. The Facultad de Artes y Ciencias Musicales of the Universidad Católica Argentina (UCA) was established in 1958 with Ginastera as dean. It has departments of composition, musicology and criticism, sacred music, music education, orchestral conducting and choral conducting. Roberto Caamaño was dean until his death in 1993; he was succeeded in 1994 by Marta Lambertini. The UCA also has a symphony orchestra and centres of electro-acoustic music (directed by Pablo Cetta), contemporary music (Gerardo Gandini) and early music (Clara Cortázar). In 1994 the UCA and the Academia Nacional de Bellas Artes together established the Premio Nacional de Piano Roberto Caamaño. The Centro de Experimentación de Opera y Ballet (CEOB) was created by Gandini in 1994 as an experimental group, with regular performances in three small halls: the Centro Cultural Recoleta, an auditorium of the Teatro S Martín, and one of the secondary stages of the Teatro Colón. Each year one of the productions is selected to have its première on the principal stage of the Colón.

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SUSANA SALGADO

Buescher. American firm of band instrument manufacturers. It was founded in Elkart, Indiana by Ferdinand August 'Gus' Buescher (*b* Elk Township, Noble County, OH, 26 April 1861; *d* Elkhart, 29 Nov 1937). Buescher worked first for Conn from 1876, becoming foreman in 1888. In 1894 he established the Buescher Manufacturing Co. to make band instruments and metal tools in partnership with John L. Collins, a clothing merchant and Harry L. Young, a salesman. In 1904 the firm was reorganized as the Buescher Band Instrument Co. and in 1916 Buescher sold the company to five Elkhart businessmen, remaining as the manager and later as an engineer. In 1928 the Elkhart Band Instrument Co. bought the Buescher firm and continued manufacturing under the Buescher name until 1963 when it was sold to H. & A. Selmer. From 1932 to 1937 Buescher was a partner with Harry Pedler (1872–1950) of Art Musical Instruments Inc. of Elkhart, a manufacturing company which supplied brass instruments and parts to other businesses.

The Buescher company specialized in saxophones (which were particularly popular in the USA) and all types of brasswinds. The company also manufactured some flutes and clarinets and between 1910 and 1920 the 'clariphon', a clarinet with a curved metal barrel and a curved metal bell pitched in A, B♭, C or E♭. Buescher was probably the earliest American manufacturer of saxophones; he developed the technique of drawn tone-holes on the metal body, an improvement over the process of soldering a connecting ring to the tube. Buescher instruments bore the trademark 'True-Tone' and competed successfully with the rival Conn company's products; however, both firms shared parts and designs. Buescher introduced off-set middle valves for cornets, an air cushion valve mechanism, snap-on saxophone pads, and developed a seamless tube leadpipe for cornets and trumpets.

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ALBERT R. RICE

Buffalo. American city, in western New York state. In 1808 the frontier village of Buffalo recorded its first musician and its first music critic. A contemporary writer noted 'how hearts leaped' when the fiddler Russell Noble came over the hill 'to set the tune for the country dance', and added: 'He had no more regard for time than eternity'. In 1827 the city's first three pianos were towed to Buffalo on the Erie canal's mule-drawn barges. They were ordered by James Sheppard for his pioneer music shop, headquarters from 1838 of the Handel and Haydn Society, and the ancestor of one of the city's most important musical institutions for over 100 years, the firm of Denton, Cottier & Daniels. The city's first organ was placed in St Paul's Church in 1829. Early musical life was dominated by German settlers; the Buffalo Liedertafel was established in 1848 and lasted well into the 20th century. In 1883 a music hall was built. Victor Herbert and his orchestra were a major attraction of the 1901 Pan-American Exposition. From 1908 to 1917 the Philharmonic Society of Buffalo organized an annual May Festival featuring the Chicago SO under Frederick Stock, but the city had no official resident professional orchestra until the Buffalo PO was founded in 1935. Franco Autori was its first conductor and William Steinberg took over the post in 1945. He was followed by Josef Krips (1953–63) and Lukas Foss (1963–70). Under Michael Tilson Thomas, conductor from 1971 to 1978, the orchestra presented 32 concerts in series subscription form and many other popular and school concerts outside Buffalo.

The succession of Buffalo PO music directors continued with Julius Rudel (1978–85), Semyon Bychkov (1985–9) and Maximiano Valdes (1989–98). This was generally a period of strained finances and diminishing personnel which saw the orchestra's very existence in peril. But the ensemble was able to maintain high artistic standards, and the tenure of Bychkov was a period of great optimism and vitality which reached its peak with the orchestra's first European tour in 1988. When JoAnn Falletta was named music director in 1998, it was considered the most prestigious American orchestral appointment held by a woman, and optimism again rose.

Kleinhans Music Hall, designed by the architect Eliel Saarinen and built in 1940, is the orchestra's home and provided the model for the Israel PO's auditorium in Tel-Aviv. The adjoining Mary Seaton Room is one of the city's principal recital rooms. In 1958 the orchestra purchased the NBC Symphony-Toscanini Library of scores containing 2000 titles, including the first editions and many others with notations by Toscanini on technical and stylistic matters.

The Buffalo Chamber Music Society is one of the oldest and most successful organizations of its type in the country, presenting an annual series of eminent chamber ensembles. Founded in 1924, the series hosted no fewer than 66 performances by the legendary Budapest String Quartet from 1931 to 1965. The city has not, however, enjoyed the same history of success in supporting locally produced opera. In 1988 several smaller companies merged into the regional Greater Buffalo Opera Company, but in 1998, during its tenth season, finances faltered and the company ceased operation.

Buffalo has a long tradition of fine music instruction, and has produced such national and international musicians as the soprano Rose Bampton, the pianist and pedagogue Guy Maier and the pianist Leonard Pennario. The First Settlement Music School was established in 1924. Paul Hindemith was brought to the city as a resident teacher in 1939 under the auspices of Cameron Baird, the music patron and founder of the University of Buffalo (since 1962, State University of New York at Buffalo) music department. The Budapest Quartet became the university's resident chamber group in 1965, but the illness and death of the violist Boris Kroyt suspended the quartet's activities a few seasons later. The Cleveland Quartet became the resident ensemble in 1971.

The Slee Beethoven Cycle is an unusual tradition which started in 1956. Frederick and Alice Slee left a bequest yielding some $40,000 annually, in part for a yearly presentation 'in perpetuity' of all 17 Beethoven works in quartet form, in a series of six concerts, in which the Budapest, Juilliard, Guarneri, La Salle and other leading quartets have taken part over the years. The university's Slee Professorship, an endowed chair which is part of the bequest, provides for a leading composer to establish residence for an academic year, give lectures and supervise performances. Among Slee Professors since 1956 have been Carlos Chávez, Aaron Copland, Leon Kirchner, Ned Rorem, Mauricio Kagel, David Diamond, Henri Pousseur, Alexei Haieff, George Rochberg, Leo Smit, Virgil Thomson, Nicolas Nabokov and Lejaren Hiller. Hiller was also co-director with Lukas Foss of the Center of the Creative and Performing Arts, which has its headquarters in the university. Founded in 1964 by Foss and Allen Sapp, then chairman of the university music department, the centre has brought young composers and instrumentalists to Buffalo from many countries, usually for one-year residencies. Their functions are to compose and perform; they have no teaching duties. Among them have been Sylvano Bussotti, Niccolò Castiglioni, Cornelius Cardew, Vinko Globokar, Yuji Takahashi, Paul Zukofsky, Terry Riley and George Crumb. They have given annual series in Carnegie Hall, New York, and on several campuses in the eastern USA.

The attention generated by these activities made Buffalo one of the world's leading centres for new music during the 1960s and 70s. When funding for the Center of the Creative and Performing Arts eventually dried up, the momentum it had established allowed the university at Buffalo to continue its prominence with two new annual events, the North American New Music Festival (1983–96) and the June in Buffalo Festival, with emphasis on the work of young, emerging composers, founded in 1975 by Morton Feldman and still thriving in 1999 under the direction of David Felder.

The Buffalo and Erie County Library (incorporating the Grosvenor Library founded in 1836) contains a small but important collection of musical Americana, including sheet music and tunebooks. Among the internationally known musicians who have been Buffalo residents are the baritone Heinz Rehfuss, Morton Feldman, who was appointed Edgard Varèse Professor at the University in 1976, Lejaren Hiller, a pioneer in computer music, and the pianist and composer Leo Smit (ii).

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JOHN DWYER/HERMAN TROTTER

Buffalo Springfield. American country rock and folk rock group. It was formed in Los Angeles in 1966 by Neil Young (*b* Toronto, 12 Nov 1945; vocals, guitar), Bruce Palmer (*b* Liverpool, NS, 9 Sept 1946; bass guitar), Stephen Stills (*b* Dallas, 3 Jan 1945; vocals, guitar) and Richey (Paul Richard) Furay (*b* Yellow Springs, OH, 9 May 1944; vocals, guitar). Other members have included Dewey Martin (drums, vocals) and Jim Messina (guitar). Their first album *Buffalo Springfield* (Atco, 1966) featured Young's introspective ballads contrasted with Stills' folk rock songs including the latter's *For What It's Worth*, an evocation of an anti-Vietnam student demonstration, which became an anthem for West Coast youth. *Buffalo Springfield Again* (Atco, 1967) contains some of the group's best songs, including Stills' *Bluebird* and *Everyday*, Young's *Broken Arrow* and *Expecting to Fly*, and Furay's *A Child's Claim to Fame*. Often seen as their seminal work, this album is more a collection of individual songs than a cohesive whole.

A transatlantic success, the group undertook a series of high-profile concerts, culminating in their performance at the 1967 Monterey International Pop Festival, one of the event's highlights. Short-lived, but extremely significant within their field, Buffalo Springfield were heavily influenced by the Byrds and, like them, often seen as America's answer to the Beatles. They split up shortly before the release of their third album, *Last Time Around* (Atco, 1968).

Essentially a hybrid, mixing Greenwich Village's folk derivatives with mainstream pop, Buffalo Springfield was a catalyst in the development of folk rock and country rock.

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LIZ THOMSON

Buffardin, Pierre-Gabriel (*b* Provence, *c*1690; *d* Paris, 13 Jan 1768). French flautist and teacher, active in Germany. Marseilles is sometimes cited as his native city, but 18th-century sources indicate only that he came from Provence. As a young man he was taken to Constantinople by the French ambassador, and there, sometime before 1712, taught Johann Jacob Bach, J.S. Bach's younger brother. In November 1715 Buffardin entered the service of Augustus II in Dresden, and was soon regarded as one of the outstanding players in the court orchestra. Under Augustus III his stipend of 500 thalers was raised to 1000, and in 1749 he was pensioned. During his years in Dresden he maintained contacts with his homeland, and in 1726 and 1737 performed in the Concert Spirituel in Paris. He returned to France in 1750 and on 24 July of that year performed for the Dauphine. A letter by Buffardin concerning the use of quarter-tones on the flute appeared in the September 1764 volume of the *Mercure* (pp.186ff; discussed by Reilly and Solum).

For four months Buffardin was the teacher of J.J. Quantz, and also of F.J. Götzel and P.G. Florio. Quantz indicated that his special skill lay in the performance of quick pieces. The Dutch flautist A. Mahaut credited him with the invention of a divided foot-piece with a tuning slide for the flute. Buffardin was not well known as a composer, and only two of his compositions appear to survive: a trio-sonata in A for flute, violin and continuo (*F-Pn*; facs., Banhagen, 1989) and a flute concerto in E minor (*D-SWl*; ed. H. Augsbach, Leipzig, 1984). The latter is also credited, probably mistakenly, to Quantz (*B-Bc*) and to Scherer (*S-Skma*). A set of sonatas is listed in a 1742 catalogue of Leclerc, but no copy has been traced.

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EDWARD R. REILLY

Buffet, Louis-Auguste [*jeune*] (*b* La Couture, nr Dreux, 6 Aug 1789; *d* Anet, 30 Sept 1864). French maker of woodwind instruments, brother of Denis Buffet-Auger (founder of the BUFFET-CRAMPON firm). He was born into a family of woodturners, and by the time of his marriage in 1813 he was already working in La Couture as a wind instrument maker (although he was living in nearby Anet). By 1830 he had established a workshop in Paris, where he continued to specialize in making woodwind instruments. In about 1834 he made a 15-key bass clarinet in C for the clarinettist I.-F. Dacosta, and a little later he made another, this time in B♭. Buffet went on to work with the flautist Victor Coche and in 1838 their work culminated in an improved Boehm flute (*see* FLUTE, §II, 4(iii)). However, Buffet is best remembered for his work with the clarinettist H.E. Klosé, which resulted in an improved clarinet exhibited at the 1839 Paris Exposition. The clarinet's keywork incorporated ring keys similar to those on the Boehm flute, and Buffet's design later became known as the Boehm clarinet (*see* CLARINET, §II, 4). This system is still the one most widely used on clarinets, and has been little altered from Buffet's original design. Working with the Spanish oboist P.J.R. Soler, Buffet also exhibited a Boehm system oboe at the 1844 Paris Exposition, but his work in this direction was not so successful.

By 1845 Buffet *jeune* had been joined in his workshop by his son (Louis-)Auguste Buffet (*b* Anet, 15 July 1816; *d* Paris, 7 April 1884), their signatures appearing that year on a letter protesting about the activities of Adolphe Sax. The son signed the letter Auguste Buffet, while the father continued to call himself Buffet *jeune*. Between 1859 and 1862, Auguste took out several patents concerning woodwind instruments. He took over the business on the death of his father, and exhibited at the Paris Exposition of 1867.

ANTHONY BÉTHUNE, WILLIAM McBRIDE

Buffet-Auger, Denis (*b* La Couture, 28 July 1783; *d* Paris, 24 Sept 1841). French woodwind instrument maker. He was the founder of the firm that later became known as BUFFET-CRAMPON.

Buffet-Crampon. French firm of woodwind instrument makers. It was founded by Denis Buffet [Buffet-Auger] (*b* La Couture, 28 July 1783; *d* Paris, 24 Sept 1841), elder brother of LOUIS-AUGUSTE BUFFET [Buffet *jeune*] (whose own business was wholly independent). After his marriage to Marie-Anne Auger, Denis became known as Buffet-Auger. In 1825 he set up a workshop at 22 passage du Grand Cerf, Paris, where he made both string and wind instruments. Later 19th-century advertising states that the business was founded in 1830, not 1825, and this probably signifies that from 1830 onwards, Buffet-Auger's son Jean-Louis (*b* La Couture, 18 July 1813; *d* Paris, 17 April 1865) gradually took over the running of the firm. In 1836, Jean-Louis married Zoë Crampon. At the Paris Exposition three years later, the business obtained a *mention honorable*. When Buffet-Auger died, Jean-Louis was left in charge of the business, taking the name Buffet-Crampon by 1844.

Buffet-Crampon were awarded bronze medals at the Paris Expositions of 1844 and 1849. One exhibit at the latter was probably the firm's 'omnitonic' clarinet, based on Iwan Müller's 13-key model (with added left- and right-hand ring-keys), developed in consultation with the clarinettist Victor Blancou and patented in 1845. The firm's advertising for that year also featured the new ring-keyed clarinets (later known as Boehm clarinets), as well as more usual 13-, 14- and 15-keyed clarinets, and a selection of Boehm flutes and piccolos. It is clear that Buffet-Crampon must have had some sort of commercial arrangement with his uncle's firm for, at that time, the Boehm clarinet was still the patent-protected property of Louis-Auguste.

Having gone into partnership with his younger brother Louis (*b* Anet, nr La Couture, 10 March 1823) and F. Tournier (*d* 1859), Buffet-Crampon established a second workshop in Mantes-la-Ville in 1850. Within five years the workforce had grown to about 15 employees. At some stage Louis left to set up his own company, Louis Buffet & Cie, at a different address. A few instruments bearing the name of Louis Buffet have survived. Louis was replaced in his brother's business by (Jean-)Pierre(-Gabriel) Goumas (*b* Mesnil-sur-l'Estrée, nr Dreux, 2 Jan 1827), the husband of a niece of Buffet-Crampon, who had joined the firm in 1851 and became a partner in 1855. Following Tournier's death, Buffet-Crampon and Goumas formed a new company, named Buffet-Crampon & Cie, with Adolphe-Marthe Leroy. The death of Buffet-Crampon left Goumas solely in charge and he lost no time in diversifying the company's activities. A steam-engine was installed in the Mantes factory in 1866, perhaps necessitated by the introduction of saxophones to their product line.

Goumas formed a new partnership, called Goumas & Cie, with his sons-in-law Léon Leguay and Léon Crampon in 1870 although they continued to use the Buffet-Crampon & Cie trademark. In 1874 Goumas & Cie began to publish military music. In 1875 they patented a modification to the saxophone's left-hand keywork (with further modifications over the succeeding four years), allowing the mechanism to function in a similar way to that of the Boehm clarinet. Many saxophones were ordered for French regimental bands, and they also received regular orders from other instrument makers, among others Lecomte, Mahillon, Besson, Gautrot and Romero.

Goumas sold his share of the business to former pupils Paul Evette (*d* 25 March 1918) and Ernest Schaeffer in January 1885. During the year 1888 Evette & Schaeffer exhibited at international expositions in Barcelona, Bologna and Melbourne. During the next 40 years or so more than a dozen Evette & Schaeffer patents were obtained, primarily concerned with saxophone developments. Several of their innovations have become standard features on the modern saxophone. In 1896 they began to manufacture brass instruments. By the end of the century their catalogue of published music included about 2000 titles. Between 1885 and 1927 Evette & Schaeffer had offices in London.

Paul Evette was succeeded on his death by his son Maurice (*d* 1929). The partnership of Evette & Schaeffer ended in 1926, and Maurice continued to run the company on his own until his retirement in 1929. That year also saw the creation of a new company under the name of Buffet-Crampon, by Paul-Eugène Leseigneur, Gabriel Franot (*d* 1938) and Paul Lefèvre. The new company suffered a serious decline in the 1930s, but after World War II they introduced a new range of 'Dynaction' saxophones. In 1953 Robert Carrée took over factory management, and the following year introduced a range of clarinets with the so-called 'Continentale' bore. Leseigneur was succeeded in 1959 by his nephew Jean Blondelet. In 1963 Buffet-Crampon introduced three ranges of clarinets with different bores, one intended for classical music, another for chamber music and the third suited to jazz. Buffet-Crampon continued to manufacture a complete range of woodwind instruments, although they stopped making flutes in 1965.

In 1970 Buffet-Crampon were bought by the American group, Tolchin Instruments Inc. About the same time, the Buffet-Crampon company introduced less expensive ranges of clarinets and saxophones under the name of Evette. They also introduced new alto and tenor saxophones, designated S1, for the top end of the market in 1974. In 1975 they released the 'RC' range of clarinets, and Hugo Schreiber became vice-president of the company. Towards the end of the 1970s, Buffet-Crampon revived the Evette & Schaeffer name for a range of Japanese-made flutes intended for students. During 1981 the Tolchin Group was bought by Boosey & Hawkes, and seven years later, Michael Winter and Paul Baronnat took over management of Buffet-Crampon in France. In 1994 the company introduced 'Green Line' clarinets and oboes, made of a synthetic material composed of grenadilla wood powder and carbon fibre.

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ANTHONY BÉTHUNE, WILLIAM McBRIDE

Buff stop [harp stop and (erroneously) lute stop] (Fr. *registre de luth*; Ger. *Lautenzug*; It. *sordino*, *liuto*). A device found on harpsichords of most periods and schools (though more rarely on Italian instruments) as well as on some pianos, especially square pianos of the 18th and early 19th centuries. It mutes the tone by lightly pressing a piece of buff leather, cloth or felt against the strings near the nut, and has the effect of damping the vibrations,

especially the high harmonics, so that the sound takes on a duller, pizzicato quality. In harpsichords, the buff stop usually consists of a sliding batten fitted with a small block of material for each note. Sliding the batten to one side brings the blocks against one register of strings, usually at 8′ pitch. In harpsichords by members of the Ruckers family, the buff batten was usually divided into separate treble and bass sections. Occasionally in harpsichords but normally in pianos the buff-stop batten is covered with material along its entire length, so that all the unison strings are damped when the batten is raised or (if placed over the strings) lowered against them. The buff stop should not be confused with the PEAU DE BUFFLE register, which is a row of jacks equipped with soft leather plectra, nor with a LUTE STOP, which is a row of jacks plucking close to the nut.

See also REGISTRATION, §II.

EDWIN M. RIPIN/JOHN KOSTER

Bugamberghi, Matteo. *See* BUECHENBERG, MATTEO.

Buganda. *See* UGANDA, §III.

Bugeja. Maltese family of composers and church musicians. Together with the Nani family they dominated Maltese ecclesiastical music during the 19th and early 20th centuries. Many Bugeja manuscripts are in the Maltese Dominican Province music archives and Mdina Cathedral Museum.

(1) **Pietro Paolo Bugeja** (*b* Valletta, 29 April 1772; *d* Valletta, 12 June 1828). He studied with Francesco Azopardi and with Insanguine, Furno and Respoli at the Conservatorio di S. Onofrio in Naples (1791–9), where he was also *maestro di cappella* of the church of S Ivo, for which he composed his first masses. In 1798 he became assistant to Azopardi, working mainly in St John's Co-Cathedral in Valletta during the French blockade.

On Azopardi's death in 1809, Bugeja was appointed *maestro di cappella* at the cathedrals of Mdina and St John, where he worked for the rest of his life. The quality of his performances and compositions induced other churches to seek his services, and to meet these demands he established his own *cappella*. His compositions are based in the Classical style, although there are indications of earlier idioms, especially in his liturgical music. His settings of Jeremiah's lamentation *Recordare* and the Benediction hymn *O salutaris hostia*, still justly popular, are outstanding examples of the late 18th-century Italian *cantata da chiesa*. Pietro Paolo was also an accomplished conductor, and from the 1806–7 season was engaged at the Manoel Theatre, where he directed operas by Paisiello and Cimarosa, among others.

WORKS
(*selective list*)

Sacred vocal (all with orch): Gioas, re di Guda (orat, P. Metastasio), 1813; Messa breve, 1811, Messa Pastorale, F, 1814, Messa (Kyrie and Gloria), E♭, Messa dei morti, mass movts; many other liturgical works and hymns, incl. Laudate Pueri, 1797, Ave Maris stella, 1798, Recordare, 1800, Improperi per il Venerdì Santo, 1804, Salve regina, 1805, Miserere, 1817, Responsori del Giovedì Santo, 1819, Laudate Pueri, 1820, Dixit Dominus, 1825, Tantum ergo, TeD, Mag, Stabat mater

Other: 9 sinfonias, orch, lost; qnt, fl, str

(2) **Vincenzo Bugeja** (*b* Valletta, 29 Oct 1805; *d* Valletta, 20 June 1860). Second son of (1) Pietro Paolo Bugeja. He studied with his father and with Furno and Zingarelli at the Naples Conservatory (1829–31). On 15 June 1828 he succeeded his father as *maestro di cappella* of the cathedrals of Mdina and St John. It is likely that in Naples he started working on *Lodoviska*, which became the first work presented during the Manoel Theatre's 1832 spring season; despite its warm reception and musical merit it was the only opera that he completed. After his father's early death Vincenzo, in addition to his cathedral duties, inherited the rapidly expanding Bugeja *cappella*, and he was fully occupied not only with composition but also with the *cappella*'s management. Moreover he was now facing tough competition from the newly instituted Nani family *cappella*, a rivalry that spilled over into several directions, not least the formation of two powerful groups of supporters.

Apart from *Lodoviska* and six short sinfonias which were probably intended for church use, Vincenzo wrote only sacred vocal music; his *festa* antiphons were renowned, and are still popular. He wrote in a bel canto style reminiscent, according to Caruana dei Conte Gatto, of *Norma* and Donizetti's *Lucia*; although clearly operatic, his music is spontaneous and appropriate to its liturgical context.

WORKS
(*selective list*)

Stage: Lodoviska (op, 2, F. Malagricci), Malta, Manoel, 15 March 1832

Sacred vocal: Masses and mass movts; ants, incl. Beata mater, 1836, Ingresso Zacchariae, 1839, Sancte Paule, 1839, Hodie egressa est, 1846, Pie Pater, 1848, Nativitas tua, 1853, O Melitae, 1860; *c*14 hymns, incl. 2 Ave maris stella, 1836, 1853; 8 Tantum ergo, Requiem aeternam, 1854, Laudate Dominum, Lauda Jerusalem, Dixit Dominus

Orch: Sinfonia ('Il torneo'); Sinfonia no.2; 4 others, lost

(3) **Filippo Bugeja** (*b* Valletta, 23 Jan 1808; *d* Valletta, 8 Oct 1891). Third and youngest son of (1) Pietro Paolo Bugeja. He was well known as a pianist, organist and conductor, and took over the Bugeja *cappella* after the early death of (2) Vincenzo Bugeja until (4) Riccardo Bugeja was ready to assume its directorship. He refused a similar temporary engagement as the Cathedral's *maestro di cappella*, which would have kept that prestigious post within the Bugeja family. Composition did not interest him and his few extant works, distinguished by good vocal writing, were dictated by *cappella* requirements.

(4) **Riccardo Bugeja** (*b* Valletta, 25 Oct 1844; *d* Floriana, 8 Oct 1926). Son of (2) Vincenzo Bugeja. He studied with his father and from 1862 to 1869 at the Naples Conservatory, where according to Mifsud Bonnici he studied with Mercadante. In 1870 he assumed full responsibility for the Bugeja *cappella*; its continuing popularity prompted new commissions which produced the writing of a number of admirable antiphons, hymns and psalms. His musical style is based on his father's but the orchestration tends to be heavier and more operatic. Mainly, however, he relied on his forefathers' output, and completed only one mass.

Riccardo was slow to respond to Pius X's *Motu proprio* of 1903, and only after 1906 did he take steps to conform. This delay gave other *maestri di cappella* working in accord with the *Motu proprio* the chance to encroach upon the domain of the Bugeja *cappella*, and by the time of Riccardo's death in 1926 it was much reduced. This diversity was actually beneficial for Maltese liturgical music, and helped to revitalize it.

WORKS
(*selective list*)

Sacred: Messa in omaggio alla Immacolata Maria, 3vv, 1907; Off, Sanctus, Agnus Dei, Libera me, 1886; mass movts; psalm settings, incl. Juravit Dominus, Laudate Dominum, Dixit Dominus, Virgam virtutis, De torrente, Gloria Patri, Deus in adjutorium, Laudate Pueri; 6 ants

Orch: Sinfonia ('Cordelia'); Marcia trionfale ('La vittoria')

(5) **Censinu** [Vincenzo, Vincent] **Bugeja** (*b* Rabat, 24 May 1910; *d* Sliema, 25 Jan 1967). Son of (4) Riccardo Bugeja. He studied with Luigi Vella and Giuseppe Abdilla and, between 1927 and 1934, mainly with Paolo Ferretti, Casimiri and Refice at the Pontificio Istituto di Musica Sacra in Rome. On his return to Malta, he started reorganizing and revitalizing the family *cappella*, though radically changed liturgical and social conditions after the *Moto Oroprio* of 1903 and World War II resulted in a reduced level of activity. His compositions, though technically sound, only sporadically show high imagination.

In 1939, to fill the void created by the non-availability of Italian singers and musicians in Maltese theatres during World War II, he brought together Maltese substitutes to form the Malta Amateur Theatricals Company and, except for an interval when hostilities were at their height, continued to direct and produce operas till 1948, when the cessation of war saw the return of predominantly foreign casts.

Censinu's marriage was childless and, although the two-centuries-old *cappella* Bugeja continues to function and still uses compositions of the Bugeja family, it has passed outside family control, its present *maestro* being the Dominican monk Salv Galea.

WORKS
(*selective list*)

unless otherwise stated, with 1–4 voices and orchestra

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Pss: Confitebor tibi, Domine (Ps cx), 1932; Domine probasti me (Ps cxxxviii), 1932; Beatus vir (Ps cxi), 1933; Dixit Dominus (Ps cix), 1933; Lauda Jerusalem (Ps cxlvii), 1933; Deus in adjutorium (Ps lxix), children's vv, orch, 1934; Laudate Dominum (Ps cxvi), 1936; Laudate pueri (Ps cxii), 1936; Laetatus sum (Ps cxxi); Nisi Dominus (Ps cxxvi)

Other: Tantum ergo no.1, 1930; Tantum ergo no.3, 1931; Quem vidisti, 1934; O salutaris hostia, 1935; Tantum ergo no.9, 1935; Mag, 1935; Antifona per San Domenico, 1936; Sacerdos et pontifex, 1944; Ave regina coelorum, 1948; Quia eduxi te (Reproach)

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JOSEPH VELLA BONDIN

Bugel (Ger.). *See* BOUTS.

Bughici, Dumitru (*b* Iaşi, 14 Nov 1921). Romanian composer,teacher and musicologist. He studied with Zirra (harmony), Antonin Ciolan (conducting) and Constantinescu (piano) at the Iaşi Conservatory (1935–8), and with A. Dimitriyev (counterpoint), Schnittke (form) and Voloshinov (composition) at the Leningrad Conservatory (1950–55). In 1955 he was appointed to teach form at the Bucharest Conservatory. His compositions show a dramatic temperament and an inclination towards symphonic music of significant proportions, both coming together in his many programme works. Concern with instrumental colour and improvisation led him to use jazz in some pieces, but in an entirely serious manner; his late Romantic style, showing, particularly in choral music, a preference for linear polyphony, includes allusions to folk material. His musicological work is concise and rigorously analytical. From 1985 he has been resident in Israel.

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VIOREL COSMA



1. *British regimental bugle*

Bugle (i) (Fr. *clairon*; Ger. *Signalhorn*; It. *corna da segnale*; Sp. *corneta*). In the Middle Ages a not very common Old French word (also *cor buglèr*, *bugleret*) for a small bovine signalling horn, derived from the latin *buculus* ('bullock'); in Old English the term seems clearly to be derived from *bugle* ('wild ox'). The modern bugle of copper or brass, used by the armed forces of most countries and by civilian boys' bands in Britain, has a wide conical bore and pitch of B♭ (on the Continent often C) like the ordinary modern trumpet. The relatively wide, rapidly expanding bore of bugles gives a short series of modes of vibration of the air column, resulting in a concentration of the sound energy in the fundamental and lower overtones, a small useful compass, and often poor intonation. The regulation British bugle (fig.1) has the compact twice-wound form with small bell, first authorized in 1858. Other countries use variants of this or else keep the larger once-wound model, usually with wide bell, made first in London about 1800 (bugle horn) and officially adopted throughout the British army in 1812 (and by the French in 1822). Bugle calls employ harmonics from the 2nd to the 6th, written *c'* to *g''*. The British calls are given in *Trumpet and Bugle Sounds*.

Some calls originated in the late 18th century, when they were sounded on the large semicircular bugle horn with leather harness, which was the original military bugle introduced in Germany during the Seven Years War as a distinguishing instrument for *Jäger* battalions and other light troops (fig.2). Known as *Halbmond* this had the general form of the older *Flügelhorn* of the German hunt. A. and R. von Sichart in *Geschichte der Königlich-Hannoverschen Armee* (Hanover, 1866) mentioned it as used by the Hanoverian forces in 1758. By 1764 it reached the English Light Dragoons as 'bugle horn'. The Grenadier Guards adopted it in 1772, the light artillery in 1788 and the light infantry meanwhile. By a War Office order of 1814 light infantry and rifle regiments were granted the design of a bugle horn as a badge, though it was already worn by the 60th Royal American, later the King's Royal Rifle Brigade. Also in infantry use during this period was a small circular horn. The 'German post horn' mentioned in English inspection reports of 1774 was presumably this, which was also used by some Hanoverian regiments, and by French and Dutch chasseurs during the Napoleonic wars.

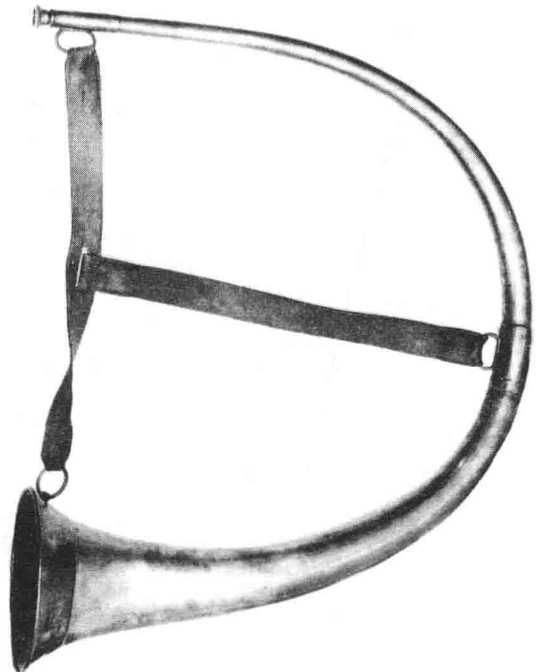
The *Halbmond* type of bugle horn was normally pitched in D, often sounded with a C crook. Its calls are published in John Hyde's *New and Compleat Preceptor*, and some of them were quoted in operas by Bishop. Continental calls for this and for the subsequent bugles are in Georges Kastner's *Manuel général* (Paris, 1848). Some German and Russian regiments retained the *Halbmond* until past the mid-19th century and today it lives on in parts of north Germany such as Sauerland, serving in the *Brackenjagd* in its original capacity as a hunting horn.

In America, the terminology is less straightforward: the British type of bugle is sometimes known as the 'cavalry bugle' while the word 'bugle' is often for a trumpet-like instrument of brass pitched in G and usually provided with a piston valve to lower the pitch by a 4th whereby the written *b'*, *d''* and (flat) *f''* can be added to the natural C chord. This idea was known in France by 1912 and it is probably from there that it spread also to Italy, in the one- to three-valve bugle known as the BERSAG HORN. Combination bugle-trumpets with two bells and switch valve were patented in England and France between 1855 and 1873, but did not win success.

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ANTHONY C. BAINES/TREVOR HERBERT

Bugle (ii) (Fr.). *See* FLUGELHORN.

Bugle à clefs (Fr.). *See* KEYED BUGLE.

Bugle alto (Fr.). *See* TENOR HORN.

Bugleret (Fr.). *See* BUGLE (i).

Buglhat [Boglhat, Bulhat], **Johannes de** (*fl* 1528–55). Music printer. He joined the chapel of Renée of France, Duchess of Ferrara, as a clerk between 1525 and 1528, and probably travelled with her household from Paris to Ferrara in September 1528. A Ferrarese document of 1549 describes him as a priest of the diocese of Clermont and almoner to Renée, and he also served there as clerk of the chapel and surgeon to Renée until 1555 or later. Together with his associates Henrico de Campis and Antonio Hucher, he was one of the first to use the single-impression method of music printing in Italy, a technique introduced to Paris early in 1528 by Attaingnant, which Buglhat may have learnt before leaving France. Campis, possibly related to the Lyonnaise music printer Jannot de Campis (*fl* 1504–10), is listed on the rolls of the Ferrarese court chapel as a singer from 1534 until 1549. Hucher was a wood engraver, to whom the illustrations in Messi Sbugo's *Banchetti* (Ferrara, 1549) have been attributed.

Their earliest publication, *Liber cantus* (1538), was printed by Francesco Rossi (Rubeus), with Buglhat, Campis and Hucher providing 'expensis & labore'. In 1540 Campis published Alfonso della Viola's second book of madrigals and then seems to have withdrawn from publishing. Buglhat and Hucher continued as partners, printing non-musical works and two more books of madrigals (1548 and 1550). A 1558 reprint of one of the madrigal books was described by Vogel, but no copy is known to survive.

In the dedication to Antonio Gardano's *Mottetti del frutto a sei voci* (1539), Buglhat, Campis and Hucher were attacked for impinging on Gardano's rights, but the exact nature of the rivalry is unknown, as there seems to have been no direct piracy. The two publishing houses may have been competing for the right to use the new printing process, which was just becoming established in Italy. Buglhat's first publication, the *Liber cantus*, had appeared in March 1538, one month before Gardano's earliest surviving publication, but the lack of a precise date for Gardano's lost first edition of Arcadelt's madrigals prevents definite priority being assigned to Buglhat.

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MARY S. LEWIS

Buhel, Christoph. *See* BUEL, CHRISTOPH.

Buhl, Joseph David (*b* nr Amboise, 1781; *d* after 1828). French trumpeter. He was successively a member of the band of the Garde Parisienne (organized 1792) and of the Consuls' Grenadiers de la Garde, and had charge of the short-lived Ecole de Trompette at Versailles for the cavalry (1805–11). In 1814 he was appointed conductor of the band of the Gardes du Corps by Louis XVIII, and was decorated by the Légion d'Honneur; he was also first trumpet at the Paris Opéra and the Théâtre Italien (1816–25).

Buhl, whom Dauverné called 'the outstanding trumpeter of his age', lived in the period immediately preceding the advent of valves, a dim period for trumpeters. His *Méthode de trompette* (Paris, 1825), according to its author the first elementary method, was written both for the *trompette d'harmonie* or orchestral trumpet in G, which employed crooks and for which he gave a table of stopped notes (a semitone below the notes of the harmonic series), and for the *trompette d'ordonnance* (*trompette de fanfare*) or cavalry trumpet, which was in E♭ and did not make use of stopping. The method was plagiarized by José de Juan Martinez. Buhl is best known, however, for revising the traditional French military signals (1803–29); even today, his *Ordonnance de trompette pour les troupes à cheval* forms the principal body of signals of the French cavalry.

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EDWARD H. TARR

Bühler [Bihler, Pühler], **Franz** [Gregor] (*b* Unterschneidheim, nr Wallerstein, 12 April 1760; *d* Augsburg, 4 Feb 1823). German composer. He received his musical education at the minorite monastery of Maihingen, at the Benedictine abbey of Neresheim and at the Jesuit school in Augsburg in 1777. In 1778 he entered the Benedictine abbey of Donauwörth; he took vows in 1779, adopting the monastic name of Gregor, and was ordained priest on 5 June 1784. After obtaining permission to live outside the community in 1794, he became Kapellmeister and composer at the Palazzo Menz in Bolzano, and in 1798 at the latest assistant organist at the parish and collegiate church there. From 1801 to 1822 he was Kapellmeister of Augsburg Cathedral. As a composer Bühler was influenced especially by J.M. Demmler and Antonio Rosetti. Settings of the mass are at the heart of his extensive output, which ranges from simple hymns to the monumental Passion oratorio *Jesus, der göttliche Erlöser*

and includes over 100 publications; careful instrumentation, attention to the interpretation of words and distinct early Romantic tendencies are notable features of his music. After the secularization of 1802–3, Bühler composed sacred works (mostly published by Lotter and Böhm of Augsburg) suitable for simple circumstances. Interest in his sacred music was aroused in America and England when a transcription of a Mass in F was published by the Handel and Haydn Society of Boston in 1832. Between 1840 and 1876 other arrangements and vocal scores were published in London, Paris and Cincinnati, and were distributed in Boston, New York and Mexico. Bühler also wrote several pedagogical and theoretical works.

WORKS

for further details see MGG1 and Chini and Tonini

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HERMANN ULLRICH

Buhlig, Richard (*b* Chicago, 21 Dec 1880; *d* Los Angeles, 30 Jan 1952). American pianist. After early training in his native Chicago, he completed his studies in Vienna with Leschetitzky from 1897 to 1900. His début took place in Berlin in 1901, following which he undertook an extensive tour of Europe, including a series of concerts in London in 1906. The following year he made his mature American début with the Philadelphia Orchestra in New York. In 1918 he joined the staff of the Institute of Musical Arts in New York to teach the piano, a post he held for a short period before returning to Europe. He later settled in Los Angeles, where he devoted much of his time to teaching, his pupils including the composers Henry Cowell and John Cage as well as Leon Kirchner.

Although Buhlig gave the American première of Schoenberg's *Drei Klavierstücke* op.11 and was the dedicatee of the third version of the *Fantasia contrappuntistica* by Busoni, whom he had met in Berlin during his first European concert tour, it was as a performer of Bach, of whose works he made transcriptions, the late sonatas of Beethoven and, especially, the works of Brahms that he was most highly regarded; he also had an affinity with the music of Franck. Private recordings made in Los Angeles in 1938 of Beethoven's Hammerklavier and op.109 sonatas as well as Bach's Chromatic Fantasy and Fugue, reveal a powerful technical and intellectual command underpinned by a strong rhythmic control and a rich variety of timbre and deep tone.

CHARLES HOPKINS

Bühmler, Georg Heinrich. *See* BÜMLER, GEORG HEINRICH.

Buhr, Glenn (Arthur) (*b* Winnipeg, 18 Dec 1954). Canadian composer and pianist. He studied at the University of Manitoba (MusB 1979), the University of British Columbia (MM 1981) and the University of Michigan (DMA 1984); his principal teachers included Casey Sokol, Lawrence Ritchie, William Benjamin, Stephen Chatman, Leslie Bassett, William Albright and William Bolcom. He was appointed professor at Wilfrid Laurier University (Ontario) in 1984. He has served as composer-in-residence for the Winnipeg SO and as curator of its New Music Festival (1990–96), which he co-founded with Bramwell Tovey in 1990.

Buhr's music is largely tonal in orientation but frequently includes unconventional juxtapositions of complex chords; ostinato figures often anchor harmonic constructions. *Beren and Lúthien* (1984) and *Lure of the Fallen Seraphim* (1986) exhibit his brilliant orchestral imagination and his ability to plan distinctive large-scale forms. *Musikalisches Opfer* (1988) shows the influence of jazz (Buhr sometimes performs as a jazz pianist). His handling of large forces and his control of sonority and timbre are particularly evident in the *cathedral songs* for children's chorus, brass, orchestra and percussion (1995). Also notable are the solo concertos for piano, bassoon, viola and trumpet, the double concerto for flute and harp, and the triple concerto for violin, clarinet and piano.

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(*selective list*)

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Chbr and solo inst: The Ebony Tower, sax, db, pf, 1985; Tanzmusik, hp, 1986; Musikalisches Opfer, jazz octet, 1988; Variazioni, va, pf, 1988; 3 Pieces, str, 1990; Str Qt no.1, 1992; Sonata, vn, 1993; foxnocturne, pf, 1996; Str Qt no.2 'sixblues', 1996; ... through the heat we're barely moving, fl, cl, vn, va, vc, pf, perc, 1997

CARL MOREY

Buini [Bovina, Buina], **Giuseppe Maria** (*b* Bologna, 2 Feb 1687; *d* Alessandria, 13 May 1739). Italian opera composer and librettist. Of humble Bolognese origin, he was first trained as an organist. In 1718 he was active as an impresario with G.M. Alberti in Lugo di Romagna. He was admitted to the Accademia Filarmonica as an organist on 11 December 1721 and promoted to the rank of composer on 21 May 1722. Between 1716 and 1737 he composed nearly 40 operas, writing his own librettos for several of them. In 1720 he published a collection of chamber sonatas, practically his only surviving music. He married a singer, Cecilia Belisari, daughter of the famous *buffo* singer Francesco Belisari. In 1723 he became manager of the Teatro Formagliari in Bologna (a copy of the lease is in *GB-Cfm*) where he produced his own operas and those of other composers. With his wife, he went to Mantua in 1729 in the service of the Landgrave of Hesse Darmstadt; he returned to Bologna in 1730, serving the Accademia Filarmonica as *principe* that year and also in 1735.

Only two arias from his considerable operatic output have survived. However, several librettos exist (*I-Bc*, *US-Wc*). These reveal an original flair, particularly for comic opera. He often wrote in Emilian (Bolognese) dialect, which confers a certain provincialism on the works but at the same time helps towards a vivid delineation of the comic characters. Probably he was influenced by Benedetto Marcello's satire *Il teatro alla moda*, for many of these librettos are caricatures of the world of serious opera, and ironic and satirical exposures of its foibles. Buini's versification is frequently careless, and his plots puerile; but this is unsophisticated comedy on a level with the French vaudeville. Especially notable is his satirical *Il Malmocor* (later version entitled *Artaganamennone: tragichissimo dramma per musica*), which is a direct parody of the heroic melodrama. His direct simplicity and effective use of dialect may well have influenced the librettos of Goldoni, since many of Buini's operas were produced in Venice. As to his musical language, one can only make hypotheses based on a few secondary sources. Penna relates that 'a rare eccentricity and invention, and an excellent natural aptitude for composing won him universal esteem', while a contemporary satire characterized Buini's stage music by his use of 'tarantella airs easy to the ear' (the same source suggests also that many of the operas for which he composed music were actually pasticcios, which would partly explain the rare survival of scores). Such comments would suggest the frequent use of simple song structures and an attractive, catchy and effective idiom. It is probable that Tosi's polemic against composers of 'canzonette' was aimed at Buini, among others. In such a context his presentation of a difficult and erudite composition for admission to the Accademia Filarmonica could be interpreted as an attempt to silence possible accusations of incompetence.

His op.1 is a collection of ten sonatas in binary form, each with three or four movements. Some are written idiomatically for strings; others are definitely in a harpsichord style. The *stile galante* of these sonatas is noticeable in the absence of counterpoint and in the clear opposition between sweet melodies and accompaniment.

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drammi per musica in three acts, unless otherwise stated, all lost

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Armida abbandonata (F. Silvani), BF, 16 Aug 1716
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Il filindo (pastorale eroica, P. d'Averara), VM, 19 Oct 1720
Cleofile (A. Zaniboni), VM, carn. 1721
Amore e maestà (A. Salvi), BMR, 26 Dec 1721
Pithonessa sul Monte Olimpo, BMR, carn. 1722
Gl'inganni felici (A. Zeno), Vm, aut. 1722
La fede ne'tradimenti (G. Gigli), Faenza, Accademia de'Remoti, 21 June 1723
Amor non vuol rispetti, BMR, carn. 1724
La ninfa riconosciuta (Silvani), BF, carn. 1724
Il Tolomeo re d'Egitto (Silvani), Verona, Accademia, carn. 1724
La vendetta disarmata dall'amore (A. Passerini), BF, carn. 1724
L'Agrippa tetrarca de Gerusalemme, Milan, Regio Ducal, 1724
La Cleonice, BF, carn. 1725
Li sdegni cangiati in amore (Silvani, rev. ?Buini), VM, carn. 1725
L'Adelaide (Salvi), BF, spr. 1725
Il savio delirante (divertimento comico per musica, Buini), BF, carn. 1726; as Le frenesie d'amore, VM, May 1726
Albumazar (Buini), BF, carn. 1727
Il potestà di Colognole (G.A. Moniglia), Florence, 1727
Il Malmocor (dramma tragichissimo per musica, Buini), BMR, carn. 1728; as Artaganamennone, VM, Ascension 1731
La forza del sangue (?Buini), BMR, spr. 1728
Teodorico (Salvi), BF, aut. 1728
Chi non fa non falla (divertimento comico per musica, Buini), BMR, carn. 1729
I diporti d'amore in villa (scherzo drammatico, A.N. Monti), BMR, carn. 1729
Endimione (F. Mazzari), BF, Aug 1729
Amore e gelosia (dramma pastorale per musica, A. Aureli), S Giovanni in Persiceto, Accademia dei Candidi Uniti, aut. 1729
La maschera levata al vizio (Silvani), BMR, carn. 1730; as Il filosofo ipocrita, BF, carn. 1735
Fidarsi è bene, ma non fidarsi è meglio (divertimento comico per musica, Buini), VM, Ascension 1731
Gli amici (pastorale per musica, P.J. Martelli), Bologna, spr. 1734
La Zanina maga per amore (dramma comico per musica, Buini), S Giovanni in Persiceto, Accademia dei Candidi Uniti, aut. 1737
2 arias, 1720, *D-Mbs*
Doubtful: Andromaca, Ferrara, Scroffa, carn. 1723; Al fatto ci vuol pazienza, Rome, Tordinona, 1753, according to Mamczarz
Collaborations: L'ortolana contessa, Venice, S Angelo, Ascension 1732, collab. others; Il Regno posposto ad Amore (dramma pastorale), Reggio, carn. 1732; Il protettore alla moda (Buini), VM, aut. 1747, collab. B. Galuppi and others; Il re dispietato (Buini), Venice, S Angelo, 1747

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Suonate da camera, hpd/(vn, vc), op.1 (Bologna, 1720)
Laudate Dominum, 1721; examination piece for Accademia Filarmonica, cited in *Catalogo del archivio della R. Accademia filarmonica, I-Bc*
S Petronio vescovo e protettore di Bologna (orat, A. Zaniboni), Bologna, 1721; cited by U. Sesini in catalogue, *Bc*
Chi ben ama ben sceglie (cant., Catena), Ravenna, 1722, lost
Il giocatore (int), Bologna, Formagliari, spr. 1725, collab. others
1 canzona in La ricreazione spirituale (Bologna, 1730)

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P. Fabbri and R. Verti: *Due secoli di teatro per musica a Reggio Emilia* (Reggio nell'Emilia, 1987), 60–61
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ANNE SCHNOEBELEN/SERGIO DURANTE (with MARC VANSCHEEUWIJCK)

Buini, Matteo (*fl* Bologna, 1748–9). Italian singer and composer. This minor figure in 18th-century comic opera is noted here mainly to distinguish him from his more illustrious predecessor, Giuseppe Maria Buini. Librettos refer to him as 'bolognese', but no relationship has been traced to either G.M. Buini or the singer Rosalba Buini. He sang in the 1748 production of Cocchi's *La maestra* in Modena. For Carnival 1748–9 in Bologna he reset the recitatives and 'almost all' of the arias in *La virtuosa corteggiata da tre cicisbei ridicolo* for performance at the

Teatro Formagliari; the original opera was *Li tre cicisbei ridicoli* (text, V.A. Vasini; music, N. Resta; Bologna, 1748). The following autumn he did the same for Parma with *Lo scolaro alla moda* (apparently from the original A. Palomba–Latilla–Pergolesi work *Orazio*, Rome, 1738). He did not sing in either of these productions, the music of which has been lost. The attribution sometimes made to Matteo Buini of *Il protettore alla moda* (Venice, 1747) is mistaken: it was a whole or partial resetting by Galuppi of G.M. Buini's *Chi non fa non falla* (Bologna, 1729).

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JAMES L. JACKMAN

Buisine [buysine, buzine, busine, etc.]. Medieval name for a herald's trumpet; it was long and straight with a cylindrical or slightly conical bore. Pictures indicate that the instrument was often one to two or more metres long, and that its tube of brass or silver was made up of several joints, their junctions concealed by ornamental bosses. The bell joint was flared to varying degrees. Buisines are frequently shown bearing the banner of a noble person.

The instrument was apparently introduced into Europe from the Islamic world as a result of contact between Christians and Saracens during the Crusades. In literature before the 13th century the word 'buisine' seems to have had a general meaning. It first appears in the *Chanson de Roland* (*c*1100); the line there, 'Si fait suner ses cors et ses buisines', suggests that the author was distinguishing between horns and trumpets. More probably, however, buisines referred to both types of instruments, and perhaps particularly to the long heavy war-horns made of animals' horns, wood, bronze or iron. It obviously relates to the earlier word, BUCCINA.

Associated with drums, and particularly with small kettledrums (NAKERS), or with shawms, buisines – often in pairs – were probably used to play fanfares and simple melodies at military functions, meals and for ceremonial occasions, but we have no certain knowledge either of their repertory or of their playing technique. Buisines continued to be made into the 16th century, by which time they had probably become mere symbols of social prestige, traditional adjuncts of courtly ceremony. The German word for trombone, *Posaune*, is a corruption of 'buisine', by way of 'busaun'.

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HOWARD MAYER BROWN

Buisson, Du [Buissons, Des]. *See* DU BUISSON.

Bujarski, Zbigniew (*b* Muszyna, 21 Aug 1933). Polish composer. He studied composition with Wiechowicz, graduating from the State Higher School (now the Academy) of Music in Kraków in 1960. In the early 1970s he started teaching at the school and from 1978 to 1986 he was dean of composition; he was appointed full professor in 1992. He has won prizes at the UNESCO International Composers' Rostrum (for *Contraria* in 1967 and *Musica domestica* in 1978) and in 1991 received the award of the Alfred Jurzykowski Foundation of New York. In 1958, while still a student, Bujarski became the first Polish composer to investigate microtonal clusters, the harmonic and melodic properties of which he termed 'synthetic monophony'. Subsequently he adopted a more conventional Polish response to Western serial and aleatory practices, namely an expression based on sound effects and textural writing that became collectively known as 'sonorism'. *Contraria* (1965), however, demonstrates Bujarski's individual approach: seductive rather than aggressive, its extended instrumental techniques and swirling clouds of sound form an impressionistic tapestry of several layers. His *Musica domestica* and *Concerto per archi I* are intimate, lyrical pieces, partly on account of their quasi-modal or -tonal material. In *Ogrody* ('Gardens'), written as a distraction from the political upheaval in Poland during the early 1980s, Bujarski recaptures the sensuality of Szymanowski's song cycles. Other vocal-instrumental works place an emphasis on expressing a humanitarian or spiritual dimension, particularly in works such as the large-scale oratorio *El hombre*. The passion of his convictions and the luminosity of his musical vocabulary – often heterophonic and arguably descended from technical experiments he made in 1958 – characterize much of his output. Bujarski's parallel activity as a painter is reflected in a number of works, notably *Similis Greco I*, a tribute to the visionary Greek artist.

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(*selective list*)

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Vocal: Krzewy płonące [Burning Bushes] (T. Śliwiak), S, pf, 1958; Synchrony no.1, S, ens, 1959, lost; Synchrony no.2, S, chorus, orch, 1960, lost; Kompozycja kameralna (S. Tsuboi, K. Tanaka), 1v, fl, perc, hp, pf, with amp, 1963; El hombre (orat, Bible, M. Lowry, T.S. Eliot and others), S, Mez, Bar, chorus, orch, 1969–73; Narodzenie [Birth] (Constantine of Preslav), chorus, orch, 1981; Ogrody [Gardens] (M. Krużel, K. Iłłakowicz, J. Iwaszkiewicz), S, orch, 1981–7; Da Bóg nam kiedyś zasiąść w Polsce wolnej [May the Lord Give us a Free Poland in which to Settle] (J. Lechoń), 1v, pf, 1982; 5 pieśni [5 Songs] (J.G. Brown), S, str, 1994–7

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ADRIAN THOMAS

Bukofzer, Manfred F(ritz) (*b* Oldenburg, 17 March 1910; *d* Oakland, CA, 7 Dec 1955). American musicologist of German birth. He entered Heidelberg University to study law but also took music courses under Besseler and soon

decided on musicology as a career. In 1930 he went to Berlin to further his musical studies at the Stern Conservatory and at the Hochschule für Musik under Schering, Wolf, Sachs and Blume (musicology) and Hindemith (composition). In 1933 he entered Basle University, where he took the doctorate under Handschin (1936). In 1937 he was lecturer at the Volkschule of Basle University. He emigrated to the USA in 1939, later becoming an American citizen. After a year as lecturer at Western Reserve University in Cleveland (1940–41), he was appointed assistant professor of music at the University of California, Berkeley, in 1941. He was made associate professor in 1944 and full professor in 1946.

Bukofzer's doctoral dissertation firmly established his reputation as one of the most brilliant scholars of his generation. Based on the writings of English and continental theorists of the 15th century, it showed that a style of improvised singing practised in England was distinct from the continental fauxbourdon practice and that this practice strongly influenced the art music of English composers, who created a style recognized as distinctively English by contemporary continental musicians. There followed many other pioneering studies on English music of the 14th and 15th centuries. Bukofzer was the first to point out the pre-eminence of Dunstable in the first half of the 15th century and produced the first complete edition of his works. He devoted intensive study to documents of pre-Tudor English polyphony, amplifying and in some cases revising earlier views. The first four essays of his *Studies in Medieval & Renaissance Music* (1950), together with his chapters in *The New Oxford History of Music*, constitute a valuable account of musical style in England from the 14th century to the mid-15th.

Bukofzer's interests extended well beyond English music of the Renaissance. His first article, published when he was only 19, dealt with jazz, and he also did research in ethnomusicology. He was a capable conductor and directed many performances of little-known music of all periods in Berkeley. Although he disclaimed being a specialist in Baroque music, his *Music in the Baroque Era* (1947) was long a standard survey. Like his shorter studies, it shows an ability for clear organization and for establishing systems of classification which are still valid because based on a highly informed knowledge of musical style. Four sentences from the preface precisely state his general objectives in writing about music:

> The ideas that underlie musical styles can only be shown in a factual stylistic analysis that takes music apart as a mechanic does a motor and that shows how musical elements are combined, how they achieve their specific effect, and what constitutes the difference between externally similar factors. This analysis is at once historical and 'technological' and takes beauty for granted. Those writers to whom the description of music is no more than a matter of elegant variation in judiciously chosen adjectives may be shocked to learn that the word 'beautiful' does not occur in this book. My aim has been not the expatiation on the obvious but the explanation of the specific musical results of baroque style.

This 'stylistic' approach was highly influential in musicological writing, to the considerable benefit of the discipline, and is well demonstrated in 'Caput: a Liturgico-Musical Study' (*Studies in Medieval & Renaissance Music*, 217–310). Starting with an apparently small and specialized topic, an unidentified cantus firmus used in three masses, this study expands to illuminate virtually every important musical aspect of the last half of the 15th century.

Bukofzer was keenly interested in the nature and purpose of musicology and its relationship to other academic disciplines. At the end of his life he presented to his doctoral seminars the first stage of a large-scale outline of the field, setting forth its major divisions and subdivisions and discussing their relationship and relative importance; some of this work appears in *The Place of Musicology in American Institutions of Higher Learning* (1957). Throughout his career he was concerned with promoting the activities of musicological organizations from the local to the international level; he was the first American chairman of the committee for the publication of RISM, helped to found the yearbook *Annales musicologiques* and represented musicology in the American Council of Learned Societies.

The Bukofzer Collection of the Music Library of the University of California, Berkeley, contains many of his unpublished notes and transcriptions.

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SYDNEY ROBINSON CHARLES

Bukoreshtliyev, Angel (*b* Plevnya, nr Drama, 31 Jan 1870; *d* Plovdiv, 3 Jan 1950). Bulgarian composer, conductor, pianist and ethnomusicologist. He received his musical training at the Prague Organ School, where he graduated in 1890. He was among the first musicians to work professionally after Bulgaria's liberation from the Ottoman empire in 1876. Like Dobri Khristov and other composers he collected previously unresearched folksongs from various regions of the country. These collections played an important role in popularizing traditional music among the urban middle classes, but they were also a significant source for Bukoreshtliyev's own creative work. The most important of his compositions were the ten choral suites of the type known as *kitki* (garlands); these depended for their effect on the contrasts between folksongs and were widely disseminated in the late 19th century.

Bukoreshtliyev was also a prominent choral conductor, who made an important contribution to the spread of Bulgarian choral music through the choir he founded in Plovdiv. Among his compositions also are *Elf Lieder* for male chorus (1927) and *Zwei Lieder* for female chorus (1945–6).

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MARIYA KOSTAKEVA

Bul, Christoph. *See* BUEL, CHRISTOPH.

Bulant, Antoine. *See* BULLANT, ANTOINE.

Bulgaria (Bulg. Republika Bulgaria). Country in south-eastern Europe. Bulgaria is a country of 110,994 sq. km with a population of approximately 9 million people, over 60% of whom live in urban centres. The national language is Bulgarian, a south-Slavic language. Orthodox Christianity is the official religion. Minority groups include Pomaks (Slavic Bulgarian Muslims), ethnic Turks, Macedonians, Christian and Muslim Roma, Jews, Albanians, Vlachs and Armenians.

I. Art music. II. Traditional music.

I. Art music

Bulgarian musical culture began to take shape when the Bulgarian state was founded in 681, and its character was initially determined by the interaction of three fundamental ethnic groups: the Slavs (who were in the majority), the Proto-Bulgarians and the remnants of the assimilated ancient Thracian population. After the introduction of Christianity in 865 the *starobalgarskiyat napev* (old Bulgarian church chant) came into being, at first influenced by Byzantine chant. Kliment, Naum and several other followers of SS Cyril and Methodius restored the Slav chantbooks which had been destroyed in Moravia, and created new ones.

The musical traditions were handed down from generation to generation and the old Bulgarian chant was gradually formed: it took on certain distinctive characteristics, primarily because of the discrepancy between the number of syllables and the differences of stress in the Greek and Bulgarian languages, and also because of the influence of folk music. Among the few musical works to have survived are the 9th-century *Keramichna plochka* ('Ceramic tile') from Preslav, the 11th-century *Kupriyanovi listove* ('Kupriyan's sheets'), the 12th-century *Bitolski triod* ('Bitolya triod'), the 13th-century *Bolonski psaltir* ('Bologna psalter') and *Draganov miney* ('Draganov's menologion'; also known as the *Zografski trifologii*, 'Zograph triphologion'), and the *Moldavski rakopis* ('Moldavian manuscript'), dated 1511. The Bulgarian monasteries on Mount Athos, such as Zograf and Pavel, played an important part in the cultural collaboration with Byzantium; musically gifted children from the lands north of the empire were trained in Constantinople and often stayed on in the service of the Greek churches and monasteries (a notable example is JOANNES KOUKOUZELES).

Until the 19th century secular musical culture in Bulgaria was dominated by folk music, but after the liberation of Bulgaria in 1878 from the Turks, who had ruled the country since the late 14th century, professional music-making developed rapidly. The first Choral Society, Balgarski Pevcheski Tsarkoven Khor (Bulgarian Church Choir), which had been established in Ruse in 1870, was the expression of a protest against the Greek church-singing tradition. Musical activities were unified by Balgarskiyat Muzikalen Sayuz, the Bulgarian Musical Union (1903–41). In 1901 the first professional union of musicians was established. Balgarskiyat Pevcheski Sayuz, the Bulgarian Choral Union, formed in 1926, organized the country's amateur choir activities. It also funded the activities of the national choirs, orchestras and chamber ensembles.

Cultural clubs, which had been of considerable importance up to the liberation, went on playing an important role in amateur musical activities. Concerts by Bulgarian and foreign performers were organized by private bureaux called 'kontsertni direktsii' (concert management boards). Between 1933 and 1944 Bulgarian composers were linked through the association Savremenna Muzika (Contemporary Music). The first music school in Sofia was opened in 1904, becoming the Darzhavna Muzikalna Akademiya (State Music Academy) in 1921; the Operna Druzhba (Opera Society), founded in 1908, became the Sofiyska Narodna Opera (Sofia National Opera) in 1921. Military bands, amateur choirs and various professional orchestras were founded, notably the Balgarska Narodna Filkharmoniya (Bulgarian National Philharmonic, 1924), the Darzhaven Simfonichen Orkestar (Academic SO, 1928; renamed the Tsarski Voenen Simfonichen Orkestar, Royal Military SO, 1936) and the Sofiya Darzhavna Filkharmoniya (Sofia State Philharmonic, 1946).

Although Bulgarian music has not been as widely disseminated abroad as the music of most other eastern European countries, it has flourished domestically since

the late 19th century, when Nikolay Atanasov (1886–1969) composed the first Bulgarian symphony and such composers as Georgi Atanasov (1882–1931) and Panayot Pipkov (1871–1942) produced operas, and solo and choral songs on folk subjects. After World War I and the September Uprising (1923), a new stage in the development of Bulgarian music began. Composers professionally trained in Germany, France, Austria and Italy, who had assimilated the European tradition, returned to Bulgaria in order to found a Bulgarian musical tradition. They made it their aim to create a national Bulgarian style, drawing both on contemporary trends and the folklore traditions of the country. Composers such as Pancho Vladigerov, Lyubomir Pipkov, Marin Goleminov, Veselin Stoyanov, Dimitar Nenov, Parashkev Khadzhiev, Petko Staynov and Georgi Dimitrov created the basis of the Bulgarian musical tradition in all genres, and through their teaching were a prime influence on the generation of composers after World War II.

After the socialist revolution in 1944, the new social and cultural situation led to changes in the development of Bulgarian musical life. All cultural activities were centralized and acquired a strong ideological orientation. Socialist realism and the slogan 'The more among the people, the closer to life!' became the order of the day. The new state performing institutions were responsible for organizing concerts and popularizing music. Composers and musicologists, all belonging to the Union of Bulgarian Composers, consolidated the new socialist musical culture and organized festivals of Bulgarian music, as well as musical education and criticism sessions. State opera and operetta companies and symphony orchestras (foremost among them the Simfonichem Orkestar na Balgarskoto Radio i Televiziya (Bulgarian Radio and Television SO, 1949)) were subsidised by the state, and their activities were directly under state control.

The Committee of Culture and the Arts presided over the work of musical educational establishments such as the Balgarska Darzhavna Konservatoriya, or BDK (Bulgarian State Conservatory), and state music schools. Amateur groups received support from trade-union funds, community centres and the Committee of Culture and the Arts. The state also controlled other activities, such as the production and distribution of records and music scores.

The development of Bulgarian music between 1944 and the beginning of the 1960s was determined by the imposition of a new model of national culture. This was the time of revolutionary change, of realism. The neo-Romantic pathos found in Bulgarian music of the 1930s and 40s was replaced by an emphasis on folklore as the expression of a democratic aesthetic, particularly in genres such as cantatas, oratorios and other choral work. Most young composers were unable to study abroad, and contact with contemporary European trends was inevitably limited. Leading representatives of new trends in Bulgarian music included Konstantin Iliev, Lazar Nikolov, Alexandar Raychev, Simeon Pironkov, Krasimir Kyurkchiyski, Vasil Kazandzhiev and Ivan Spasov.

With the relaxation of the political situation in the 1960s, composers enjoyed greater aesthetic freedom. The reinterpretation of folklore and the adoption of many of the experiments carried out in the 1960s and 70s led to a new stage in the development of Bulgarian music. The analytical, anti-Romantic aesthetic also characterized the generation which emerged at the end of the 1970s and in the 1980s, including Stefan Dragostinov, Emil Tabakov, Plamen Dzhurov, Bozhidar Spasov, Alexandar Kandov, Rumen Baĭozov, Yuliya Tzenova and Neva Krasteva. Familiar with modern trends, the majority of these composers were able to create an individual style, independent from the totalitarian regime's realist aesthetic. Their work appeared in contemporary music forums around the world and won prestigious prizes.

During the 1970s and 80s several Bulgarian choirs achieved international fame, while singers such as Nikolay Gyaurov, Rayna Kabaivanska, Anna Tomova-Sintova and Gena Dimitrova were among the leading names in the international opera world. The Sofiyskata Filharmoniya (Sofia Philharmonia), Sofiyski Solisti (Sofia Soloists) and many individual soloists were enthusiastically received abroad, as were numerous folk ensembles.

After 1989 the centralization of the totalitarian regime was replaced by a democratic system. The state could no longer subsidise the many institutions and activities, and could only provide modest funds for education and a few national institutions. Nevertheless, private initiatives developed and sponsorship became the chief means of subsidy in the music profession. Foundations now supported activities which under the former regime had encountered ideological opposition.

With the lifting of travel restrictions many young artists chose to work abroad; these included Bozhidar Spasov (Germany), Alexandar Kandov (Spain), Simeon Pironkov jr (Austria) and Tsvetan Dobrev (France). Others remained in Bulgaria, notably the composers Georgi Arnaudov and Petar Petrov.

See also BURGAS, PLOVDIV, RUSE, SOFIA, STARA ZAGORA and VARNA.

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II. Traditional music

The hilly and mountainous topography of Bulgaria made contact between villages difficult and at certain times of year impossible. Thus communities evolved in relative seclusion. This, coupled with the country's long rule by, and isolation in, the Ottoman Empire, aided both the preservation and development of great cultural diversity. The country is divided into six ethnographica regions: the Shop, or Sofia district; Pirin-Makedoniya in the south west; Rodopa, comprising the Rhodope Mountainregion along the southern border; Trakiya, the central Tracian plain, Dobrudzha, in the north east; and the area known simply as 'Northern Bulgaria' in the north west.

1. THE NATIONAL RENAISSANCE AND DEVELOPMENT OF MUSIC ETHNOGRAPHY. Bulgarian musical ethnography originated in the *Vazrazhdane*, the 19th-century cultural renaissance which helped form a unified Bulgarian nationalist ideology. This period witnessed the institutionalization of education, the standardization of literary Bulgarian and the establishment of the periodical press, local library clubs and reading rooms whose activities facilitated later developments in music and theatre. Major literary figures of the time collected and used folkloric materials in their writings. Several, like the brothers Dimitar Miladinov (1810–62) and Konstantin Miladinov (1830–62), published song text compilations that were characteristic of Bulgarian scholarship up to the late 1980s: the collection, documentation and systematization of *narodni pesni* ('folk songs').

By the early 1900s scholars began publishing the melodies of *narodni pesni* together with their texts, which in turn promoted theoretical studies of their musical characteristics by academics such as Dobri Khristov (1875–1941). In 1926 Sofia's ethnographic museum established a department of *narodna muzika* ('folk or traditional music') directed by Vasil Stoin (1880–1938) who, with such co-workers as Stoyan Dzhudzhev (*b* 1902) and Raina Katsarova (1901–84), instigated the systematic collection, documentation and analysis of *narodna muzika* throughout Bulgaria. Beginning in the late 1920s their findings were published in volumes called *sbornitsi* (sing. *sbornik*). Although scholars began to use recording devices in 1939, they did not employ tape recorders widely for collection purposes until 1954. In 1948 the Institute for Musicology was founded within the Bulgarian Academy of Sciences incorporating the ethnographic museum's music department and personnel two years later.

The institute's *sbornitsi* are the cornerstone of 'musical folkloristic science' as ethnomusicology was known until the late 1980s, and were used extensively by contemporaneous composers to form a national school of composition. The collections also generated important studies of indigenous music theory, including rhythmic patterns, diaphony and pentatonicism; specific genres such as epic recitative; organology; and the music of expatriate Bulgarian communities and Bulgarian Muslims. By the mid-1960s numerous publications addressed topics such as state-sponsored folk ensembles, their festivals, repertory and relationship to the mass media. Concomitantly, this period witnessed the foundation of Bulgarian ethnochoreology. These themes prevailed until the mid-1980s, when the scope of publications broadened to include such subjects as urban musics, popular culture and the music of minority communities.

Ethnomusicological scholarship has long been supported by two archival collections housed within the Institute for Musicology: a large library of scores, books and periodicals; and an ethnographic archive containing more than 300,000 notated or mechanically recorded songs and instrumental melodies, and 6000 videotaped examples of indigenous dances and customs accompanied by music. As a result of perestroika, the institute was renamed the Musical Sector of the Institute of Art Studies in 1990, but still retains its ethnographic archive.

2. CHARACTERISTICS OF PRE-SOCIALIST MUSICAL CULTURE, 1800–1944. Despite its diversity, certain basic characteristics typify the performance practice of 19th- and early 20th-century village music throughout Bulgaria. This music was an oral tradition performed for calendrical and life-cycle rites, during work and for entertainment. Contemporary scholars and musicians describe such music as 'authentic', and 'traditional', and although Bulgarian society experienced many changes after 1944, elements of traditional music continue to underlie contemporary music-making.

(i) Gender, genre and labour. Songs formed the basis of village musical culture. Bulgarians believe that their instrumental traditions developed in emulation of singing. This belief was expressed metaphorically and in song texts that praised the vocal quality of instrumental performance, such as *Kavalat sviri, govori* ('as the flute plays, it speaks'). Playing instruments and singing were otherwise considered separate, gender-specific activities. Instrumentalists almost never accompanied singers; while a singer sang songs (*pevitsa pee pesni*), a village musician played instrumental tunes (*svirach sviri svirni*), melodies (*melodii*), pieces (*piesi*) or dance music (*khora*). Women rarely played indigenous instruments, a convention still prevalent. Although it was not uncommon for men to sing, women acted as the primary bearers of the singing tradition.

The reason for this gender specificity derives from the division of labour in village life, which in turn prescribed the context and manner in which musical skills were acquired. Men were engaged predominantly with animal husbandry; women with domestic and agricultural work. As herders followed their livestock from pasture to pasture, they entertained themselves by playing music, especially on aerophones like the *kaval* or *duduk*, considered shepherds' instruments. Their melodies blended with the tinkling of bells (*zvantsi*) hung around the necks of their animals. Carefully chosen by shepherds for their clear tone in a range of sizes, these bells not only identified one herd from another but formed an integral part of the pastoral soundscape. As one song text states, 'He played on a mellifluous *kaval*, his silvery *zvantsi* accompanying him'.
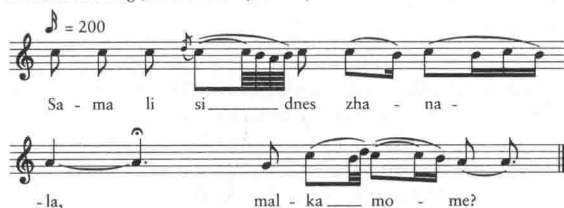
Herding left men's hands relatively free to play instruments. Boys absorbed instrumental technique through individual experimentation, initially with whistles and then with more complex instruments. They observed older, more experienced musicians, eventually learning enough to play along with them at local celebrations such as weekly dances.

Women's hands, however, were continually occupied with housework, food preparation, textile production and work in the fields. They utilized their voices to accompany their work and express their emotions. Girls mastered songs by listening to other women, especially their older female relatives, following the lyrics and embellished contours of unfamiliar songs until they, too, could perform them.

(ii) Seasonal musics. For villagers musical performance was not a profession but an integral aspect of everyone's daily experience inseparable from the community's social life. Music accompanied every aspect of labour. Women sang songs while cultivating produce, as they walked to and from the fields or orchards, during short breaks and at lunch. Songs performed while doing field work were usually slow, sustained, non-metrical and executed with

an open throat so that the resultant intense, ringing sound would reach women working in neighbouring plots. Songs performed during periods of rest, on the other hand, were often rhythmic, lively and humorous. In both cases the songs' lyrics were frequently related to some aspect of the work process (ex.1).

Ex.1 Harvest song (from Todorov, 5/1976)
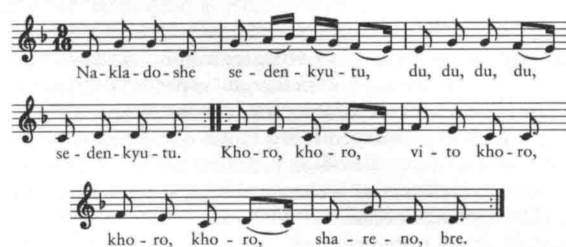


['Did you reap today all by yourself, little girl?']

During the evening hours of autumn and winter women attended 'bees' (*sedenki*, *tlaki*); in the former to work on their individual handiwork, often spinning or needlework, in the latter to help their host with a particular task, such as shucking corn or stringing tobacco. While working they sang songs and ballads, some of which referred to the specific events of the *sedyanka* (ex.2). Later in the evening the young men of the village joined them, and the *sedyanka* or *tlaka* became an occasion for flirtation and courtship. Young men and women engaged in singing competitions (*nadpyavane*) in which teasing songs (*pripevki*) singled out potential couples. The youths also danced ring, line or chain dances (*khora*, sing. *khoro*) to the accompaniment of their own energetic *khorovodni pesni* ('dance songs'), or instrumental tunes played by the young men.
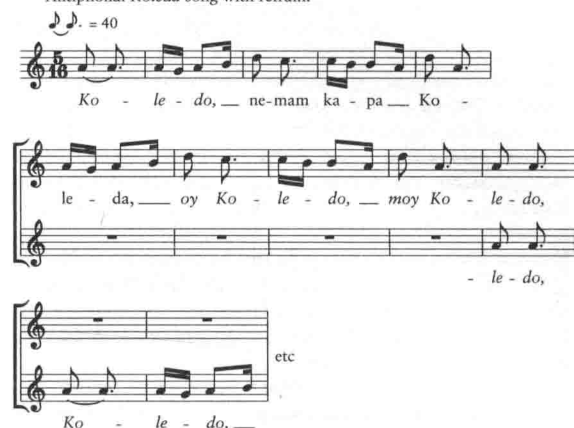
Ritual songs and dances celebrating calendrical- and life-cycle events were usually performed by groups of singers. Important occasions for male singing were *Badni Vecher* (Christmas Eve) and *Koleda*, when the village men travelled from home to home in festive dress singing antiphonal carols that blessed the livestock, the household or specific members of the family. Stereotypical refrains such as *'koledo le'* or *'oy, koledo, moy koledo'* ('Oh, *koleda*, my *koleda*') distinguished *koleda* songs. Most were also typified by an asymmetrical metric structure, usually 5/16, 7/16 or 9/16 (ex.3).

Koleduvane (the performance of *koleda* traditions) was part of a larger group of mid-winter mumming customs enacted to bring good health, fertility, abundance and luck to the surrounding community. In some of these traditions (*Surva*, *Kukerovden*) men dressed in elaborate masked costumes decorated with sheep- and cow-bells, some of which were enormous. As the participants

Ex.2 *Sedyanka* dance-song (from Todorov, 5/1976)



Ex.3 Christmas song showing the entry of the second group
Antiphonal *Koleda* song with refrain.



(*survakari* and *kukeri*) moved or danced, the cacophony produced by the ringing bells expelled any evil spirits in the vicinity.

Another substantial body of beneficial ritual customs surrounded Lent and Easter. On Lazarus Saturday and Palm Sunday teenage girls wandered throughout the village singing and dancing brisk, laudatory *lazarski pesni* ('Lazar songs'). These *'lazarki'* dressed ornately in costumes symbolizing blooming flowers, a metaphor of their own budding beauty and the healthful good wishes they spread. This custom (*lazaruvane*) was also part of the courtship process, for the *lazarki* made eligible men the target of special singing games in which participants obliquely expressed their interest.

Songs also marked the calendar year in various ways. Some commemorated important Christian holidays, such as the feast day of St George. In Strandzha the feast of St Constantine and St Helena (3 June) was celebrated with a two-day ritual called *Nestinarstvo* that culminated in fire-dancers (*nestinarki*) walking through hot coals in an ecstatic state, bearing icons of these holy figures above their heads. During Lent, when dancing was proscribed, young men pushed girls in swings while they sang songs connected with courtship, good health and a rich harvest. The higher a girl was swung, the higher the wheat would grow. Magical songs likewise brought rain during periods of drought (*Peperuda*) or protected the community from inclement weather in general (*German*). Songs connected to divinatory customs practised by young women foretold whom they would marry.

Music and dance enhanced village weddings, which occurred during winter months when the community, free of the burden of agricultural work, had more time to celebrate. The wedding process, a week-long affair, comprised more than 30 episodes. The bride was fêted by her female friends and relatives throughout the festivities with songs that described her wedding preparations, extolled her beauty, offered her advice or expressed her sorrow at leaving her natal family for a new life (see ex.4). Musical activity accompanied the creation of the wedding banner, shaving the groom, the fetching of the bride by the groom's entourage, the procession to the church and celebratory banquets held after the wedding ceremony.

Deaths, too, were greeted musically. Women improvised laments (*oplakvaniya*) from the moment of death to that of interment. These commented on the life of the

deceased, his or her relationship with the village community and the pain of the lamenters (*oplachki*). Particularly gifted lamenters were prized by the community and sometimes led the other women. Although spontaneous laments were, like the epic songs to which they are related, non-metrical and recitative-like in character, particularly fine examples were sometimes transformed into more lyrical mourning songs or instrumental melodies.

Selections from the Bulgarian epos, a genre that includes heroic epics, and historical and *khayduk* ballads, regaled guests at banquets held in honour of holidays, weddings, engagements, christenings and other important community events. For this reason they were also known as songs performed 'at the table' (*na trapeza*), or for enhancing conviviality (*na moabet*).

The heartland of epic singing was western Bulgaria. Sung by male or female solo vocalists, commonly to the accompaniment of a single instrument (often a *gayda* or *gadulka* that heterophonically imitated the voice by following slightly behind it), heroic epics recounted the legendary escapades of Momchil or of Krali Marko, who fought against the Ottomans in the 14th century. Such epics contain hundreds of lines; these were improvised to a small number of similar, non-metrical melodies falling within the range of a 5th called *epicheski rechitativi* ('epic recitatives') or *trapezni melodii* ('table melodies'). Each verse was distinguished by three features: an introductory, embellished flourish on the syllable *e* or *khey* starting on the melody's highest pitch; several lines of text performed in recitative fashion to sequential, often descending passages; and a melismatic, concluding phrase that, like the introduction, was sometimes marked by a trill-like shaking of the voice called *tresene* (ex.4). The instrumentalist provided an interlude between verses, improvised from the song's melody.

Ex.4 Shop epic song *na trapeza* with wedding text

e, *e*. (i) Zhal-na
go-ro zhal mi e na te - be em na te - be em na mo-ya may-ka
za-shtome e mla-da yo-zhe-ni - la (i) yo - zhe-ni -
- la na da - le-ko da - la.

['E — Sorrowful forest, how unhappy I am to you, and to my mother, because they married me young, to a place far away.']

Historical ballads took figures and events from Bulgaria's more recent past, particularly the struggle for liberation from Ottoman forces. They described the fall of Tsarigrad, presented episodes from the reigns of specific tsars and related tales of forced conversion to Islam. A significant portion of historical ballads portrayed the deeds of *khaydusti* (sing. *khayduk*) or *voyvodi* (sing. *voyvoda*: 'leader', 'chieftain'), rebel fighters who launched attacks against Ottoman brigades from the hidden recesses of Bulgaria's forested mountains (ex.5). Historical ballads were performed to epic, harvest and dance-song melodies

Ex.5 *Khayduk* ballad from north-west Bulgaria (from V. Stoin, 1928, no. 2963)

Za - pla - ka - la e go - ra - ta,
go - ra - ta i pla - ni - na - ta

['The forest is crying, the forest and the mountains']

and usually exhibited a wider vocal range than heroic recitatives.

In addition to these heroic and historical songs, village lore included mythological ballads that told of dragons and their human lovers, wood and water sprites, demons and fairies, human heroes endowed with superhuman qualities and other miraculous or supernatural phenomena. Some of these were part of larger ballad families found throughout the Balkans.

(iii) Instruments. Village life embraced several indigenous instruments whose distribution was regionally differentiated. Originally constructed by the musicians themselves or by master craftsmen, the size and tuning of these instruments were not standardized until the mid-20th century, when the creation of ensembles demanded precise pitch.

Four aerophones were found throughout the country with some local variation: the KAVAL (semi-traverse, rim-blown wooden flute), *ovcharska svirka* or *tsafara* (shepherd's pipe), *duduk* (vertical wooden flute), and *gayda* (*see* BAGPIPE, §7(vi)). The *kaval*'s large range and its timbre, said to resemble the human voice, made it suitable for playing inside the home, at the *sedyanka* and in the pasture (fig.1).

While there used to be several styles of *kaval* playing, the Thracian style, with articulation and vibrato produced by the fingers, is prevalent today.



1. Kaval (rim-blown flute)

The *svirka* or *tsafara*, a smaller version of the *kaval*, was played in a similar manner. Once fashioned from the bones of eagles' wings, the traditional instrument was made from a single piece of wood or reed. Contemporary *svirki* may be constructed of metal and are often considered children's toys.

The *duduk* (also *dyuduk*) was a shepherd's plugged whistle flute blown through an apical slit, constructed in one to three sections in a range of sizes. The large, three-piece *dudutsi* of central western Bulgaria had a three-octave range; the single-piece instruments encompassed two octaves. Usually made of reed or wood, *dudutsi* possessed six finger-holes spaced equally or arranged in two groups of three along the instrument's face. In north-western Bulgaria the *duduk* was once the most popular instrument; it is now nearly obsolete.

The favourite instrument for accompanying weddings and outdoor celebrations was the *gayda*. This is a bagpipe with a single chanter (*gaydanitsa*) and drone (*ruchilo*). Three sizes of *gaydi* exist, the most widespread being the middle-range Thracian bagpipe (fig.2).

Two other wind instruments popular in pre-socialist Bulgaria were the *dvoyanka*, a wooden, double fipple block flute characteristic of western Bulgaria, and the *zurna* (also *zurla*), a double-reed wooden aerophone that existed most prominently within Pirin's Muslim Rom communities and the towns of Ludogorie, Shumen, Razgrad and Kardzhali. Both instruments were played to produce diaphony. Finger-holes were drilled into only one of the *dvoyanka*'s two pipes, allowing the instrumentalist to play a melody while simultaneously blowing into the second pipe, which produced a drone. Likewise, musicians always played *zurni* in pairs, one sounding a melody, the other a drone, to the accompaniment of one or two circular, double-headed, wooden frame drums called *tapani*. Such ensembles only played outdoors due to their raucous sound.



2. *Gayda (bagpipe)*

The *tapan* is the most widespread membranophone, used throughout Bulgaria in varied performance contexts. The drum's heads traditionally were fashioned from sheep or dog skin and secured with hemp cords. In performance the *tapan* is suspended from the left shoulder with string or a belt, and is played with two drumsticks: a thick, slightly curved stick (*kiyak* or *tokmak*) that accentuates strong metric pulses, and a long, thin willow or apple switch (*shibalka*, *shibka*), played with the left hand to mark weaker beats. In village life the *tapan* was considered important for wedding processionals, celebrations and dances.

Pirin is home to two other membranophones that are linked to Macedonian and Middle Eastern culture. The *tarambuka* (*tarabuka*, *darabuka*) is a goblet-shaped drum with a terracotta base and a single drum head of cat or lamb skin. The drum is held under the left arm or placed between the knees and struck with both hands. The *dayre* is a small wooden frame drum with a single kid-skin head that, like the *tarambuka*, provided rhythmic accompaniment for singing, instrumental music and dancing. The modern *dayre* also has pairs of round metal plates (*zilove*) inserted in slits in the drum's frame.

Until the creation of folk ensembles in the 1950s the *tambura*, a strummed long-necked fretted lute with a rounded back, was found only in Pirin-Macedonia and among the Muslim population of Rhodope, where it functioned as both a solo and accompanying instrument. *Tamburi* once existed in several sizes with two, four, six, eight, or twelve metal strings. The four-string *tambura* was the most common beofre 1950; the eight-string (arranged in four double courses) dominates today. In pre-socialist Bulgaria three of the four strings were tuned as unison drones; the fourth, or melody string, was pitched a 4th or 5th away. The courses of the contemporary *tambura*, however, are tuned *d–g–b–e′*, which enables the production of chords. The *tambura* and *dayre* are the only indigenous instruments sometimes played by women.

The GADULKA is a bowed, three-string short-necked wooden lute, with a pear-shaped rounded or, less frequently, flat body, found everywhere except Pirin and Rhodope. The instrument is played vertically, resting on the knee or on a belt (fig.3). Previously the *gadulka* existed in several forms, the standard instrument today being the large Thracian *gadulka*.

Until the early 20th century Bulgarian musicians rarely combined different indigenous instruments together in groups. There were some regional exceptions: the *zurna* and *tapan* ensembles of south-western Bulgaria; orchestras of variously sized mandolins and *tamburi* that appeared in Pirin-Macedonia in the mid-19th century; and the so-called Dobrudzhan trio, of the small *dzhura gayda*, *kopanka* and the *(fiz)kharmonika*, an instrument resembling a button accordion that probably came to the Danubian area from Russia. These groups performed melodies in unison or with a drone.

(iv) The khoro. Few festive events were complete without communal dancing. In addition to *sedenki* or *tlaki*, weddings and calendrical rites, villagers performed a wide variety of *khora* at community dances held every Sunday afternoon (except during Lent) on the village square or green. They danced at evening parties called *vecherinki*,



3. *Gadulka (short-necked bowed lute)*

and at summer fairs termed *sborove* or *panairi* that commemorated the patron saint of the community's church.

Khora were executed in closed or open circles, spirals, a single long line or several short, straight rows. Dancers clasped each other by the hand, belt, shoulder or around the waist to produce human chains. Dance gestures involved primarily foot and arm movements, especially steps on the heel, toes or whole of the foot; slides, hops, squats and knee bends. The torso and head remained comparatively fixed. Characteristic dance movements often emulated animal behaviours or the motions of work, such as churning butter, in a stylized fashion. These had descriptive names that could be shouted as commands during the dancing. Each *khoro* combined such gestures in specific figures that varied in number.

Every *khoro* possessed a head, middle and tail. The best dancers joined at the head to lead the *khoro*, while girls, boys and children learning to dance made up the tail. Those at the front were free to extemporize their movements. Likewise, good dancers sometimes attached themselves to the tail to energize the dance line or make it twist. The structure of the dance line reflected the community's social order in that the men were usually at the head, the women in the middle and the children at the end. For a bachelor to join the *khoro* next to a young woman was a public expression of interest and sometimes a sign of betrothal.

Most *khora* were performed to *khorovodni pesni* ('dance-songs') sung by the dancers themselves, one after the other for hours on end (see ex.2). Customarily these dance-songs were sung antiphonally by two pairs of women located near the front of the line, but could include larger groups of singers. Most were in duple metre, but many also had asymmetrical rhythmic patterns. Tempos ranged from sedate to very fast.

A single instrument, often a *gayda* or *gadulka*, also commonly accompanied dancing. The musician stood near the *khoro*'s centre and spontaneously improvised a dance-tune from brief melodic fragments (*persenkove*) that he developed into longer phrases called *kolena* (sing. *kolyano*), usually within the interval of a 5th. These *kolena* were irregular in length due to their improvisatory character and because their substance was linked to the dancers' actions. Sometimes an entire *khoro* resulted from extemporization on one *persenk*. Other *khora* comprised variations on three or four *kolena*, but in all cases the melodic material developed organically throughout. Repetition of a single motif, movement to a new pitch area, the instantaneous working out of fresh material and tempo increases all heightened the musical tension and inspired dancers.

Under the influence of emerging urban ensembles in the 19th and early 20th centuries, two or three *svirachi* began playing *khora* together in unison to ease the strain of lengthy solo performance. Instrumentation depended on local availability, but typical combinations included homogeneous ensembles of two or three *gadulki*, *gaydi* or *kavali*, and mixed ensembles of *gadulka*, *gayda* and *kaval*, or, *gayda* and *tapan*. Along the Danube small groups of Western and central European string instruments fulfilled the same function. Like the Dobrudzhan trio and *zurna* and *tapan* ensembles mentioned above, these groups performed melodies in unison or with drone, although intonation was not uniform.

(v) Texture and timbre. Both instrumental music and singing were predominantly monophonic, solo traditions that emphasized the unfolding of intricately embellished melodic lines. When women or men sang together they usually sang in unison. Such songs were often performed antiphonally by two soloists or two groups of voices that repeated or alternated verses. Repeating verses gave novices a chance to learn unfamiliar texts and lengthened a song's duration. Antiphony gave singers a chance to catch their breath while dancing or cultivating crops. It was customary for the first group to sustain its last pitch while the second group began to sing a new verse, creating a momentary diaphonic texture.

Although monophony prevailed, diaphony (*dvuglas*) existed throughout Bulgaria and was especially strong in the west. Every indigenous instrument produced two-voiced textures except the *duduk*, *svirka* and *kaval*; the *dvoyanka*, *gayda*, *tambura*, *gadulka*, *chift kavali* (a pair of *kavali*) and *zurna* were either designed, tuned or customarily played to yield a melody and drone simultaneously. In the north-west musicians even growled a drone while playing *duduk*, a technique termed *ramzhene* ('grumbling').

Moreover, songs in the Shop and Pirin regions were distinguished by unique diaphonic styles linked to similar traditions in the Former Yugoslav Republic of Macedonia, Serbia, Bosnia-Hercegovina, Croatia and Albania. In both districts this *dvuglas*, sometimes also called *mnogoglasie* ('many voices', part singing), consisted of a solo upper voice and a lower, drone voice traditionally executed by one or two singers, but sometimes more. Singers characterized the two parts with terms that metaphorically described their movement, timbral quality or function:

the first voice *izvikva* ('cries out'), *izviva* ('winds'), *vodi* ('leads'), *diga* ('rises') or *trese* ('shakes'), while the second voice *slaga* ('lays'), *vlachi* ('trails behind'), *buchi* ('roars'), and occasionally *trese* ('shakes'). These terms also indicated the physical stance of the singers, as the melody bearer sometimes positioned herself slightly ahead of the droners. Here the first voice was said to go *napred* ('in front'), while the drone voice followed.

The types of songs performed diaphonically varied from village to village, but generally included harvest, dance, *sedyanka*, wedding, calendrical and all-occasion lyric songs. Textual and rhythmic precision were vitally important. Once they had learnt the lyrics and parts from older women, girls formed duos and trios to practise songs on their own. Some of these singing partnerships lasted a lifetime.

Vocal colour and blend were also significant. Women described two basic categories of timbres: voices that were *chist* ('clean') or *piskliv* ('reedy'), and those that were *debel* ('thick'), *mazhen* ('buttery') and *maten* ('muddy'). Singers preferred not to mingle the two timbres. When singing antiphonally a 'reedy' group was often juxtaposed with a 'buttery' group. This differentiation was also associated with age, as an older woman's voice tended to be thicker than that of a teenage girl. In both cases women projected their voices to produce an open-throated, focussed and intense sound that could be heard some distance away.

Within western Bulgaria the movement of the drone voice, degree of pitch manipulation, cadential formulae, ornamentation practices and even the number of women singing all varied from one village to the next. Diaphonic songs from the Shop district were marked by arched contours, antiphonal performance and a constricted range, usually a minor 3rd, resulting in a plethora of narrow interval simultaneities. One woman ordinarily sang the first voice, and two or three the underlying tone. Shop diaphony was particularly loud and powerful; women preferred the drone to nearly overwhelm the melody. The melody bearer thus often ended sustained tones with a glottal stop, a result of the vocal tension caused by this forceful singing.

The drone voice, while variable in this region, typically followed one of two patterns: it either sang the text on a tonic drone, dropping to the sub-tonic together with the first voice at certain moments; or it moved to the sub-tonic whenever the melody voice descended to the tonic. The latter practice created occasional parallel motion between the voices and a preponderance of 2nds. Moreover, singers often manipulated pitches so as to further close the distance between them, causing them to 'ring like bells', perhaps referring to the pulsation of the resultant difference tones. Singers frequently prolonged a song's final tone, dwelling on the ringing sound. In harvest songs performed during rest periods, the first voice enhanced such moments with *tresene* ('shaking'), a vocal technique comprising a trill-like succession of glottal stops. This was often followed by a cadential formula called *izvikvane* that entailed a 'unison leap of a minor 7th or octave on the vowel sound "eee" followed by descending glissando and decrease in volume' (Rice, 1977). This technique dissipated the singers' accumulated vocal and respiratory tension and intensified the sonic collision created when two groups of singers overlapped (ex.6).

Ex.6 Shop diaphonic song excerpt with *tresene* and *izvikvane* (from Kaufman, *Balgarskata mnogoglasna narodna pesna*, 1968)

♩ = 104

(I) O - gre - ya - la me - se - chi - na,
San - der el - ko, pi - ri mel - ko San - gu - bi,
an - gu - be chi - ris me - te, na - me - te
tu - tu - ne, bu - tu - ne, ka - rai ko - nya
na o - na - ya stra - - a - - -
- na
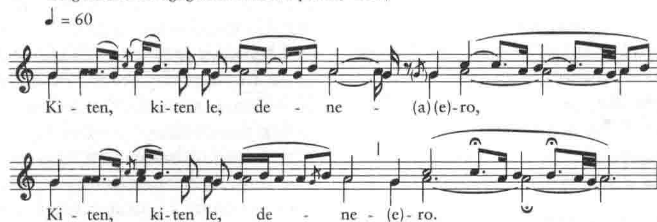
The diaphonic songs of Pirin and Velingrad were more lyrical than Shop songs. Melodies contained wider ranges, could begin on any scale degree and were sung with much lighter voices. Antiphony occurred less frequently. *Tresene* and *izvikvane* were also atypical. Songs were performed by the traditional trio of women, but also by groups with six or seven singing a drone. In Muslim communities pairs of girls sang diaphonically, as did large groups of men. In Bansko a Christian male ensemble performed a similar style of *dvuglas*. Such male ensembles were exceedingly rare elsewhere.

Songs frequently began in unison and then split into the characteristic drone and melody. Two types of drone movement distinguished Pirin diaphony: the second voice remained on the tonic, sometimes dropping to the sub-tonic in unison with the upper voice; or it moved in accordance with the melody to produce as many 2nds and 3rds as possible. In the latter case the drone fell on any pitch from the sub-tonic to the dominant. Voice crossings were common in both song types (ex.7).

A distinctive corpus of vocal diaphony in Bansko called *na atsane* was typified by a first voice that frequently swooped up to the octave, moved to the sub-tonic and then descended to the tonic in a glissando. The octave swoops were further demarcated by a sustained vocal clucking in the high register.

Styles of performance in the Pazardzhik-Ikhtiman area marked a shift from western Bulgarian diaphony to the monophonic singing of eastern Bulgaria. There were several styles of *dvuglas*. As elsewhere, a tonic drone sounded constantly or occasionally dipped to the sub-tonic, usually in unison with the first voice. In many villages, however, the upper voice performed an elaborately embellished melody whose basic skeleton was sung

Ex.7 Diaphonic song excerpt from Pirin-Macedoniya (from Kaufman, *Balgarskata mnogoglasna narodna pesna*, 1968)



by the second voice in long, sustained tones, producing a heterophonic texture. Moreover, in towns like Ikhtiman the lower voice, rather than the lead singer, performed *tresene* in both heterophonic or the more usual melody-drone song types.

Performers in the villages west of the Struma river used the second voice to maintain a tonic drone on the vowel sound 'eee' throughout a song. When cadential *izvikvane* occurred the first voice sustained a minor 7th above the drone voices. Other songs cadenced on tonic and subtonic together. Songs in this area generally had a slightly wider range, lacked *tresene*, and frequently opened with an ascending 4th, setting them apart from those of the Shop district.

Outside western Bulgaria, *dvuglas* was practised only in the Rhodope village of Nedelino and its environs. Unique styles of narrow-interval three-voice singing existed in the Pirin town of Kostursko, near Petrich, where the voice movement resembled that of Albanian polyphony, and in villages surrounding Sofia, where the voices frequently produced three-note clusters of adjacent pitches, an intensification of the parallel 2nds found in Shop diaphony.

(vi) Structure, form and mode. Bulgarian melodies usually move by step and frequently have a narrow compass, often within an octave. Two to five pitch melodies are the norm; these regularly drop one whole step below the tonic. Songs are structured in verses containing one to three lines of text. Each line usually comprises six, eight, ten or twelve syllables, divided into two syllabic groups by a caesura. Within a single song the placement of the caesura may be inconsistent. Phrase structure and rhythm generally follow the text's syllabic structure and phrases do not always contain the same number of bars. Refrains of one to three lines are common. Vocables, expressive variations of names or common nouns and other evocative interjections frequently fill out text phrases. Such poetic devices can create full lines or an entire verse; these often function as refrains.
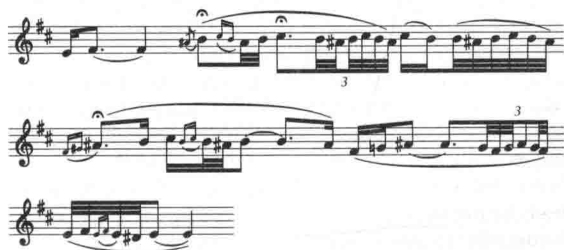
Five varieties of anhemitonic pentatonicism exist in Rhodope and Thrace, but songs do not always feature all five requisite tones. The intonational system of pre-socialist village music was untempered, nonstandardized and frequently employed untempered intervals, including microtones, making any discussion of modality problematic. Melodies are generally constructed within diatonic tetrachords or pentachords. However, innumerable melodies display underlying chromatic tetrachordal, pentachordal, hexachordal or heptachordal structures distinguished by the presence of augmented 2nds between any two successive scale degrees except one and two (see exx.9, 10 and 11). Some of these structures may be related to Middle Eastern modal configurations, or the old Bulgarian or Byzantine church modes.

(vii) Rhythm and metre. A large repertory of unpulsed rubato, improvisatory, densely ornamented songs generically termed *bavni pesni* ('slow songs') exists throughout Bulgaria. These can include harvest and other agricultural work songs performed to extended, sustained 'long melodies' (*dalgi glasove*); lyric songs and ballads performed to more moderate tempo, parlando rubato 'drawn-out melodies' (*vlacheni glasove*; see ex.1); and songs performed to 'broken' or 'chopped-up' melodies (*secheni glasove*), a phrase that describes the rapidly flowing, recitative-like character of many laments and 'table' songs (see ex.4).
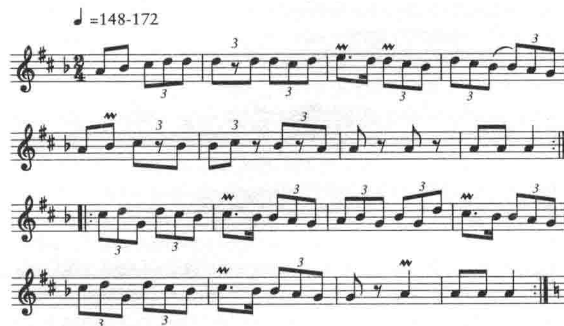
Musicians perform similar non-metrical solos called *bavni melodii* ('slow melodies') or *svirni* (sing. *svirnya*). Some are shepherds' melodies, freely improvised from idiomatic motifs and phrases; others are instrumental renditions of slow songs (ex.8), which musicians contend thay cannot play well unless they know the associated texts.

The terms used to specify pulsed rhythmic patterns also designate particular types of *khoro* melodies and dance steps. The most popular and widespread duple metre dance is the *pravo khoro* ('straight dance'). Although described and written by contemporary musicians as 'in two', this dance has the underlying compound duple character of 6/8 (ex.9). Other common duple metre dances include the *buenek*, a moderate tempo *khoro* found in

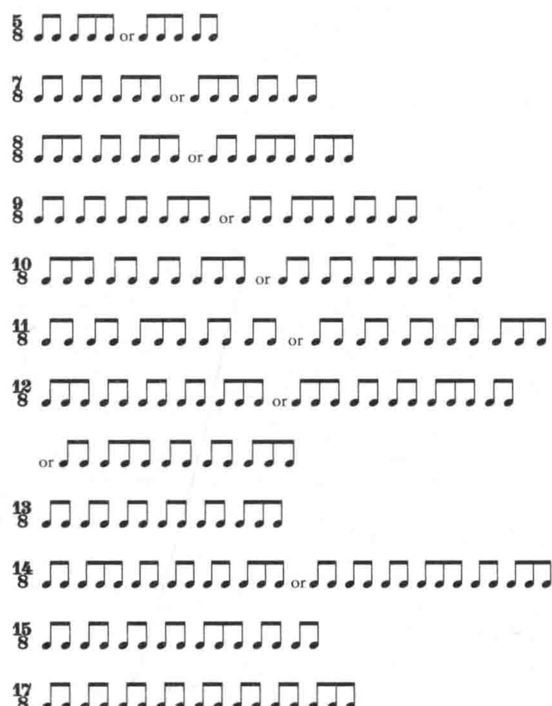
Ex.8 *Svirnya* for *kaval* based on song motifs (from Todorov, 5/1976)



Ex.9 *Pravo khoro* (from Krastev, *Entsiklopediya*, 1967)



Ex.10 Frequently used rhythms in Bulgarian folk music (Dzhudzhev, 1931) (examples in 5/8, 7/8 etc may also be in 5/16, 7/16 etc)
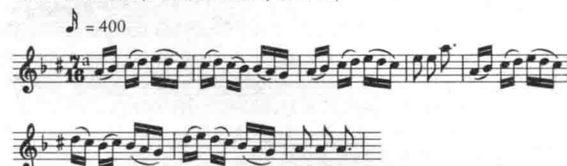


Strandzha; the lively *trite pati* (lit., 'three times') of eastern Thrace, in which a sense of four semiquavers underlies every beat; and *lyavata* ('to the left'), another Thracian *khoro* in which the dancers move anticlockwise. Melodies in triple metre are rare except in Pirin.

Bulgaria's asymmetrical rhythms may be thought of as combinations of duple and triple metres strung together to create heterometric patterns. Ex.10 illustrates many commonly performed heterometres. Each pattern serves as the basis for one or more dance types, which may be differentiated by region and choreography. *Khoro* melodies may be named after their associated locales (e.g. *Makedonsko khoro* and *Shopsko khoro*), after a musician who creates or favours a particular melody or after distinguishing elements of the dance itself (e.g. the *kalaydzhiysko khoro* from Pirin is danced by turning the body to the right and left, causing the dancer to 'spin like a *kalaydzhiya*', or 'dried pea' – a name for a fidget).

The most popular heterometric dance is the *rachenitsa*, an energetic *khoro* in 7/16 (2 + 2 + 3) with various local names (ex.11). It is performed individually, by couples or

Ex.11 *Rachenitsa* (from Dzhudzhov, 1970-75)



in groups, indoors or outside, especially during weddings and other celebrations. In Pirin the *khoro* subdivided 3 + 2 + 2 is named *pravo makedonsko* ('straight Macedonian') and *mazhka rachenitsa* ('men's *rachenitsa*'). The *kalaydzhiysko khoro* mentioned above and the *paydushko* (ex.12) are dances in 5/16 (2 + 3).

Melodies in 9/8 (or 9/16) when divided 2 + 2 + 2 + 3 are known as *daychovi khora* (see ex.2). The *daychovo* is associated with northern Bulgaria, where it is usually a quick dance accompanied by an instrumental ensemble, often a wind band. It is also encountered in other areas, but under different names. A favourite dance of central and western Bulgaria is the *kopanitsa* in 11/16 (2 + 2 + 3 + 2 + 2). This is known by various local names, including *gankino khoro* in the Shop area and *krivo* ('crooked') *khoro* in Pazardzhik, western Thrace. Numerous dances in increasingly complex asymmetrical patterns, such as the *petrunino khoro* in 13/16 (2 + 2 + 2 + 2 + 2 + 3) of the Shop region and the *buchemish* in 15/16 (2 + 2 + 2 + 2 + 3 + 2 + 2) from western Thrace, are found throughout the country.
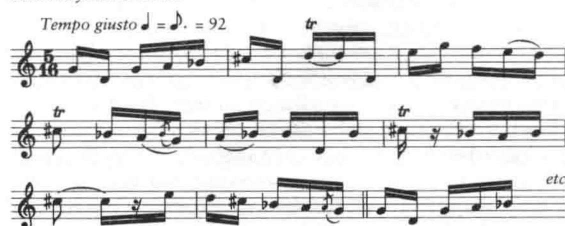
Although these heterometres, of which there are many more than mentioned here, were termed 'Bulgarian' by Béla Bartók (1938); they are linked to similar patterns found in Greece, the Former Yugoslav Republic of Macedonia, Turkey and the Caucasus.

3. Urban musics, 1850–1944. The late 19th century witnessed the emergence of a vibrant musical life in towns and cities that differed substantially from older village traditions. These new urban styles derived from the musics of neighbouring peoples. During the last years of Ottoman rule Turkish administrators, Balkan merchants, and emigrant workers maintained continuous inter-city contact, spreading new styles throughout the Balkans. Their popularization marks the beginning of both professional and amateur institutionalized musical activity.

Gradski pesni ('urban songs') became important even before the Liberation (1878), when residents of larger cities began to favour songs imported from Greece, Turkey, Russia and Germany, with translated or new Bulgarian texts. Other new *gradski pesni* appeared soon afterwards, based on local melodies but modelled on the foreign songs. Unlike village songs, *gradski pesni* had known authors, including famous Bulgarian, Russian or German poets; their lyrics were composed in rhymed couplets; their melodies were metred, often in 6/8, 3/4 or 4/4, displayed wide ranges, and had pitch movements that implied functional harmony; and they were published as part of the *Vazrazhdane*'s literacy movement.

By 1900, as villagers sought employment in cities, town and village culture intermingled. Two urban song types became widespread in both venues: lyrical love songs with poetic texts by well-known literary figures performed to Greek or Turkish melodies, romances, waltzes, tangos and German *Schlager* tunes; and songs with patriotic or revolutionary texts, sung to marches and other militaristic

Ex.12 *Paydushko khoro*



Played on the violin by S. Gheorghiev, *act* 50, Loukovit, Nov. 1951

or nationalistic genres. These included songs of the *Vazrazhdane* and Liberation, soldiers' songs, workers' songs, which first appeared in Bulgaria during the 1890s and gained popularity with the rise of socialism and, as institutionalized education developed, school songs. These genres were performed by amateur civic and military choirs established in the 1890s in emulation of similar Russian groups that arose along the Danube in connection with the Liberation's military campaigns.

During the 1930s and 40s sentimental, melancholic love songs from Macedonia, which contemporary Bulgarians call *starogradski pesni* ('old urban songs'), acquired great popularity. These songs were composed in regionally specific metres to Greek- and Turkish-influenced melodies, and frequently performed as duets in parallel 3rds with orchestral accompaniments. They were disseminated through a growing recording industry and by professional (often foreign) musicians who sang at restaurants and taverns.

The Liberation era also saw radical developments in instrumental performance practice. By the late 19th century five types of non-indigenous instrumental ensembles existed in Bulgaria: symphonic chamber groups established by immigrants in the Danubian region; Ottoman Turkish Janissary orchestras; Czech wind bands; urban ensembles of minority musicians, often Christian and Muslim Roma, called *svirdzhii* or *chalgadzhii*; and small bands of foreign musicians from Serbia, Romania, Turkey and Bohemia. Together with the civic choirs mentioned above, these introduced Bulgarians to western European instruments, notation and collective musical performance. By 1911 wind bands directed by Czech Kapellmeisters existed throughout the country, performing brass band arrangements of symphonic works, operatic overtures, marches and medleys of Bulgarian folk tunes (*kitki*, 'bouquets'). Such groups influenced local musical practices significantly, inspiring village musicians to form small ensembles of mixed instrumentation.

The *svirdzhii* and foreign bands constitute early examples of semi-professional musicianship in Bulgaria. Although often employed as labourers, they travelled from town to town according to the calendar of local festivities, providing music for engagements, weddings, fairs and even upper-class Macedonian balls to augment their incomes. The *svirdzhii*'s repertories and instrumentation were eclectic, often combining indigenous and Western European instruments and genres. *Svirdzhii* who played clarinet, bass, double-bass and drums became widespread around 1900, especially in north-western Bulgaria. A villager's ability to hire such groups as wedding entertainment enhanced his social status. The players were highly talented musicians whose repertories included *narodni pesni*, *gradski pesni*, *khora* and *svirni*, the music of ethnic minorities and neighbouring Balkan peoples, and popular Western European dances, like waltzes and mazurkas. This reflected the increasingly international and syncretic Balkan music scene. The *svirdzhii*'s performance of these genres emphasized virtuosic, improvisatory, highly embellished solo or heterophonic playing, sometimes over a rudimentary bass line; an idiomatic style called *chalga*.

By the 1920s and 30s, therefore, major cities possessed a thriving, cosmopolitan population of musical ensembles. The small foreign orchestras performed for occasions similar to those of the *svirdzhii* and these groups influenced each other's repertory. During the early 20th century such ensembles were hired in restaurants, taverns and cinemas, where they became known as salon orchestras (*salonni orkestri*). These orchestras performed *Schlager*, celebrated symphonic works, *khora*, *kitki*, *narodni pesni*, patriotic songs and many imported American dances then fashionable in Europe. Urban Slavic Bulgarian musicians soon formed similar ensembles to perform indigenous music; these groups were important forerunners of later, state-sponsored folk orchestras.

4. Institutionalized neo-traditional music after 1930. The Bulgarian National Radio (established 1929) promoted live performances of *khora* and *narodni pesni* with instrumental accompaniment by small ensembles of well-known musicians and singers. These groups, such as the Bistrishka Chetvorka (Bistrista Quartet, established 1936; *gayda*, *kaval*, *gadulka* and *tambura*), were basically salon orchestras of indigenous instruments. The Ugarchinska Narodna Grupa (Ugarchinska Folk Group) (established 1939; *kaval*, *gayda*, *tambura*, *gadulka*, *tapan* and cello *gadulka*) also performed under the name Tsvyatko Blagoev using Western European instruments (clarinet, trumpet, trombone, violin, accordion and *tapan*), illustrating the musicians' abilities to adapt to varied performance contexts. Such ensembles were eventually designated 'modern orchestras' because of their non-indigenous instrumentation; *bitovi narodni orkestri* ('traditional folk orchestras') described groups like the Bistritsa Quartet.

The collective playing fostered by the Radio altered village musical practices considerably. Musicians learned to play *khora* more or less in unison, each performing the melody in a manner idiomatic to his instrument, with slight differences in ornamentation. They structured their *khora* in a new, sectional format known as the *kolenna forma*, in which each successive phrase derived from the last. Every phrase was repeated, and as the years passed, became equal in length, so that the *khoro*'s phrase structure became regularized. Instrumentalists interspersed solo improvisations on fragments of the *khoro* melody within the larger group structure while the other musicians vamped on the tonic pitch. When accompanying singers the musicians improvised an appropriate introduction and refrain, called a *pripev* or *otsvir*. During the sung verses one or two instruments, generally the *kaval*, *gayda* or *gadulka*, followed the melody heterophonically, while the others played a drone or ceased playing. Whether a song or instrumental piece, the *tambura* accentuated metric patterns through rhythmic strumming, followed the melody, or provided an underlying drone or rudimentary chordal accompaniment.

The political events of 1944 resulted in the total institutionalization of all musical activities within a monolithic network of state administrative organs whose representative bureaus extended into every city, town and village, and whose structure and ideals emulated those of Soviet cultural development. The *Vazrazhdane*'s civic choral and instrumental groups were incorporated into the larger, state-directed programme of *khudozhestvena samodeynost* ('amateur artistic creativity'), which dictated the collectivization of musical performance in *kolektivi* ('collectives') and *ansambli* ('ensembles') for song and dance. By 1950, 3400 such groups existed in association with labour unions, agricultural cooperatives, factories, schools, local libraries, communist youth organizations and houses of culture. The groups' activities were closely associated with political life; the development of *khudo-*
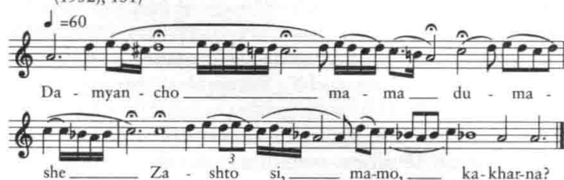
zhestvena samodeynost fell directly under the government's Agitation and Propaganda department until 1954, when a separate administrative bureau, the centre for *khudozhestvena samodeynost*, was established in Sofia.

One chief function of these *kolektivi*, whose numbers had swelled to 22,760 by 1987, was to popularize socialist mass songs. These included songs in praise of the September Uprising of 1923, the Bulgarian army, Bulgarian–Soviet relations and political figures such as Joseph Stalin and Georgi Dimitrov; partisan and revolutionary workers' songs, many of which substituted new names and events into the basic structure of pre-existing heroic, *khaiduk* or soldiers' song texts; and songs 'for the new village' (ex.13), whose melodies are in folk style but whose texts celebrate the building of socialism. New work songs commented on agricultural collectivization, the activities of work brigades and the construction of reservoirs or similar projects.

During the late 1940s amateur ensembles promoting more traditional presentations of folklore arose, among them the Ensemble for Macedonian Folk Songs and Dances Gotse Delchev (Sofia, 1945) the Ensemble for Folk Songs and Dances Yane Sandanski (Gotse Delchev, 1946) and the Plovdiv Folk Ensemble for Songs and Dances (1948). Unlike other ensembles these groups employed regionally specific orchestras of indigenous instruments. The popularity of these amateur ensembles, coupled with a visit from the USSR's folk choir Pyatnitski in 1949, inspired the Council of Ministers and composer Filip Kutev (1903–82) to establish the first professional folk song and dance ensemble in 1950–51.

The primary objective of the National Folk Song and Dance Ensemble Filip Kutev was the preservation and performance of village music from all over Bulgaria, but in a contemporary format representative of the new socialist state. Kutev travelled widely, auditioning the best performers from every ethnographic region to build a women's folk choir, a mixed dance troupe and a (male) folk orchestra constructed from the five most prevalent indigenous instruments (*kaval*, *gaida*, *gadulka*, *tambura* and *tapan*). Leading composers produced polyphonic arrangements of folksongs and *khora*, termed *obrabotki*, for these groups, while choreographers designed similarly complex presentations of dance figures. Together the three units enacted theatrical, stylized renderings of traditional lore called *postanovki* on concert stages at home and abroad. In 1952, shortly after the Kutev Ensemble's first concerts, the Ensemble for Folk Songs of the Bulgarian Radio and Television was established in Sofia to popularize new *obrabotki* through the mass media. Several other professional *narodni ansambli* with regional foci soon arose in major cities. These included Ensembles Pirin (Blagoevgrad, 1954), Rodopa (Smolyan,

Ex.13 Song for the new socialist village (from E. Stoin: *Savremennata balgarska narodna pesen* [The contemporary Bulgarian folksong], *IIM*, (1952), 131)



['Damyan said to his mother, "Why, mother, are you worried"]

1960), Dobrudzha (Tolbukhin, 1970), Trakiya (Plovdiv, 1974) and the Severnyashki Ensemble (Pleven, 1970).

Initial members of early folk ensembles were villagers who possessed no formal musical training. While participants learnt how to read notation and follow a conductor, performing *narodna muzika* in a collective fashion posed significant obstacles whose solutions dictated drastic modifications in traditional performance practice. Vocalists, for example, learnt to sing together in multiple parts and with orchestral accompaniment. Although two or three lines characterized early choral *obrabotki*, over the next 40 years they became steadily more contrapuntal, complex and classical in nature, employing four to ten parts.

Contemporary folk orchestras expanded the instrumentation of earlier *bitovi narodni orkestri* into a larger symphonic scheme. Kutev enlisted master craftsmen to construct standardized families of neo-indigenous instruments, including new bass, cello, and viola *gadulki* and *tamburi* modelled on the Western European viola, cello, and double bass. Intonation subsequently became more precise, but the new instruments required special instruction. Ensembles therefore often employed conservatory-trained musicians to play the newly-designed strings, which supplied the bass lines and inner parts of polyphonic arrangements. The *gayda* was utilized without its *ruchilo*, so that its drone would not interfere with an *obratbotka*'s harmonic scheme. The large *kaba gayda* and Dobrudzhan trio were utilized primarily in appropriate regional ensembles, while the *dvoyanka*, *duduk* and small Shop *gadulka* fell into virtual oblivion. The *tambura*, however, became part of every folk ensemble despite its localized distribution.

Although folk orchestras initially performed melodies in a style similar to *bitovi narodni orkestri*, in succeeding years orchestral *obrabotki* featured multiple parts, large-scale forms, chromatic harmonies, countermelody, imitation and symphonic playing techniques. While the *kolenna forma* still provided a structural basis, contemporary *obrabotki* exhibited many more *kolena* than a traditional *khoro*; these were often unrelated in substance, incorporated modulations to different key areas, and displayed marked registral contrasts.

By 1988 the state supported 14 professional folk ensembles and hundreds of similar, amateur formations. These became the principal vehicle through which traditional music and customs were experienced. Secondary schools providing intensive training in *narodna muzika* were established at Kotel and Shiroka Laka; a third school for choreography and 'traditional dance' was founded in Sofia. The *Vissh Muzikalno Pedigogicheski Institut* (Higher Musical Pedagogical Institute), located in Plovdiv, furnished Kotel and Shiroka Laka graduates with additional instruction at the collegiate level. These institutions equipped professional ensembles with a ready supply of qualified personnel, and amateur ensembles with skilled directors. They also affected conventional modes of performance greatly, for younger people no longer acquired knowledge of *narodna muzika* within the course of daily life, but in a structured environment from notated materials written specifically for this purpose: *obrabotki* for folk choir and orchestra, scale and technical studies for each instrument and chamber works for soloists with folk orchestra accompaniment. Numerous juried competitions and festivals for both amateur and professional

groups (a contemporary manifestation of pre-socialist village fairs) allowed panels of official adjudicators, usually folklorists, government officials and folk ensemble directors, to supervise the shape of folk music performance through their awards, and through lectures following the staged events.

As their repertories became further divorced from their village roots, folk ensembles grew less popular. The *glasnost* era, however, prompted an increased number of international tour and recording invitations for prominent groups. Foreign impresarios sponsored governmentally selected concertizing formations derived from major ensembles, especially choirs performing multipart *obrabotki* and more conventional instrumental groups of three to five musicians. After 1989 ensemble members established privately sponsored chamber and choral groups seeking international contracts. Intense competition arose between them, as each strove to devise a unique creative identity. Moreover, the personnel ranks of large folk ensembles were weakened as major artists resigned to perform in private organizations. These factors, together with a sharp decrease in state funding, caused many ensembles to disband in the 1990s. Some persevere with financial backing from diverse public and private sources, adapting their concert programmes to contemporary circumstances.

5. NEO-TRADITIONAL POPULAR MUSIC. During the 1970s an eclectic non-state-sponsored genre termed *svatbarska muzika* ('wedding music') rose quickly to popularity. This genre, which blends *narodna muzika* with other Balkan styles and pop music elements, is performed by *svatbarski orkestri* ('wedding orchestras'), bands of four to ten professional musicians, usually of minority heritage, which developed from the *svirdzhii* and salon orchestras of the early 20th century. Instrumentation varies, but often includes accordion, clarinet, electric bass guitar and drum kit. To this configuration electric guitar, synthesizer, trumpet, violin, saxophone, *kaval*, *gayda* and *gadulka* are added. The clarinet is generally the lead melody instrument; accordion, saxophone or violin also perform this function. Most bands include a female vocalist who characteristically employs a wide vibrato.

Wedding orchestras perform at weddings, christenings, holiday celebrations and farewell parties commemorating a young man's departure for military service. Their repertory comprises *khora* and *svirni*, and Greek, Macedonian, Serbian, Romanian and Turkish melodies, especially the *kyuchek*, a Turkish Rom solo dance in 2/4 or 9/8 with undulations of the hips and arms. These are performed in the *chalga* style typical of Rom musicians, frequently with Turkish nuances. The influence of American jazz and rock is evident in certain chord progressions, the use of electric instruments and the emphasis on solo improvisation.

The musician credited with originating wedding music is Ivo Papazov (Ibrahim Hapasov), a clarinettist of minority extraction who founded his band, Trakiya, in Stara Zagora in 1974. During the 1980s, when hundreds of bands emulating Trakiya formed throughout Bulgaria, the government censured this genre harshly for three reasons. Firstly, it evolved and was performed outside the state-sponsored music industry. Non-professional, privately made cassette recordings of wedding bands were duplicated and passed from person to person in an informal, grassroots music economy. Secondly, many wedding musicians were from minority groups. During the 1980s they were therefore targeted by the Zhivkov administration's campaign to eradicate all vestiges of Turkish culture from Bulgarian society. Thirdly, government authorities believed that wedding music's amalgamated nature threatened *narodna muzika*'s purity. Wedding musicians were consequently taxed heavily and denied certain civil liberties.

In the late 1980s the government established control over wedding orchestras by incorporating them into the state network of adjudicated festivals and competitions. Scholars reversed their position on the value of wedding music by valorizing its links to *narodna muzika*. By 1990 it had become an acceptable musical style whose influence was evident even in folk ensemble *obrabotki*.

In the late 1980s prominent members of the Bulgarian Radio's folk ensemble, together with composer Dimitar Penev, produced studio recordings that set traditional music to a disco beat, a genre termed *disco folk*. At the same time, rock bands started incorporating digitally sampled snippets of *narodna muzika* into pop songs or performing rock ballads with a folk flavour. Other groups produced political pop that satirized the events and results of the 1989 political transition. Western pop musicians sampled or otherwise utilized Bulgarian musicians or repertory in their creative work. These trends continue to evolve in the late 1990s, although their popularity is overshadowed by three other genres: wedding music, 'Pirin folk', and pan-Balkan ethnopop.

Pirin folk music, also called 'authored Macedonian music', is performed largely by amateur musicians who present *starogradski pesni* and Macedonian urban songs in updated pop or wedding music formats. This genre developed in Pirin-Macedonia during the early 1990s under the influence of ethnopop from Serbia, Greece and the Former Yugoslav Republic of Macedonia, and is performed and recorded at annual festivals called *Pirin fest*, held in Blagoevgrad, and *Pirin folk*, held in Sandanski.

Since about 1993 numerous bands have promoted pan-Balkan songs that put various components of Turkish, Arab, Macedonian, Greek, Serbian, Bulgarian and Rom musics together in a pop music context. Both the bands and their repertories are linked to wedding music, Pirin folk, and the 'newly composed folk music' of Serbia and the former Yugoslav Republic of Macedonia. Many performers of this trend are Rom or Turkish. Song lyrics appear in various Balkan languages, and are often sung with the vocal inflections of Rom, Turkish and wedding music. Instrumentation is variable but may include electric bass, synthesizer, drum machine and electric guitar. Many groups also feature a clarinet or saxophone, played in the Rom style. Songs abound with Middle Eastern idioms: musicians utilize synthesizers imported from Arab countries, which facilitate the use of *makamlar* or the timbres of Turkish or Arab instruments; lead instruments perform *taksims* during instrumental breaks; and percussion patterns and bass lines incorporate common Turkish or Arab rhythms. While such ethnopop styles signify Bulgaria's strategic position within Balkan geography, they have essentially replaced the indigenous music-making of the country's heritage.

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STOYAN PETROV/MAGDALENA MANOLOVA (I), DONNA A. BUCHANAN (II)

Bulhat, Johannes de. *See* BUGLHAT, JOHANNES DE.

Bull, Christoph. *See* BUEL, CHRISTOPH.

Bull, Edvard Hagerup (*b* Bergen, 10 June 1922). Norwegian composer. Son of a well-known writer on music who also composed, he moved to Paris after studies in Oslo and studied at the Conservatoire (1948–53), winning a prize for composition. His teachers were Milhaud and Rivier, and he also attended Messiaen's analysis class. Later he studied with Blacher at the Hochschule für Musik in Berlin.

His works from the early 1950s exhibit a variety of styles, including atonality in the manner of Alban Berg. Gradually his own stylistic preferences came to the fore, and his trumpet concerto (1950), still one of his most performed works, has clear and free tonal lines welded together in a strict form. His personal stamp came to be heard in every work – the powerful and langorous contour of his melodies combined with a rhythmical vigorous drive creates a pronounced force which is contrasted with softer lyrical passages. His music is almost Germanic in its strong expression. For more than 30 years Bull lived mostly in France, where he received several commissions, including one from the Ministry of Culture, a rare honour

for a foreigner. But his exile may explain the slow acceptance of his music in Norway. His music has, however, been performed by leading artists and orchestras, and gradually masterpieces such as *Air solenelle* (1972) and *Chant d'hommage à Jean Rivier* (1976) have also become known in Norway.

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[(*selective list*)]

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ARVID O. VOLLSNES

Bull [Boul, Bul, Bol], **John** [Jan] [Bouville, Bonville, Jean] (*b* ?Old Radnor, Radnorshire, ?1562–3; *d* Antwerp, 12–13 March 1628). English composer, organist, virginalist and organ builder, probably of Welsh birth, active also in the southern Netherlands. He was one of the leading keyboard virtuosos of his time and an important composer of keyboard music.

1. Early years to 1597. 2. Middle years, 1597–1613. 3. In the southern Netherlands, 1613–28. 4. Library; portraits. 5. Works.

1. EARLY YEARS TO 1597. The date of birth above derives from the Oxford portrait of Bull (see fig.1 and §4 below) and is probably more reliable than the one some three years earlier deducible from his marriage licence in 1607 (see §2 below). Wood stated that Bull was descended from a Somerset family but provided no evidence. It is more likely that he was born in Radnorshire, where, in and about Harpton (or Herton), several families with the surname Bull resided. This assumption is based on the existence of his petition to the queen in 1589 for a lease in reversion of Radnor Forest (see below) and of a pedigree submitted in the Court of Chancery in which one party claimed to be descended from 'the musician, Dr. John Bull of Old Radnor', which may well refer to him.

Bull entered the choir of Hereford Cathedral in 1573 – the relevant entry in the cathedral records is dated 31 August – and worked there under the cathedral organist, John Hodges. He had probably joined the Children of the Chapel Royal in London by 8 February 1574, the date on which a vacancy in the Hereford choir was filled. His music teacher was John Blitheman (whose epitaph mentioned him), and the Master of the Children was William Hunnis.

One of the patrons of the children was the Earl of Sussex, the Lord Chamberlain, who was an honorary freeman of the Merchant Taylors Company and made Bull his apprentice on 24 January 1578. Sussex's second wife, Frances, was the younger sister of Sir Henry Sidney, the President of the Marches, who recommended Bull for the position of organist at Hereford Cathedral. He was appointed on 24 December 1582, at first jointly with the elderly Hodges. On 21 January 1583 he was also appointed master of the choristers. He was never a vicar-choral, but the new cathedral statutes allowed him to combine the posts of organist and master of the choristers. He now had to divide his time between London and Hereford. The cathedral chapter noted on 1 February 1585 that he had been absent longer than he had been allowed and therefore declared his offices vacant. This declaration was not carried out, but on 5 June 1585 he appeared before the dean and chapter on a complaint by the precentor that in his capacity as organist he was not following instructions and was in contempt of the precentor. He was first suspended from his offices and benefice and then dismissed, but he was allowed to retain his rooms at the college of vicars-choral. In January 1586 he was sworn a Gentleman of the Chapel Royal, and his fast-growing reputation there probably made the custos of the college of vicars-choral in Hereford grant him improved accommodation on 16 September 1587. On 18 January 1591 he was allotted better rooms still, at the request of the Archbishop of Canterbury; it is not known how long he held them.

Little is known about Bull's university career. As a very experienced musician and a member of the Chapel Royal he did not need to matriculate, and the only reference to his connection with a college occurs in a minute of 23 March 1597 in the Common Council Journal Book of the City of London, where he is described as being of King's College, Cambridge. An entry in the Oxford University Register relates to his Oxford DMus of 7 July 1592, and Wood stated that he 'practised [in] the Faculty of Music for 14 years', supplicated for the BMus at Oxford on 8 July 1586 and was admitted to the degree the following day. Wood added that he would have proceeded to the doctorate at Oxford 'had he not met with Clownes & rigid Puritans that could not endure Church music'. He therefore supplicated for the MusD at Cambridge (which enabled him to obtain the Oxford DMus by incorporation in 1592): that he was awarded this degree by 1589 can be assumed from the reference to him as 'doctor' in his certificate of residence in connection with an assessment for the lay subsidy taken in the queen's household in that year. On 4 July 1592 he contributed to the steeple fund of St Mary the Great, Cambridge. Earlier that year he was a victim of highway robbery: an entry in the Old

Cheque Book on 29 May 1592 (see Rimbault), relating to the admission of one William Phelps of Tewkesbury as an extraordinary Gentleman of the Chapel Royal, gives as one reason for this 'that he dyd show a most rare kyndness to Mr. Doctor Bull in his great distress, being robbed in these parts'.

That Bull was poor can be gathered from his petitions to Elizabeth I. The free university education allowed to former Children of the Chapel Royal was discontinued in her reign. Moreover, the wages of those serving in the royal household were very rarely increased, but the Tudor monarchs had other ways of making rewards, such as the granting of leases in reversion of crown land. Two petitions by Bull to the queen for such a lease survive at Hatfield House, Hertfordshire (Cecil Papers 165/140, 615, 818). The first, undated but endorsed on 7 February 1589, relates to Radnor Forest; although the queen was sympathetic, it was not granted. She did, however, decide to give him a 'thinge' about the value of £10 or £12 yearly. As the promised reward did not materialize, he had to petition again, this time for a lease in reversion amounting to the value of £30 without fine or an increase of his wages, so that 'his great poverty, which altogether hindereth his studies, shall be relieved'. The petition, endorsed on 20 April 1591, was successful, and Bull was granted 'a lease in Reversion for 21 yeares of Twentie Marks by the yeare ... without fyne'. He did not receive his gift until 12 July 1592, and even then it amounted to barely half the amount he had requested; a number of properties in several counties – all former monastic lands and now crown lands – are mentioned in the letters-patent. On 31 March 1597 a lease in reversion was granted to Robert Holland 'at the humble suite and in consideration of the service of John Bull, Organist of her Majesty's Chappell'; Holland no doubt rewarded Bull suitably.

2. MIDDLE YEARS, 1597–1613. Bull's financial position had now improved, however, for on 6 March 1597 he was elected the first Public Reader in music at Gresham College, London, with an annual salary of £50. The queen had recommended him in a letter to the mayor and aldermen of the city, who administered the bequest of the late Sir Thomas Gresham through a committee jointly with the Mercers Company. The committee appointed seven unmarried learned readers from the universities of Oxford and Cambridge in divinity, astronomy, geometry, music, law, medicine and rhetoric respectively. The readers had to obey the committee's ordinances, lodge at Gresham House and give public lectures in Latin and English. Bull received the queen's special permission to give all his lectures in English. On 8 June 1597 the readers were ordered to deliver their inaugural lectures the following week in the presence of the mayor, the aldermen, the Bishop of London and the master and warden of the Mercers Company. Bull, however, had not yet been able to move into his rooms at Gresham House, as they were still occupied by William Reade, Gresham's stepson; fearful of losing his readership through not living there, he engaged a mason and went with friends (including the City Chamberlain) to the part of the house where Reade lived, broke down a wall and forced an entry into his rooms. This led to an action in the Star Chamber, the outcome of which is unknown. In the event Bull did not deliver his lecture until 6 October 1597. It was printed soon afterwards, but the title-page (*GB-Lbl* Harl.5936) is all that survives; the offset of the first page is visible on the reverse, however, and this has been reconstructed (see King, 270–71).

Bull had further troubles at Gresham College. He was one of the readers who refused to sign the ordinances, and his salary was consequently withheld. He complained to the Privy Council, who in a letter of 4 November 1599 to the mayor and committee ordered it to be paid. In June 1601 he asked for leave of absence, eventually granted on 5 February 1602. According to the relevant minute he was 'visited with sicknes', and Thomas Byrd (son of William) was ordered to replace him during his leave and sickness. Bull's movements during much of his leave are uncertain. No documentary evidence has yet come to light to confirm Wood's reports about travels abroad, including an episode at St Omer, where, when travelling incognito, Bull was allegedly challenged by a musician to add one part to a composition and added 40. He was certainly present at the queen's funeral on 24 March 1603 when, according to the Lord Chamberlain's accounts, his name stood at the head of the list of the Gentlemen of the Chapel Royal. He had served the queen well and had played the organ for festivals and state receptions for royal visitors and foreign envoys. He was not one of the queen's private musicians as has generally been assumed, and there is no record of his being paid for playing the virginals to her (her virginalist was Walter Earle). On 29 June 1603 he applied for readmission to his readership at Gresham College and was accepted. He also continued in royal service under the new king, James I. On 5 December 1604 the king ordered that the salaries of the Gentlemen of the Chapel Royal be increased from £30 to £40 annually. In April 1605 the king granted Bull a pension of £40 in consideration of his past and future service; this sum compares unfavourably with those awarded to several other musicians. On 15 December 1606 Bull was admitted into the freedom of the Merchant Taylors Company. On 16 July 1607 the company gave a sumptuous banquet for the king and Prince Henry; Bull played the organ throughout dinner, and Nathaniel Giles and Children of the Chapel sang. The following day both men were accepted into the livery of the company and were excused any payment because they had performed at the banquet without being paid. Under the statutes of Gresham College, Bull had to resign his readership on 20 December 1607, for he had fathered a child with one Elizabeth Walter and had to marry her (his petition for a licence to marry, dated 22 December 1607, survives in the registry of the Bishop of London). He was thus deprived of his most lucrative source of income as well as his quarters there and had to look for other income. He had built instruments for the queen in 1599, and in 1609 he was active as an organ builder. His name appears in the diplomatic correspondence of 1609–10 (Österreichisches Staatsarchiv, Vienna) between the secretary of the Austrian Archduke Albert, Governor of the Spanish Netherlands, and his envoy in England. The archduke wanted to buy an organ in England, and his envoy suggested that he approach Bull (who wished to be known as Jean Bouville or Bonville). The organ was to be of the same size and tone as one that the archduke had presented to a convent in Madrid. Bull was to be paid £2000 (or 6000 reales), but before half of this sum was paid to him in advance – so that he could buy the necessary materials, such as English tin – he was asked to find guarantors. He

could not do so and at one stage offered to give the archduke one of his organs as a surety, but when the instrument was examined by several musicians, including Byrd, it was pronounced to be not worth the £1000. He then proposed to build the organ using his own resources and went to Madrid, but on his way home he was attacked by pirates, who seized his money. The archduke, who had waited patiently for the organ for a year and a half, had finally to engage another builder. Among the interesting sidelights in the correspondence are comments on Bull's property (including references to a house near Plymouth) and his friendship with Peter Philips.

Bull's occasional absences from England did not interfere with his duties at the Chapel Royal as the king's organist. He had joined the musical establishment of Prince Henry probably by 1610; he is nowhere mentioned as the prince's music master, but he was charged with buying music books for him. After the prince's death on 6 November 1612, he received a pension of £40 a year for two years. Early that year he had been appointed music teacher to the 15-year-old Princess Elizabeth. It was to her and her betrothed, Prince Friedrich, the Elector Palatine, that the first printed volume of virginal music, *Parthenia, or The Maydenhead*, was dedicated. Its publication can therefore be dated between 27 December 1612, the date of their engagement, and 14 February 1613, when they were married. The dedication refers to the 'three famous Masters' Byrd, Bull and Orlando Gibbons, who had written the pieces in it, 'whereof one had the honor to be your teacher ... and (had he not had it before) thereby deserved the stile of a Doctor'. Bull composed the anthem *God the father, God the son* (now lost) for the wedding. On 26 April 1613 he addressed a letter to Sir Michael Hicks (Kent County Archives, Maidstone) in which he asked for his letters-patent for £40 a year to be transferred to his child. (He had a daughter, not a son as used to be assumed.)

3. In the southern Netherlands, 1613–28. Bull now became involved in a serious scandal, and articles were laid against him in the Court of High Commission. The substance of the charge, which was of adultery, is described in a letter of December 1613 from George Abbott, Archbishop of Canterbury, to Sir William Trumbull, the English envoy at Brussels. Bull was charged to come into a church a little before the beginning of the prayer, and there 'as the minister was entering into service, in the sight of the congregation Bull pulled him violently out of his seat, and despitefully intreated him'. The archbishop concluded: 'The man hath more music than honesty and is as famous for marring of virginity as he is for fingering of organs and virginals'. The outlook for Bull was grim indeed, and in August 1613 he fled the country, never to return. He went to the southern Netherlands, where he had friends, and Archduke Albert employed him at Brussels from Michaelmas (24 September) 1613. Here Bull joined Peter Philips and the other three organists, one of whom was Pieter Cornet. Trumbull and others in the Netherlands knew of his arrival and employment by the archduke but kept silent for at least two months. By that time, however, James I had discovered the flight of his organist on whom he vented his wrath with a severity and hatred that were out of all proportion. Trumbull, now worried about his own position, gave the king many excuses for his long silence: he wrote that Bull had said that he had left England for reasons of religion, that he had at that time not yet made up his mind whether to remain in Brussels or to move on to Paris or Heidelberg and that it was only when he received Archbishop Abbott's letter that he realized the real reasons for his flight. The king insisted that Trumbull ask the archduke for an audience and give him a true report of Bull's behaviour. On 30 May 1614, in a well-known letter, Trumbull wrote

> that it was notorious to all the world, the said Bull did not leave your Majesties service for any wrong done unto him, or for matter of religion, under which fained pretext he now sought to wrong the reputation of your Majesties justice, but did in that dishonest matter steal out of England through the guilt of a corrupt conscience, to escape the punishment, which notoriously he had deserved, and was designed to have been inflicted on him by the hand of justice, for his incontinence, fornication, adultery, and other grievous crimes.

The king was still not satisfied and insisted on Bull's dismissal from the archduke's chapel. Trumbull told the king a month later that he had spoken accordingly to the archduke – successfully, since the archduke dismissed Bull for diplomatic reasons at the end of August 1614. Bull, who had been receiving an annual stipend of 750 florins, found that the archduke continued to support him with gratuities from his privy purse until April 1618; the first payment was made on 20 February 1615 and was followed by payments of 250 florins about twice a year.

Bull addressed a letter to the Mayor of Antwerp in which he set out his own case alleging that the real reason why he had been driven into exile was his adherence to the Catholic faith, describing his present great poverty and asking for a post as organist pensioner. From September 1615 he was in fact assistant organist at Antwerp Cathedral, but in 1616 he was still so poor that the city had to support him with alms. On 29 December 1617 he was appointed cathedral organist, with a salary of 80 florins a year plus a special supplement of 20 florins. He was also employed by the guilds and could count on a regular income of 150 florins for playing and tuning. He sometimes acted as organ consultant and examiner and on 9 December 1617 advised the churchwardens of St Janskathedraal, 's-Hertogenbosch, to have, on their new organ, keyboards that included all the semitones and that had 29 white keys and 20 black ones. He also advised them on the length of the resonators of the pedal reeds and wanted the eight bellows to be 7½′ × 3½′ and to be arranged in pairs. On 14 October 1624 his salary at the cathedral was increased to 160 florins. In 1626 he drew up a specification for a little one-manual organ for the Guild of the Holy Sacrament. According to a lease dated 15 March 1620 he lived in a house by the south door of the cathedral at a rent of 33 florins a year. On 2 December he sublet half of his house to the verger, and on Christmas Day he moved into rooms in the Papenhof (vicars' close). He stayed there until 25 May 1624, when he was granted new rooms in the Papenhof. In March 1626 a substitute organist was appointed to deputize for him because he was ill; he also had assistance from Guillaume Messaus, of Antwerp, who later copied some of his manuscripts. After his death he was buried, on 15 March 1628, in the South Cemetery, and his will was proved on 26 October. He was succeeded as organist by Hendrik Liberti.

4. Library; portraits. Some sumptuously bound books which once belonged to Bull have survived. The most interesting is a manuscript in the Fitzwilliam Museum, Cambridge, dating from about 1600. The

stamped inscription on the front cover reads: 'JOHN BULL DOCTER OF MUSIQUE ORGANISTE AND GENTLEMAN OF HER MAIESTIES MOSTE HONORABLE CHAPELL'. The volume is not in Bull's hand, and the scribe has not yet been identified. It contains a large number of anonymous five-part pieces in score, without titles and texts, which Edwards has identified as transcriptions of madrigals by Giulio Eremita, Alfonso Ferrabosco (i), Marenzio, Lucrezio Quintiani and Pompilio Venturi. The manuscript also includes music by Diomedes Cato, the bass part of eight songs from Dowland's *First Booke of Songs or Ayres* (1597) and an interesting collection of virginal pieces by Byrd, Marchant, William Randall (i), William Tisdale and others. Another volume once owned by Bull is in the University Library, Cambridge, and contains Claudius Sebastiani's *Bellum musicale* (1563), Arbeau's *Orchésographie* (1596 edition) and Antony Holborne's *Cittharn Schoole* (1597). A third volume from Bull's library contains Boethius's *De musica* and (incomplete) Guido's *Micrologus* (*NZ-Wt*).

A fine portrait of Bull (fig.1) hangs in the library of the Faculty of Music at Oxford. It was painted in 1589 and bears the inscription 'anno aetatis suae, 27'. In one corner of the picture are a skull and crossbones and an hourglass. These are not symbols of mortality but the alchemist's symbols of victory of life over death: Bull may have been interested in the hermetic sciences (as were others with whom he came into contact, including Hunnis and the Elector Palatine). The following rhyme is painted round the frame:

> The Bull by force
> In field doth Raigne
> But Bull by Skill
> Good will doth Gayne.

Infra-red photography has revealed that Bull was not the sitter of a second portrait – the so-called Antwerp portrait – once thought to be of him.



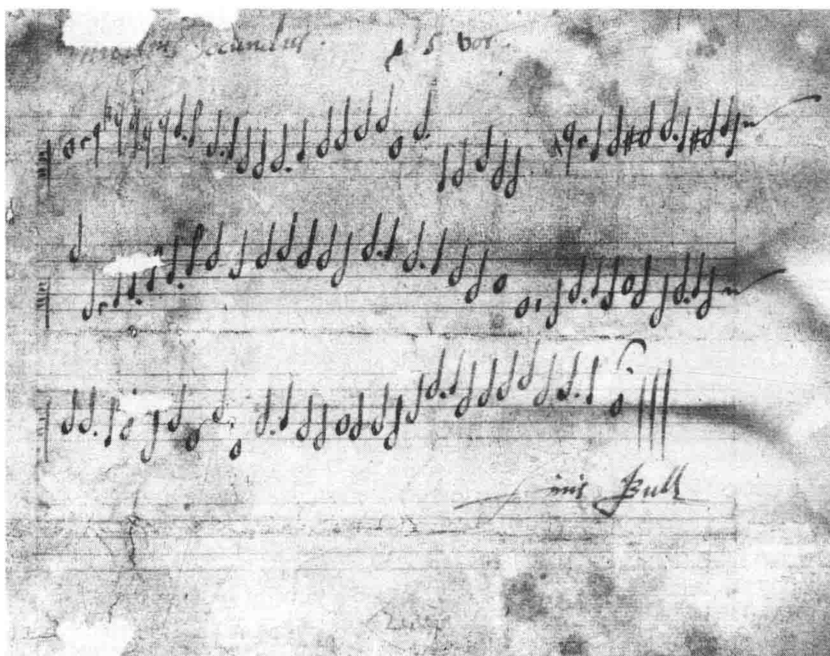
1. John Bull: portrait by an unknown artist, 1589 (Faculty of Music, Oxford)

5. Works. It is perhaps not surprising that Bull, having been employed both at Hereford and in the Chapel Royal as an organist, should have written little vocal music. Even so the nine anthems of which there is some record seem a small harvest for three decades. The four for which music survives show that at his best he was able to sustain interest through a lengthy piece, but that sometimes, as in *Deliver me O God*, he could relapse into routine. In the songs for Sir William Leighton's *Teares or Lamentations of a Sorrowful Soule* (RISM1614^{7}) he likewise attempted very little.

The few textless consort pieces appear to be special exercises of one kind or another, the In Nomine a production of his apprenticeship, the three-part fantasia an essay in stretto imitation, the four-part fantasia a 'Doric' piece. 'Doric' music was invariably defined as solemn theatre music suitable for great personages; the consort piece, like the Doric keyboard preludes K57 and K58, fits this description, though the other Doric pieces are in a quite different, much less sober style. The chromatic Hexachord Fantasia (K17), which appears to have been composed originally for consort, is manifestly experimental, the only piece of its kind to include all twelve possible transpositions of the hexachord. It is unusual among Bull's compositions in giving scope to the side of his mentality that enjoyed constructing complex canons.

Bull's keyboard music forms by far the most important and extensive part of his output. A comprehensive assessment of it is difficult, however, for although most of the more substantial pieces from his English years are securely attributed to him, scarcely any of the sources are entirely trustworty in their ascriptions. Indeed, the most important source of all (*F-Pn* Rés. 1185, sometimes claimed as autograph), contains no ascriptions except some provided by Benjamin Cosyn, who acquired it and made additions and annotations. The great majority of the pieces can be shown to be by Bull, but a few are by other composers, so that Bull's authorship of those that lack ascribed concordances cannot be assumed. The Fitzwilliam Virginal Book (*GB-Cfm* Mu.Ms 168, strong in early pieces and versions) and Cosyn's own virginal book (*GB-Lbl* R.M.12.l.4, copied before he came into possession of Rés. 1185) are usually reliable, but such later English manuscripts as *GB-Lbl* Add.31403 (copied by Edward Bevin) and *GB-Och* Mus.1113 cannot always be trusted. The difficulties become still more acute for the Antwerp period. The surviving music is confined almost entirely to two manuscripts, one copied in Antwerp possibly by Guillaume Messaus (*GB-Lbl* Add.23623), the other a German organ tablature now in Vienna (*A-Wm* 17771). Both ascribe nearly everything to Bull, English or continental, genuine or spurious. Any list of Bull's works must therefore include anonymous pieces almost certainly by him and ascribed ones that may well not be. Uncertainty arises primarily in three categories: early works not yet fully representative of the composer, smaller dances and teaching pieces giving restricted scope for individuality of treatment, and late works adopting continental styles.

It seems that Bull studied with both Blitheman and Byrd. The epitaph of the former, who died in 1591, speaks of Bull as his pupil; at the beginning of his inaugural Gresham oration of 1597 Bull says that his master is still living and implies that he is referring to Byrd. Blitheman was presumably his earlier teacher and certainly the more



2. *'Medius secundus' part, perhaps autograph, from Bull's incomplete Fantasia a 5 (GB-Lpro SP46/162, f.244r)*

fundamental influence. He passed on to him his enthusiasm for the English tradition of elaborate figuration in plainsong settings for keyboard, and apparently introduced him as well, if only as an exercise, to the plainer three- and four-part styles of the mid-century. In the latter class the Antwerp manuscript contains a number of hymn verses and alleluias attributed to Bull which pose a peculiarly intractable problem of authenticity. One is known to be by Tallis, but the rest can scarcely be by him: they suggest the work of a somewhat later generation, for instance in their use of rhythmic ostinato, sequence, loosely spaced canonic writing and later styles of figuration. They could be by Blitheman, or by Bull himself, as *Vexilla regis* (K44) appears to be; if some at least were his own early efforts it might explain why he bothered to take arrangements of Sarum melodies abroad with him, where they could serve no practical purpose.

Another piece that at first sight raises doubts is Fantasia K15, from a fallible English source, an essay in the old three-part 'mean' style of Blitheman's *Felix namque*, but more consistently imitative. Yet such pieces cannot be dismissed out of hand, for there are well attested early works that stand quite as much apart, for instance the five-part consort In Nomine composed in the tradition of Parsons and Byrd, or the *Spanish Pavan*, based entirely on types of scalar figuration familiar from Byrd's big grounds of the 1570s. At this early date Bull could look a long way back: the beginning of the keyboard In Nomine K31 would be hard to accept as his were the continuation not such as to remove all doubt.

The relatively simple but already characteristic figuration in this In Nomine, and the exceptionally lively extension of a much earlier tradition in his two-part Fantasias K10 and K11, show the direction his music was to take. His rise to fame as a keyboard player brought a need for display pieces. The method he preferred was to develop patterns of figuration against an undecorated cantus firmus, writing bicinia with a single very active free part, three-part studies in which the predominant note-value of one free part is likely to be double that of the other, and, more rarely, quasi-imitative four-part textures; *Veni redemptor gentium* K43/2, *Miserere* K34 and *Salvator mundi* K37/3 are good examples of each. Here the patterns remain constant, but sometimes a series of them may succeed one another, notably in the large group of In Nomines. Precedents for all these techniques were to hand in mid-century composers such as Redford and Preston, in the Tallis of the two vast *Felix namque* settings and in Blitheman. Bull's contribution lay in the variety and profusion of his figurative detail and, where applicable, the motivic cogency with which one pattern led to the next.

In every way the eleven A minor In Nomines (K20–30) represent the furthest development of Bull's work in the genre. Yet they are problematical works. The moments of change between the various stages through which they pass are unsupported by any firm cadence structure or other means of measurement that might impart a real sense of direction to the music. The sources transmit the pieces for the most part in groups of three. Two groups (In Nomines K20–22 and K23–5) appear consistently together, and it is possible that they are intended to make up a group of six. If so they invite a comparison with Blitheman's smaller-scale set of six which they cannot sustain. Blitheman gives each piece its own character. Bull has a wider range of procedures at his disposal, but not wide enough to prevent each piece from sounding like a different but occasionally overlapping selection from the same general pool.

One In Nomine, K28, differs considerably from the rest. Each note of the cantus firmus, which is placed in the bass, is lengthened from the normal breve by three crotchets. The uneven pulse draws attention to the harmonic shifts in the unusually full four-part texture, so that to some extent the music moves as in a secular ground, though without the stability provided by a repeating pattern. Bull only once attempted a large-scale ground, in his Quadran settings. Something of their

history may be gleaned from their relation to Byrd's similar works, probably composed about 1590. Byrd picked up hints from Bull's first pavan and his galliard, but not from his second pavan, which is therefore likely to have been written a little later as a more elaborate substitute for the first. Certainly in the earlier work Bull's customary figurative exuberance seems cramped, perhaps because it had not yet developed fully, but more probably because the composer was inhibited by the demands of the harmonic scheme.

Among repeating formulae he took most readily to treble ostinatos, such as the hexachord or the four-note pattern of *God save the king*. These gave a little more definition than a chant but left his fingers equally free. In his 30 variations on *Walsingham* he shows the same preference, confining the tune to the treble almost throughout, and thereby inducing a structural monotony for which the extraordinary instrumental brilliance cannot entirely compensate. The definitive Quadran Pavan and Galliard, the Hexachord Fantasia K18 and *Walsingham* are by some way the longest pieces that Bull composed. Together they provide a compendium of his keyboard techniques. Tomkins, comparing Quadran settings and hexachord fantasias by Bull and Byrd, characterized Bull's as 'excellent for the hand' and Byrd's respectively as 'excellent for matter' and 'for substance'. That puts it in a nutshell; no doubt he would have drawn the same distinction between their *Walsingham* settings. Yet virtuosity has its place, and Bull's remorseless bravura establishes a special position for these pieces in the music of the time, even if his most imaginative strokes are to be sought elsewhere.

None of Bull's other grounds or variations approaches the scale or importance of the Quadran settings and *Walsingham*. Among the grounds *The King's Hunt* is a vigorous and original descriptive piece, but several of them seem to be teaching exercises, in some cases raising doubts about authenticity. A quite different side of his work is represented by *Bonny Peg of Ramsey* and *Why ask you* (K62 and K63). Like them, most of the variation sets draw on well-known tunes, though this does not appear to be true of the accomplished example called *Bull's Goodnight*. This belongs with a handful of attractive pieces claiming to depict the composer's character and moods: *My Self*, *My Grief* and so on. It resembles an alman; the others are in coranto style with varied repeats to each strain, and some have a complete variation of the whole as well. It seems fairly clear that they are original compositions.

The same cannot be said, however, of the numerous smaller dances associated with Bull's name. While many are no doubt his own, for instance the pieces made for the Duke and Duchess of Brunswick, he may sometimes, like Gibbons, have arranged popular dances or masque tunes, or elaborated a complete composition, such as John Johnson's in Galliard K70, or merely added decorated repeats, as in Coranto K105, where the original is by Edmund Hooper. In some cases the ascriptions may be wrong. The corantos especially need accepting with reserve: most occur only in the Antwerp manuscript, where the occasional English title may guarantee nothing more than provenance. Although the galliards are generally much more ambitious pieces than these, there are exceptions. The scribe of Rés.1185 grouped the lightweight Galliard K92 with four other dances in the same mode, labelling them German, Dutch, Italian, English and French. Similarly he transcribed Galliard in C, K103, as a pendant to the Dallying Alman and added purportedly French and Welsh dances also in C.

Many of the independent galliards, however, bear comparison with those accompanying the more important pavans, for instance the apparently early K72 and K73, the spirited Vaulting Galliard (K90), the two variant versions of the Regina Galliard (K132), and best of all the fine Prince's Galliard (K113). The last was almost certainly composed for Prince Henry not long before Bull left England: Byrd parodied some of its features in his Mary Brownlow Galliard, published in *Parthenia*. In the preface to this book the hope is expressed that the Bull's royal pupil will play the pieces in it. This may help to explain why his contributions are so disappointing. They are not teaching pieces like some of the preludes and grounds, nor even particularly easy. But they tend to play safe harmonically and preserve rather uniform textures, thereby throwing into relief Bull's weakness as a melodist. Three are slightly revised versions of older pieces that the princess may have known already. To four variations in galliard measure on *St. Thomas Wake*, very dull by comparison with, for instance, those on *Go from my window*, he added two equally dull new ones as a companion pavan. Another weak pavan and galliard (K131) waters down some of the best ideas from the far superior Lord Lumley pair (K129), and the inclusion of a galliard (K70) based quite exceptionally on another composer's work, John Johnson's *Jewel*, suggests that this may have been a favourite of the princess's. Several earlier pavans and galliards in the major G mode tend towards the limited style of the *Parthenia* pieces and thus may have been intended for pupils. In any case, among them only Lord Lumley's belong with Bull's more important pavans and galliards, the rest of which are all in minor modes: A (K86–8), D (K66–7) and G (Cunningham App.III and K78).

This is a group of works on which he appears to have expended much thought and effort. In the absence of a cantus firmus or a variation pattern his figuration could not proliferate so freely here. He needed to replace that kind of neutral framework with harmonic and cadential schemes strong enough to span the long pavan strains and support a variety of character and texture that he scarcely attempted elsewhere. He was not invariably successful: if the venture drew from him some of his most original ideas it also made demands on a purely technical level that he could not always meet.

Difficulties arose in two quite different ways. Whether he chose to work with strains of 8 or 16 bars or with less regular ones, he seems to have planned them to some extent in the abstract. Where the often rather characterless melodic lines receive insufficient support from the harmony, or where, especially in four-part textures, the harmonic direction itself becomes blurred by a need to maintain constant quaver movement among the parts, the defining cadences fail in their effect; strains I and III of Pavan K66a provide illustrations of such points. Then certain pavans contain strains in styles that endanger the continuity of the whole, for example the close imitations in strain III of the Pavan in G minor (paired with Galliard K78), or the chromatic middle strains of the Melancholy and Chromatic Pavans (K67a and K87a). In the Chromatic Pavan an outbreak of cantus firmus style in strain III compounds the weakness, though in the Melancholy Pavan the independent excellence of the corresponding strain may be felt to save the day. However, the Lord Lumley pair (K129) and the pair K88 each in their own

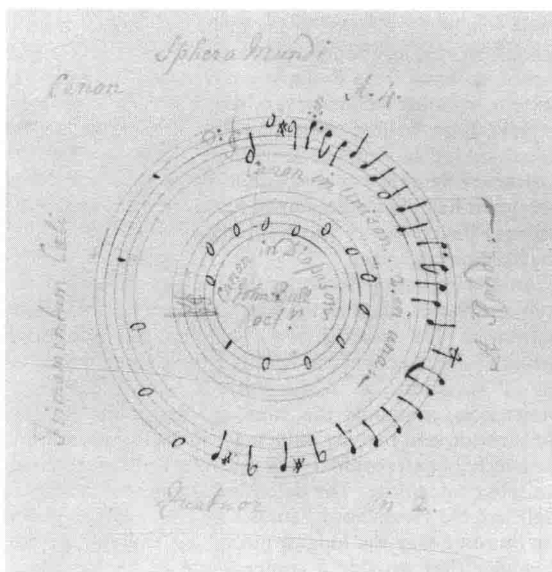
way achieves far greater consistency, and the Fantastic (K86) is altogether outstanding, remarkable for its arresting invention, assured decoration and motivic coherence. Any moments of harmonic slackness count for little in such a work, which would suffice by itself to give Bull a high place among keyboard composers of the time.

The surviving output of Bull's 14 or so years in Brussels and Antwerp is not large; in several categories it adds only one or two pieces. These are of unequal interest, but all show the impact of continental styles. The rather unadventurous Dutch carol settings make use of standard techniques of keyboard intabulation not much favoured in England, and the variation set on *Revenant* is a sober affair by comparison with its English counterparts. On the other had the fine *Salve regina* settings for alternatim use profit greatly from an almost total break with Bull's English chant settings and his absorption of local techniques, and, although their antecedents are less easily identified, the Symphony Pavan and Galliard (K68) and Pavan K77 add something distinctive in their quiet way to his already wide-ranging work in the genre.

It is the fantasias, however, that enter the newest territory, if the ascriptions to Bull of no fewer than eleven extremely heterogeneous examples from this period are to be trusted. The only guide here is style, and it proves an inadequate one. Bull's English fantasias give very little help. Apart from the early pieces in three or two parts (K15, K10–11) and the hexachord fantasias, all in their own ways special cases, Fantasia K12 is his only essay in the genre. It is a confident loose-limbed piece, not much concerned with imitation after the opening, and dependent on harmony to direct its succession of varying texures. It has little bearing on the later pieces.

Among these, and at the opposite extreme, are three relatively short, close-knit contrapuntal essays built on motifs from a canzona by Gioseffo Guami and Palestrina's madrigal *Vestivi i colli*. They belong to an entirely different category from any earlier work of Bull's, yet much of the detail seems acceptable as his. If they are genuine they show that he retained the adaptability observable from the very beginning of his career, and that none of the late fantasias can be rejected merely on the grounds of its wider conception. There is in any case a lack of consistency of thought even in his accredited works that makes his personal traits hard to pin down. These lie primarily in figuration, and in a certain restlessness or even lack of control where no ready-made structural formula is present. When he adopts Sweelinck-like augmentation, diminution or more sustained imitation in Fantasia K14, which is related to *God save the king* and the Hexachord Fantasia K18, and in the chromatic fantasias K4 and K5, he shows no interest in deploying them in the orderly fashion of Sweelinck and other continental composers. Thus it may be indicative that, among the at first sight more doubtful fantasias, the keyboard textures suggest Bull less in the structurally consistent works, K1 and K13, than in the less well thought through K2 and K6.

Even if all the music attributed to Bull in his years of exile could be proved authentic, it would not add greatly to his achievement. In emulating continental genres he never recaptured the originality of the pavans and galliards, the liveliness of some of the smaller works or the brilliance of the big display pieces composed in England. Nor does whatever influence he may have



3. *'Sphera mundi', puzzle canon by Bull in an 18th-century MS (GB-Lbl R.M.24.f.25, f.6r)*

exerted on continental keyboard styles date primarily from this time. Such influence must in any case be seen as part of a more general picture. It appears to have been largely through Sweelinck that elements of English keyboard writing gained wide currency abroad. The foundations of Sweelinck's style must have been laid well before the turn of the century. Many English musicians visited the Continent at that time and Peter Philips was resident in Antwerp from 1590, so English music could have reached him by various routes. He arranged English pieces, imitated English secular variations, and adopted patterns of figuration used in England since the middle of the century. How far his knowledge of these derived from Bull's music it is hard to say, but at least some passages suggest Bull rather than earlier music, and travellers from England are more likely to have brought the new with them than the old. In later times the sheer difficulty of Bull's music continued to attract the interest of historians (fig.3), but much of it remained unpublished till the appearance of the Musica Britannica edition. No comprehensively detailed study was undertaken until that of Cunningham (1984).

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Editions: *John Bull: Keyboard Music I*, ed. J. Steele, F. Cameron and T. Dart, MB, xiv (1960, rev. 2/1967) [K]
John Bull: Keyboard Music II, ed. T. Dart, MB, xix (1963, rev. 2/1970) [K]

works included in K are identified by edition number, not page number; for a more systematic numeration see Cunningham (1984)

KEYBOARD MUSIC

this list includes everything in MB xiv; xix; questions of authenticity are dicussed in the commentary to the edition and in Cunningham (1984); no attempt has been made here to distinguish degrees of doubt

Plainsong settings: Aeterne rerum conditor, K47/3–5; Alleluia: per te, K48; Alleluia: post partum, K49; Christe redemptor omnium, K33; 12 In nomine settings, K20–31; Jam lucis orto sidere 1, K45a; Jam lucis orto sidere 2, K45b; 3 Miserere, K34–36 (K36 anon.); 3 Salvator mundi, K37–39; 2 Salve regina, K40–41; Sermone blando (Aurora lucis rutilat), K47/1,6,7; Te lucis ante terminum, K46; Telluris ingens conditor, K47/2; 2 Veni redemptor gentium, K42–43; Vexilla regis prodeunt, K44

Preludes and Doric music: Doric music, 3 pts (? based on piece by Gibbons), K57; Doric music, 4pts, K58; D[oric], K61; Doric music (anon), K59; Dor[ic], K60 13 untitled preludes: K1–2, 16, 30, 43, 82–4, 117–121

Fantasias: On a theme of Sweelinck, K4; Quinti toni, K6; Sexti toni, K13; Octavi toni, sopra sol ut ♯ mi fa sol la, K2; Octavi toni, sopra re re re sol ut mi fa sol, K14; Duo, K10; Hexachord, K17; Hexachord, K18; God save the king, K32; 'La Guamina' (on a canzona by G. Guami), K3; 'A Leona', K7; 'Vestiva i colli' (i) (on Palestrina's madrigal), K8; 'Vestiva i colli' (ii) (on Palestrina's madrigal), K9; 5 untitled fantasias, K1, 5, 11, 12, 15

Grounds: A Battle and no battle (Phrygian music. The ground for a second player. anon.), K108; Boerendans (Country dance), K111; Bonny Peg of Ramsey, K75; Les Bouffons, K101; Dr. Bull's Ground (i), K102a; Dr. Bull's Ground (ii), K102b; The King's Hunt, K125; Het nieu bergomasco (The new bergomask), K124; 2 Quadran pavans, K127ab–c; Quadran galliard, K127d–f; Spanish pavan, K76; Why ask you (i), K62; Why ask you (ii), K63; Why ask you (iii), K64; Why ask you (anon), ed. in MB, lv (1989), 119

Variations: Bonny sweet Robin, K65 (?later revised by Farnaby); Bull's Goodnight, K143; Go from my window, K123; Revenant, K100; Rosasolis (?revision of a setting by Farnaby), K122; St. Thomas Wake pavan and galliard, K126a–b; St Thomas Wake galliard (anon.), K126c; Walsingham, K85

Pavan and galliard pairs: Fantastic, K86; Chromatic (Queen Elizabeth's), K87; Melancholy, K67; Symphony, K68; Battle (anon.), K109; Trumpet, K128; Lord Lumley's, K129; 5 untitled pairs, K66, 78 (galliard, paired with pavan in Cunningham, App. iii), 88, 130 (anon.), 131

Pavans: 2 untitled, K69 (anon., inc.), K77

Galliards: Vaulting, K90; Italian (anon.), K92; Piper's (2 arrs. from Dowland), K89a–b; 'Air', K91; The Prince's, K113; Lady Lucy's, K72; Lord Hudson's, K133; Regina, K132a; Regina, K132b–c; Galliard (arr. from J. Johnson's 'Jewel'), K70; 3 untitled, K71, 73, 103 (anon.)

Almans: Duke of Brunswick's, K93; German's, K94; French, K95; Dallying (Lydian music), K104; Ionic (Phrygian music), K110; Fantasia (Meridian) (also attrib. Farnaby), K134; 3 untitled, K114, 115 (anon.), 135

Corantos: The Prince's (anon.), K98; French (anon., arr. from E. Hooper), K105; Bataille, K106; Brigante, K74; Joyeuse, K136; A round, K137; Alarm, K80; Kingston, K81; 6 untitled, K79 and 5 in *GB-Lbl* Add.23623 ff.88–92

Other dances: Duchess of Brunswick's Toy (Most sweet and fair), K97; Dutch Dance (anon.), K99; English Toy, 96; Irish Toy (anon.), K112; Welsh Dance, K107; What care you? (anon.), K116

Various short pieces: Canon, 4 in 2, K50; My choice I will not change, K140; My grief, K139 (omitting the variation in *GB-Lbl* R.M.23.l.4); My Jewel (i), K141; My jewel (ii), K142; My self, K138; Den lustelijken Meij K52; 3 Een kindeken is ons geboren, K53–55; Prelude and Carol: Laet ons met herten reijne, K56

suggested attributions

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Prelude, ed. J.A. Fuller Maitland and W.B. Squire: *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/*R*, 2/1979–80 by B. Winogron), ii 25

Robin Hood, ed. in MB, v (1955, 2/1964), 139

misattributed works

Canon 2 in 1 with running bass (by Tallis), K51; Coranto (by Gibbons), ed. in MB, xx (1962, 2/1967), 78; Fantasia 'De Chappel' (?by van Kappell); Fantasia Chromatica (by Sweelinck), ed. G. Leonhardt: *Jan Pieterszoon Sweelinck: Opera Omnia*, i/1 (1968), 1; Galliard to Bull's Fantastic Pavan (by Cosyn), ed. in Memed (1993); Hexachord Fantasia (by Du Caurroy), K19; The King's Hunt (by Cosyn), ed. in Memed (1993); Pavan and Galliard, Sinfonia 'De Chappel' (?by Van Kappell), pavan ed. in H.F Redlich: *Harpsichord Pieces from Dr. John Bull's Flemish Tabulatura* (Wilhelmshave, 1958) 2; Prelude (i) (by Gibbons), ed. in MB, xx (1962, 2/1967), 1; Prelude (ii) (by Gibbons), ed. in MB, xx (1962, 2/1967), 3; Prelude (by Byrd), ed. in MB, xxvii (1976, 3/2000), 85; Voluntary upon a plainsong (by Gibbons), ed. in MB, xx (1962, 2/1967), 84; Veni redemptor gentium (by Tallis), MB, i (1951, 2/1962), 75; Why ask you? (by Cosyn), ed. in Memed (1993)

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Verse Anthems: Almighty God, which by the leading star [Almight God who didst manifest; Deus omnipotens; O Lord my God] (in musically identical versions for *5vv* and *6vv*) TCM, xci (1937, 2/1962); Deliver me O God; How joyful and how glad (inc.); In thee O Lord put I my trust [first chorus: I am feeble]

Words only: God the father, God the son; O God best guide; Praise we the Lord our God; Preserve most mighty God; The man that fears the Lord

SPRITUAL SONGS AND CAROL

Attend unto my tears (W. Leighton), 4vv, insts; EECM, xi (1970), 48

Attend unto my tears (W. Leighton), 5vv; EECM, xi (1970), 100

Den lustelijken Meij, 4vv; ed. in Noske (1963)

In the departure of the Lord (W. Leighton), 4vv, insts; EECM, xi (1970), 52

CONSORT MUSIC

Fantasia a 3; MB, ix (1955, 2/1962), 7

Fantasia a 4; ed. S. Beck: *Nine Fantasias in Four Parts* (New York, 1947), 2; kbd score, K58a

Fantasia a 5, *GB-Lpro* SP 46/126, SP 46/162, inc. [possibly a consort song]

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SUSI JEANS (1–4), O.W. NEIGHBOUR (5, work-list)

Bull, Ole (Bornemann) (*b* Bergen, 5 Feb 1810; *d* Lysøen, nr Bergen, 17 Aug 1880). Norwegian violinist and composer. He was one of the greatest 19th-century violinists and a central figure in Norwegian music.

1. Life. 2. Reputation, works.

1. LIFE. His father was an apothecary from a cultivated Bergen family of clergymen and military officers. At the age of five he was given a violin and made rapid progress; by the age of eight he could play in the weekly string quartet meetings at his home. The statutes of the Bergen Harmonic Society were altered to admit so young a musician to membership in the orchestra, and in 1819 he made his début as a soloist. He was first taught by the town musician Niels Eriksen, and then by leaders of the Harmonic Society orchestra, J.H. Poulsen (until 1820) and Mathias Lundholm (1820–27), pupils of Viotti and Baillot respectively, who provided a sound technical foundation on which he later superimposed a very personal manner. He also learnt much from the peasant fiddlers around Valestrand on Osterøy, north of Bergen. It was not however intended that he should follow a musical career. He went to Christiania in 1828 to read theology at the university, but failed the entrance examination. As his reputation as a violinist had already secured him a leading position in the city's musical life, he was invited to take over the conductorship of the Musical Lyceum and of the theatre orchestra during the illness of Waldemar Thrane; when Thrane died a few months later Bull was appointed to succeed him as conductor.

Bull now devoted himself to theory and composition. In a letter he mentioned work on a symphony; two settings in 1829 of poems by Henrik Wergeland, *Hymne til Friheden* ('Hymn to liberty') and *Tordenen* ('In the thunder'), significantly reveal what was to be a guiding principle of his career: to use his gifts in the service of his country and national independence. In Wergeland he encountered a dynamic spirit who had given expression to ideas with which Bull could identify. His exalted place in Norwegian history is due to the success with which, as the first really internationally famous Norwegian, he propagandized on his country's behalf.

In May 1829 Bull made his first trip abroad, to Copenhagen and Kassel. He wrote to his father that he intended to visit Spohr, then his favourite composer. It has often been said that Spohr was critical and discouraging, but it is unlikely that they met at that time (Spohr's description of Bull's playing in his autobiography dates from January 1839). Returning to Christiania in September, Bull resumed his musical activities and studies, making a short concert tour in Norway in summer 1830. In summer 1831 he met Torgeir Augundson, the most famous Norwegian peasant fiddler, known as 'Myllarguten', from whom he learnt a number of *slåtter* (folkdances) which he used later in his own compositions and as the basis for the improvisations that were a characteristic part of his concerts. When he left for Paris in August, he took with him a Hardanger fiddle, the Norwegian peasant violin with extra (sympathetic) strings.

In Paris Bull met and shared rooms with the brilliant young Austrian violinist H.W. Ernst, who introduced him to Paganini's style of playing. Unsuccessful in finding employment, he suffered serious privation and was nursed through a long illness by a kindly landlady, Mme Villeminot, whose granddaughter Félicie he married in 1836. In April 1833 he heard Paganini play and gave a concert at which he played his *Souvenirs de Norvège*, which used Norwegian *slåtter* and folksongs arranged for the Hardanger fiddle (then unknown in Paris), with the accompaniment of string quartet, double bass and flute. His performance got a good review, but in June he left Paris having attracted little significant attention.

Bull went first to Switzerland, where he visited his countryman, the pianist Hans Skramstad, in Lausanne, and then to Italy, where he intended to spend a year taking composition lessons and studying in the music library in Milan. He developed a new manner of holding the violin and experimented with modifications to his violin and bow, making the bridge flatter, after the fashion of the Hardanger fiddle, and the bow longer and heavier, like Myllarguten's. After concerts in Milan, Venice and Trieste, he appeared in Bologna, creating a sensation and receiving honorary membership in the Accademia Filarmonica. There he met the violinist Bériot and the singer Malibran (later Bériot's wife). From the account of their meeting it appears that Bull could now play only on his own instrument, the tone of which Malibran preferred to Bériot's. In Bologna Bull performed his first large composition with full orchestra, his Concerto in A, which Bériot said had so many difficulties of a type previously unknown that he doubted whether any other violinist could play it – even if he were in possession of Bull's violin and bow. In autumn 1834 in Naples he played his Quartet for solo violin, composed to outdo Paganini's famous Duo. Bull's remarkable ability to play polyphonically, made possible by the low bridge on his violin and his specially shaped bow, became a legendary feature of his technique (Albert Schweitzer credited it to the survival of Baroque practices in the conservative north and cited Bull on behalf of his efforts to encourage a round violin bow for the performance of Bach's music). In February 1835 he went to Rome, where he completed and performed his *Recitativo, adagio amorosa con polacca guerriera* for violin and orchestra (inspired, he said, by the sight of the smoking Vesuvius), which became his most frequently performed composition.

Returning to Paris, Bull gave a concert at the Opéra on 17 June, the only violinist other than Paganini ever to do so, describing himself on the programme simply as 'artiste norvégien'. It was a bold patriotic gesture that succeeded in putting Norway on the cultural map of Europe (a leading Paris critic, Jules Janin, took the point and began his enthusiastic and widely circulated review with a description of Norway itself). After further concerts in Paris and the provinces, Bull went to London (May 1836), where he had an overwhelming success at the Philharmonic Society and established himself as the greatest violin virtuoso of his time. He returned to Paris in July to be married, then embarked on a tour of the British Isles that included 274 concerts in 14 months. After two months' rest in Paris he toured with triumphant success

through Germany and Russia, then back to Stockholm and Norway, where he was welcomed in July 1838 as a national hero.

In 1839 Bull gave nearly 200 concerts in Germany and Austria (see illustration); in 1840 he was again in London, where he played Beethoven's Kreutzer Sonata with Liszt at a Philharmonic Society concert. In November he played in Leipzig, where Schumann, who had heard him the year before in Vienna, heard him again. He then learnt that a wealthy Viennese collector had bequeathed him a valuable Gasparo da Salò violin, the scroll of which was reputedly carved by Benvenuto Cellini; a chamber music concert, in which Bull was assisted by Mendelssohn and David, was held on 20 January 1841 to present the instrument to the public. The following month in Prague he composed his E minor Violin Concerto, then continued to Poland and Russia. In 1842 he was in Germany and the Netherlands, in 1843 in Sweden and Denmark, and in November 1843 he gave his first concert in the USA. Before sailing for America he arranged for the publication by Schuberth in Hamburg of some of his compositions, including the Bellini Variations approved by Liszt.

As a democrat and Romantic adventurer, Bull admired and enjoyed the USA, which in turn responded to him in a quite exceptional manner. 'My relationship to the Americans is that of an adopted son', he wrote. He was back in Paris for Christmas 1845 and for three months contented himself with private music-making with Liszt and T.D.A. Tellefsen, a Norwegian pupil of Chopin, before setting out again for southern France, Algeria, Spain and Portugal. He had reached Nantes on the return



Ole Bull: drawing by Josef Kriehuber, 1839 (private collection)

journey when he learnt of the February 1848 Revolution in Paris, where, on his return, he led a deputation to greet Lamartine on behalf of the Norwegian people, a characteristically flamboyant and presumptuous gesture that caused offence in official circles in Norway. At the end of the year he was back in Norway giving concerts and speaking on behalf of an independent Norwegian republic. After a particularly enthusiastic reception arranged by the Society of Students on 10 December Bull promised a composition to commemorate the occasion. The resulting fantasia, originally called *Den 10. December*, is a programmatic piece describing a summer visit to mountain pastures; under the title *Et saeterbesøg* ('A visit to the mountain pasture') it became Bull's most enduring composition. It contains one of the most beloved of all Norwegian melodies known as 'Saeterjentens Søndag', later sung to the words by J. Moe, 'Paa solen jeg ser' ('I gaze upon the sun').

At this meeting with the students Bull spoke of the need to appreciate and preserve true Norwegian art and to establish a Norwegian national theatre. These projects occupied him during the next two years. He invited Myllarguten to Christiania for a concert with him on 15 January 1849, the first of several appearances designed to make Norwegians aware of their national heritage of folk music. On 23 July he announced the establishment of the Norwegian Theatre in Bergen to encourage Norwegian dramatists and actors and through them the Norwegian language, which had traditionally been subjugated to Danish as the language of educated culture. The theatre opened on 2 January 1850 but despite acknowledged artistic success and public support Bull's application in 1851 for a state subsidy for the theatre was turned down and Bull was obliged to go on tour again. He installed the 23-year-old Henrik Ibsen at the theatre on a five-year contract with the stipulation that he write a play each year.

In January 1852 Bull was once again in the USA, where he became involved in the establishment of a colony, a New Norway centred round a town to be called Oleona. For this purpose he bought 11,144 acres in Potter County, Pennsylvania, and in September 1852 the first settlers moved in. Because of the condition of American citizenship required for the ownership of such a large tract of land, it has been assumed that Bull gave up his Norwegian citizenship, a supposition which aroused considerable resentment in Norway. However, he was given dispensation by the State of Pennsylvania, and did not take American citizenship. The widely held belief that Bull was sold land to which the sellers had no title is also incorrect. The undertaking had been entered into too hastily, and after a year it was evident that the land was better suited to timber and industry than to farming. In September 1853 Bull sold his holdings back to his partners for the same price he had paid, and the colonial scheme collapsed. His responsibilities to the immigrants cost him much money, and he was obliged to tour extensively, with Maurice Strakosch and his eight-year-old sister-in-law Adelina Patti, to meet his obligations. Back in New York at the beginning of 1855, he made an unsuccessful attempt to establish a permanent opera house at the Academy of Music in New York, which ended in an acrimonious dispute with Strakosch and his nephew Max Maretzek, the incident being reported in New York newspapers as 'the great Opera House war'.

Bull's return to Bergen in August 1857 was greeted by a newspaper article by Bjørnstjerne Bjørnson that led to his being invited by Bull to take over the position at the Bergen Theatre that had been held by Ibsen, who had now moved to the new Norwegian Theatre in Christiania. Thus Bull helped to initiate the careers of Norway's two great 19th-century dramatists. In 1858, after hearing Grieg play and seeing some of his compositions, he convinced the boy's parents to send him to the Leipzig Conservatory, and in 1859 he encouraged the young Rikard Nordraak by inviting him to accompany him in some concerts, Nordraak's first public appearances. Grieg's first set of folksong arrangements (op.17, 1869) is dedicated to Bull, who had himself, in 1852, published a little collection of folk melodies in piano arrangements as an appendix to Tønsberg's *Norske folkedragter*.

In 1859 Bull was one of the founders of the Norwegian Society for the Advancement of the National Element in Art and Literature. On his return to Norway in 1838 he had given a concert to start a fund to establish a conservatory. In 1862 he took up the idea again, but in spite of elaborate preparations and the promise of help from the king, his enemies in the government rejected his application for public support. This was the last scheme in which Bull tried to enlist government aid. But in 1872 he sponsored a fund for the purchase of a collection of Scandinavian literature for the University of Wisconsin, preliminary to the establishment of a professorship in Scandinavian languages and literature there, and during his last years he collected money for erecting a statue of Leif Erikson in Boston.

Bull made an extended tour of Germany, Poland and Russia in 1866–7, then again visited the USA. His first wife having died in 1862, in 1870 he married the 20-year-old daughter of a Wisconsin senator. During the last ten years of his life he spent the winters in the USA and the summers in Norway. He continued to perform with undiminished success until his death. The occasion of his 66th birthday, when he played his *Et saeterbesøg* from the top of Cheop's pyramid in fulfilment of a promise to King Oscar of Sweden and Norway, is worth mentioning as an example of the sort of extravagant gesture that made him a legend and his life a fairy story to enthral every Norwegian child.

2. Reputation, works. It is difficult to separate the impact of Bull's playing from that of his personality, or the musical value of his compositions from the impression created by his performance of them. Bjørnson said his personality was so powerful that when he entered a room he obliterated all others. He was a figure of fascination for writers: George Sand used him as the model for Abel in her novel *Malgrétout*, and Ibsen's Peer Gynt owes not a little to him (Peer's 'Gyntiana' is an obvious reference to Bull's 'Oleona'). Thackeray met him in Cambridge, Massachusetts, in 1852 and 1855, and wrote 'Last night ... at Longfellow's ... there was a mad-cap fiddler, Ole Bull, who played most wonderfully ... and charmed me still more by his oddities and character. Quite a figure for a book'. Indeed, he is easily recognized as the Musician in Longfellow's *Tales of a Wayside Inn* (1863), who, interspersed with playing his violin, tells a story from the Norse sagas. In 1880 Mark Twain wrote 'If Ole Bull had been born without arms, what a rank he would have taken among the poets – because it is in him, and if he couldn't violin it out, he would talk it out, since of course it would have to come out'. He had a lively, quick intelligence with an unlimited range of interests. He was a connoisseur and collector of violins and an expert in their construction and repair, often working with Vuillaume when in Paris. He designed and built a violin whose tone was much admired, and in the USA he collaborated with the engineer John Ericsson in building an improved piano, which he introduced into Norway at a concert played by Agathe Backer.

Schumann regarded Bull as at least Paganini's equal, and in technical feats, such as playing four parts at once, in a class by himself. He was struck by his unusually beautiful tone and by his playing of Mozart with German simplicity and intimacy; but he noticed too that he often played impulsively, in an almost improvisatory manner, dazzling and swaying his audience, which was not the German way. He regarded Bull's own compositions at that time as unfinished, but revealing flashes of inexplicable genius. Similar opinions, which praise the melody and harmony, but tend to criticize the form and coherence of his compositions as well as his performance, are echoed by many critics, but on the whole Bull's appearance, manner, presence and playing disarmed all popular criticism of his music. His genius for simple and touching melody is evident in two of his songs, *Saeterjentens Søndag* (from *Et saeterbesøg*) and *I ensomme stunde* ('In moments of solitude'), which have become part of the Norwegian national song repertory.

Bull's historical significance, however, derives from the fact that he was 'more than a fiddler'; as Bjørnson said at this funeral, 'Ole Bull was the first and the greatest celebration in the life of this people. He gave us self-confidence, the greatest gift that could be given us at that time', sentiments echoed by Grieg. Few of Bull's compositions were published, perhaps because of his predilection for improvisation or because of their virtuoso difficulties and personal idiosyncracies; they probably deserve more serious attention than they have received.

WORKS

many lost

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Concerto irlandais (Farewell to Ireland), 1837; Homage to Edinburgh (Fantasy on Scottish Folk Melodies), 1837; Preghiera dolente e rondo ridente (Cantabile dolorosa e rondo giocoso), perf. Berlin, 19 Feb 1839; Nordmannens heimlengt (Norwegers Traum und Heimweh), perf. Vienna, 1839; Vn Conc., e, Feb 1841, Adagio arr. pf, vn (Christiania, n.d.); Grüss aus der Ferne (En fjern hilsen), March 1841; Concerto romantico, begun 1834, perf. Christiania, 1841; Til hende [To Her], 1842; Villspel i Lio [Wild Playing in Lio], 1842; Nocturne, vn, orch/pf, op.2, 1842 (Hamburg and Leipzig, 1843); Siciliano e Tarantella, vn, orch, perf. Bremen, 1843, arr. vn, pf (Oslo, 1949), full score *N-Ou*; El agiaco cubana, 1844; Recuerdos de Habana, 1844; Niagara, 1844; The Solitude of the Prairies, 1844; Davids Salme, 1844; Washingtons minde [In Memory of Washington], perf. New York, 1845, march, arr. pf (Christiania, n.d.); La verbena de San Juan, 1847; Guitarspilleren fra Sevilla, 1847; Et saeterbesøg [A Visit to the Mountain Pasture] (Den 10. December), vn, orch/pf, 1848 (Christiania, n.d.); music for prol for opening of Norwegian

Theatre, Bergen, 2 Jan 1850; music for Wergeland's play Fjeldstuen [The Mountain Cottage], Bergen, 1850

I ensomme stunde [In Moments of Solitude] (M.J. Monrad), song, arr. male vv by J. Behrens, orig vn, pf (?=Ensomhed [Solitude], perf. Bergen, 16 June 1850); also arr. str orch by J. Halvorsen as La mélancolie (Copenhagen, 1914); Kunstens magt [The power of art] (H. Ibsen), male vv, orch, 1851, autograph score *Ou*; Lørdagskveld på saetren [Saturday Night in the Mountain Pasture], perf. Drammen, 1859; Kringen, perf. Drammen, 1859; ?Carnival in Venice (Paganini), variations; Kjaempeslåtten [Giant's Folkdance], perf. Christiania, 10 Oct 1862; Hommage à Moscou, vn, vv, orch, April 1866; Nattergalen, fantasia on Russ. folksong, April 1867

Lily Dale, fantasia on American folksong, 1872; Vision, 1872; Arioso, vn, orch, *Ou* (inc.)

Songs using melodies by Bull: Her, hvor i alt hvad jeg ser han er til [Here, where he exists in everything I see] (Sigrid's Song, or Den forladte [The Abandoned One]) and Saa ganger nu ind [Go in Now] (Huldre Song) (H. Wergeland), from the music to Fjeldstuen, 1850; I ensomme stunde [In Moments of Solitude] and I granskoven [In the Spruce Forest] (M.J. Monrad); Paa solen jeg ser [I Gaze upon the Sun] (J. Moe), to Saeterjentens Søndag from Et Saeterbesøg

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JOHN BERGSAGEL

Bull, William (*b* Pavenham, Beds., 1650; *d* Brasted, Kent, bur. 12 April 1712). English trumpeter and brass instrument maker. He was apprenticed to the widow of a member of the Haberdashers Company of London in 1664, presumably through a family connection. At the age of 16 he was appointed Trumpeter in Extraordinary to Charles II. He married at the age of 21 on taking his freedom of the Haberdashers and moving to Hatchett Alley on Tower Hill. In 1678 he was appointed Trumpeter in Ordinary and also became a trumpeter in the second Troop of Horse Guards. He moved to The Horne and Trumpet in Salisbury Street and advertised trumpets of silver and brass for sale. The surviving plate books of the Royal Jewel House show that Bull was also responsible for instrument repairs from at least 1685 until 1700. Bull moved from Salisbury Street to the Haymarket in 1682. He entered his mark (BV) as a large plate worker at Goldsmiths Hall in 1699. In 1700 he retired as a King's Trumpeter and moved to Hunt's Court off Castle Street by the Mews. He issued a trade card from this address (see illustration) in which he described himself as Trumpet Maker to His Majesty [William III] and advertised, as well as trumpets and horns, kettle drums, speaking trumpets, hearing horns for deaf people, along with powder horns and even air guns.

In 1705 Bull moved to Berwick Street to live with his elder daughter Denis who had married Bull's colleague, the King's Trumpeter John Stevenson. During his final months he lived in Brasted where his son Michael had been vicar since 1708. In his will, which shows that he had considerable property, he left his tools to John Stevenson (*d* before 1716).

The quality of Bull's surviving instruments establishes him as the finest English maker of his period. Four trumpets (two of silver and two of bronze with silver mounts) and a horn (dated 1699) survive; only the bell of this latter is original. The instruments are signed WILLIAM BVLL LONDINI FECIT. The silver is not hallmarked but appears to be of Sterling and Britannia standard. His instruments had a high reputation; for example in 1728



Trade card of William Bull, Castle Street by the Mews, London, c1700–05 (Banks Collection, British Museum, London)

John Baptist Grano was lent 'an excellent trumpet of old Bull's making'; one of the surviving bronze trumpets was raised in pitch and fitted with a slide, indicating that it was used well into the second half of the 18th century.

Bull's son-in-law John Harris and grandson William Bull Harris were both trumpet makers.

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MAURICE BYRNE

Bullant [Bulant, Bullandt, Bullanto, Bulan, Byulan], **Antoine** [Antonín Štěpán, Anton, Antonio] (*b* Mělník, Bohemia, 9 Feb 1751; *d* St Petersburg 13/25 June 1821). Czech composer and bassoonist, active in France and Russia. All 18th-century printed and manuscript copies of his own works spell the name 'Bullant'. Confusion about his origins has been resolved by the discovery of his birth record in the Mělník register, confirming Dlabač's statement about his Bohemian origins. According to the register his parents were Josef Bulant from Mělník (Podolí quarter) and his wife Kateřina. The name Bulant occurs quite frequently in the Mělník register in the years 1742–1804, frequently spelt in different ways (Bulan, Bulanan, Bulanti, Belant). It is clearly of non-Czech origin (fuelling older musicological speculation about the composer's origin in northern France); it may have arrived in central Bohemia via the French army, for instance during the Silesian wars (Mělník lies on the direct path often taken by foreign armies). There is no record of Bullant's musical schooling or of when and why he went to France. Prince August Anton Joseph Lobkowitz maintained an orchestra and theatre on his Mělník estate, in which Bullant may have played. It is possible that Bullant's departure for Paris may have been connected with Prince Lobkowicz's departure for Madrid (1772–6) as the imperial ambassador at the royal court, where he may have taken some of his musicians.

Bullant went to Paris in about 1771 or 1772, and there published his first known works, the quartets op.2, in 1772. On the title-page of his *Quatre sinfonie a grand orchestro* op.5 (1773) he is identified as 'Virtuoso di Musica de S.E. il Sigr. Marchese di Brancas'; the opus is dedicated to the tsar's chamberlain, Count Stroganov, a well-known patron and lover of the arts, who was visiting Paris during this period. This connection with the Russian court may have led ultimately to Bullant's settling in St Petersburg in 1780, having left Paris in the late 1770s (possibly via Bohemia). In 1778 Ignác Řehoř Foyta (1748–1808, also from Mělník and Roudnice) also left Prague to work for 20 years in St Petersburg as violinist and double bass player. According to Dlabač both Czech musicians worked several years together in the service of the tsar. In St Petersburg, Bullant probably gave his first concert there as a virtuoso bassoonist on 20 November/1 December 1780 (*MGG1*; according to Findeyzen not until 21 February 1781), playing some of his own works; by January 1783 he had given at least four other concerts. In June 1783 he was engaged as a bassoonist at the court of Catherine II, and soon thereafter successfully produced the first comic opera that can be attributed to him with certainty, *Sbitenshchik* ('The Merchant of Mead'); this was followed by a number of other Russian-language operas in both St Petersburg and Moscow until 1799.

In 1784, having been ousted from his post as bassoonist, Bullant opened a shop for keyboard instruments imported from England; he later possibly sold music from this shop, as well as string and wind instruments. In 1785 he was re-engaged as bassoonist with the first orchestra of the imperial theatre, a post which he held until 1792 (according to *Bol'shaya sovetskaya entsiklopediya*), or until before his death, receiving an annual pay of 600 rubles, which was comparable to that received by other foreign musicians in the orchestra. In 1787 he wrote a prologue with choruses and ballets to celebrate the 25th anniversary of Empress Catherine's reign; he may have accompanied Catherine to Moscow for its first performance and remained there for a year or two, as four comic operas attributed to him were produced there in 1787–8. Bullant was a founder-director of the St Petersburg Philharmonic Society (1802), which granted him a small pension in 1821, shortly before his death.

Despite Bullant's small output of symphonies, he was listed by Sulzer (1777) among the 72 important symphonic composers of the time. His five extant symphonies (a sixth bearing his name is of questionable authenticity) are in three movements and are written in the international vernacular style common in Paris in the 1770s. In Russia Bullant played a significant role in the musical life of the two major cities. *The Merchant of Mead*, his only opera with extant music, was one of the most popular works of its kind in 18th- and early 19th-century Russia. The opera remained in the repertory of Russian theatres until 1853 and rivalled the popularity of the most successful Russian opera of the time, Solokovsky's *The Miller who was a Wizard, a Cheat and a Matchmaker*. In subject matter *The Merchant of Mead* is related to Molière (*L'école des femmes*) and Beaumarchais (*Le barbier de Seville*). It is possible, however, to see a more general relation to the tradition of *commedia dell'arte* and to home-grown Russian folk farce. Knyazhnin's libretto is attractive for its lively dialogue, satirical wit, humour and true to life Russian characters. Musically Bullant does not do anything new, but his music is lively, effective, reflective of the libretto's character and situations and deals sensitively with the Russian language. Bullant makes no use of Russian folksongs, but instead composes in the spirit of Russian folksong. The surviving material (four acts, two preludes, 16 sung numbers out of 21) gives no evidence for sung recitative, so the dialogue was probably spoken. The four-bar fragment from its fashionable prelude also adorns the title-page of the song collection *Noviy rossiyskiy pesennik* ('The New Russian Song-book'; St Petersburg, 1792) arranged for voice and various musical instruments, leading Findeyzen to conclude that Bullant could have compiled it.

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STAGE

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Dobrodetel'nïy volshebnik [The Virtuous Magician] (op, 5, ?Knyazhin), Moscow, 1787

Milozor i Prelesta [Milozor and Prelesta] (comic op, 3), Moscow, 1787

Vinetta, ili Taras v ulee [Vinetta, or Taras in the Beehive] (comic op, 2, K. Damsky), St Petersburg, 1799
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BARRY S. BROOK, RICHARD VIANO/JITKA BRABCOVÁ

Buller, John (*b* London, 7 Feb 1927). English composer. Although he showed musical talent as a child (he was a chorister at St Matthew's, Great Peter Street, London) and had already had a work accepted by the BBC by the time he was 19, he decided against a career in music and worked as an architectural surveyor until 1974, when he was appointed composer-in-residence at the University of Edinburgh (1975–6). He had meanwhile taken a part-time degree in music at the University of London (1959–64), where he studied composition with Milner. Apart from a second short-term appointment as composer-in-residence at the Queen's University of Belfast (1985–6), Buller was based in London until he moved to France in the late 1980s.

Always in search of a technical control that would be both absolute yet able to embrace certain freedoms, Buller has consistently chosen to pit himself against remorselessly difficult odds, particularly in relation to word-setting. The intellectual solemnity of the prose argument chosen for *The Melian Debate* (1972) is mirrored in a musical argument based entirely on two five-note groups, and although the speech rhythms employed here are set against a metrical pulse almost throughout, they seem already straining to be free of their enforced synchronization. *Two Night Pieces from Finnegans Wake* (1971) had already begun to engage with the Joycean possibility of free permutation of a limited number of ideas as a preliminary to the first of Buller's large-scale works: together with three associated pieces, it was *The Mime of Mick, Nick and the Maggies* that was to occupy him for the next four years. The work has an extraordinarily evocative flavour, casting long shadows in the mind of the listener and setting the scene for Buller's masterly orchestral works *Proença* (1977) and *The Theatre of Memory* (1980–81), both of which call upon echoes of the past, whether actual or imagined.

Proença is a breathtakingly lavish piece, rich in decorative effects, yet centred on a slowly evolving melody that is shaped and propelled by means of its own reflections; reinventing the long-forgotten language of the troubadours, its reflected melodic layers give *Proença* a three-dimensional harmonic background that can readily absorb Buller's unbarred rhythmic patterns. *The Theatre of Memory* is even more striking in respect of form, since its structure is entirely abstract: without a background of verbal imagery, the voices of seven solo instruments are used to focus attention on the many contrasting aspects of an orchestral fabric that expresses memory as a function of the collective subconscious.

Six years in the making, his full-length opera, *Bakxai/The Bacchae*, is by any standards a unique achievement. Set in the original Greek of Euripides, its rigorously selfless compositional restraints can seem both austere and overwhelming, expressively stark and intensely moving by turn. It is a crowning example of Buller's visionary ability to complete large-scale designs without blurring his initial inspiration.

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SUSAN BRADSHAW

Bull horn. *See* STIERHORN.

Bullis, Thomas (i) (*b* Ely, bap. 26 Aug 1627; *d* Ely, bur. 23 Jan 1708). English composer. He was probably a chorister at Ely before the Civil War. In 1661 he was appointed a lay clerk at £10 p.a., serving first under John Ferrabosco and then under James Hawkins. During Ferrabosco's final illness (1677–82) he received a further £10 p.a. 'for teaching the Choristers' and shortly afterwards a testimonial of £5. In addition to his cathedral activities as lay clerk, *informator choristarum*, composer and organist, he was bailiff of the dean and chapter manor of Ely Porta and a churchwarden of Holy Trinity. In addition, he had a considerable family business as a cordwainer.

The Ely manuscripts (*GB-Cu*) contain a Service in G minor, a Sanctus and three anthems, unfortunately none complete. From organ scores which survive his style seems very much that of the earlier part of the century.

WORKS

all in GB-Cu

Service in g (TeD, Jub, Ky, Cr, Mag, Nunc), 4vv, inc.; Holy, Holy, 4vv, inc.; Lord, thou hast been our refuge, 4vv, inc.; O God, thou hast cast us out, 4vv, inc.; O Lord, Holy Father, 4vv, inc.

For bibliography *see* BULLIS, THOMAS (ii).

FREDERICK HUDSON/IAN SPINK

Bullis, Thomas (ii) (*b* Ely, bap. 8 Nov 1657; *d* Ely, bur. 24 Aug 1712). English organist and composer. He was the third child of Thomas Bullis (i) and his first wife, Sara. He served under John Ferrabosco as a chorister at Ely Cathedral and as a lay clerk at £10 p.a. from 1677 until his death. He acted as organist during the six months' interregnum between the death of John Ferrabosco and the appointment of James Hawkins, receiving £5, and it is probable that he had also acted thus during Ferrabosco's last illness between 1677 and 1682. From 1684, when the dean and chapter allowed Hawkins 'to be absent at Bury [St Edmunds] for ye teaching of children there in Musick three days in a fortnight and no more' if he filled 'his two places of Organist and Informator', it is likely that Bullis and his father assumed these offices, Hawkins being responsible for their salaries. Like his father, he was a churchwarden of Holy Trinity, Ely, but unlike him he was probably wholly engaged as a musician.

Three services (one including a setting of the *Benedicite*) and seven anthems by him are known. *O Clap your hands*, erroneously attributed to his father, is in score in the Ely manuscripts (*GB-Cu*), another is in a Tenbury manuscript (*Ob*) originally from Peterborough; otherwise, only incomplete parts survive. The style is much more up to date than his father's and, as might be expected, rather similar to that of James Hawkins.

WORKS

Service in A (TeD, Jub, San, Ky, Doxology, Cr, Mag, Nunc), 4vv, inc., *GB-Cu*
[Evening Verse] Service in G (CanD, DeM), 4vv, *Cu* (inc.)
Service in g (Bte, Jub, Mag, Nunc), 4vv, *Cu* (inc.)
Blessed is the man, 4vv, *Cu* (inc.); I will magnify thee, 4vv, *Cu* (inc.); O clap your hands together, 4vv, *Cu*; ed. F. Hudson (London, 1973); O Lord, rebuke me not, 4vv, *Ob*, *Cu* (inc.); O ye little flock, 4vv, *Cu* (inc.) [a reworking of John Amner's setting]; The Lord is my strength, 4vv, *Cu* (inc.); Why do the heathen, 4vv, *Cu* (inc.)

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FREDERICK HUDSON/IAN SPINK

Bullock, Sir Ernest (*b* Wigan, 15 Sept 1890; *d* Aylesbury, 24 May 1979). English organist and educationist. He was a pupil of and assistant organist to Bairstow at Leeds (1907–12), and took the BMus (1908) and DMus (1914) degrees at Durham University, becoming a Fellow of the Royal College of Organists in 1909. His first important post, suborganist at Manchester Cathedral (1912–15), was interrupted by war service, after which he was organist at St Michael's College, Tenbury (1919), and organist and choirmaster of Exeter Cathedral (1919–27). On Nicholson's retirement from Westminster Abbey in 1928, Bullock succeeded him as organist and Master of the Choristers. In this post he was obliged to provide the music for several royal functions; for the coronation of King George VI (1937) he wrote the fanfares and conducted the choir and orchestra, in acknowledgment of which he was created CVO. He also provided all but one of the fanfares for the coronation of Queen Elizabeth II (1953).

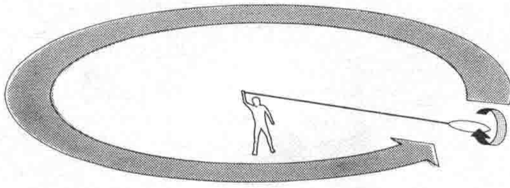
In 1941 his career took a new turn when he became Gardiner Professor of Music at Glasgow University, an appointment which carried with it that of principal of the Scottish National Academy of Music. He was knighted in 1951, and in 1952 succeeded Sir George Dyson as director of the RCM, a post he held until his retirement in 1960. Bullock was essentially a church musician, as is evident from his published compositions: these include 12 anthems, among them *Give Us the Wings of Faith* (1925), two settings of the *Te Deum* and two of the *Magnificat*. Still, he was also widely influential as an administrator and as an adjudicator at many musical competitions. He served as president of the Royal College of Organists (1951–2), chairman of the music committee of the Scottish Arts Council (1943–50), a member of the music panel of the Arts Council of Great Britain (1945–7) and joint chairman of the Associated Board of the Royal Schools of Music (1952–60).

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MALCOLM TURNER/R

Bullroarer (Fr. *rhombe*; Ger. *Schwirrholz*). An instrument made from a spatulate piece of wood tied to a string which is knotted into a hole close to one end. To produce sounds the player whirls the blade through the air, holding it by the free end of the string (fig.1). Blades vary in size (15 to 75 cm), shape, material and decoration. The shapes range from lanceolate to narrowly rectangular, with straight, sometimes waisted, or often serrated edges. One of the two surfaces is usually uneven as a result of patterns

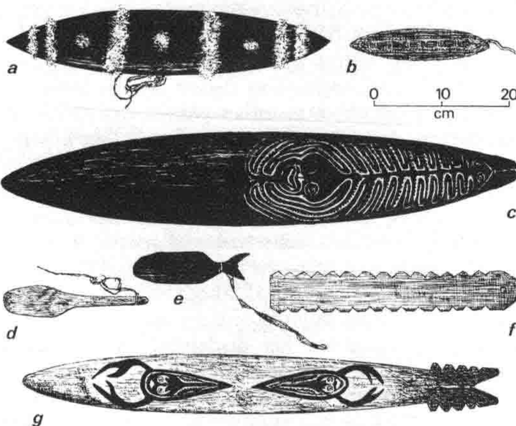


1. *Spinning motion of a whirling bullroarer*

carved in relief; experiments have indicated that this one-sided unevenness may be essential to make the blade rotate around its axis when whirled through the air.

The most common material is wood, but stone, bone and similar materials (and very rarely iron) are also used. The acoustic functions of these manifold ergological elements have apparently not been studied comprehensively; many bullroarers simply serve as ritual objects, and are never used for sound. In general, smaller bullroarers give a high noise when whirled, while larger specimens sound low in pitch. The speed of rotation and length of the string also affect volume and pitch.

The oldest surviving specimen is presumably the prehistoric (Magdalenian) bullroarer from a site in the Dordogne, carved from a reindeer antler (fig.2*b* and see Schaeffner). Its edges are smooth, and one surface has an incised geometrical pattern. Prehistoric rock paintings from several parts of Africa show figures using bullroarers, presumably in ritual. The bullroarer's distribution has been described as 'confined to a few widely scattered localities' (see Sachs, 1929; Hornbostel, p.270), i.e. it has survived in a remarkable number of areas. The pattern suggests polygenesis rather than monogenesis of the instrument. Haddon reported that the word 'bullroarer' was itself of English folk origin. Other terms recorded by him in England and from various countries in Europe are 'bummer', 'buzzer', 'humming-buzzer', 'thunderbolt', 'thunder-spell' and 'swish'. The term 'bullroarer' was



2. *Bullroarers: (a) churinga of the Arunta people, Central Australia; (b) copy of the prehistoric example found in the Dordogne; (c) from Papua New Guinea; (d) ual ual of the Mohave Apache, Arizona; (e) peer boor egah, Victoria, Australia; (f) 'roaring bull' from Needworth, Huntingdon, England; (g) hevehe of the Western Elema people, Orokolo Bay, Papua New Guinea (all, except b, Pitt Rivers Museum, Oxford)*

universally adopted in 1880 as the technical term in English. In ancient Greece the bullroarer was used in the Dionysian mysteries. Its Greek name, *rombos*, possibly the source of the geometrical term 'rhombus', survives in the French term 'rhombe'.

Ethnologists have associated the bullroarer mainly with Oceanian specimens and Oceanian ritual practices. A function often referred to is that of frightening away women from ceremonies that are taboo for them. In many areas where bullroarers are still found the roaring noise serves to frighten away marauding animals from plantations; Haddon described this use by young herdsmen in Galicia, Poland: 'The noise excites pasturing cattle. As soon as the bullroarers are started, calves stretch out their tails into the air and kick out their hind legs as if they were dancing. After some time the old cattle follow the young ones, and there is a general stampede'. It is likely that bullroarers are still in use in many other regions besides those hitherto reported.

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KLAUS WACHSMANN

Bülow, Hans (Guido) Freiherr von (*b* Dresden, 8 Jan 1830; *d* Cairo, 12 Feb 1894). German conductor, pianist and composer. His musical studies began at the age of nine with piano lessons from Friedrich Wieck. Further studies took him to Dresden (with Max Eberwein) and Leipzig (with Plaidy and Hauptmann); he also met Raff and other musicians at Stuttgart in 1846–8. After hearing Wagner conduct in Dresden in 1849 and the première of *Lohengrin* under Liszt at Weimar in 1850, he abandoned the law career chosen for him by his mother. He sought advice from Liszt and practical help from Wagner, by then in Zürich, who arranged for him to conduct Donizetti's *La fille du régiment*. Bülow's lack of tact soon led to his dismissal from Zürich, however, and he moved as musical director to the small opera house in St Gallen, where he began with *Der Freischütz*. It was well received, not least because he conducted it without the score, a feature of his working method that was to become renowned.

His conducting work was then interrupted by Liszt, who accepted him as a piano pupil in Weimar in 1851. He completely rethought his piano technique, embarking on a strict regimen of hard work; he also began to compose and wrote some reviews that both impressed and offended. Liszt regarded Bülow as one of the greatest musical phenomena he had encountered, assuring his parents that 'his talent will place him in the first rank of

the greatest pianists'. After teaching in Berlin (1855–64) and undertaking concert tours as a pianist, Bülow began an important phase in his career when he was appointed Hofkapellmeister in Munich. There he gave the premières of *Tristan und Isolde* (1865) and *Die Meistersinger von Nürnberg* (1868). In his meticulous preparation and rehearsal from memory of both operas (for five years he had been preparing a piano score of *Tristan*), Bülow virtually developed the procedure by which operas have since come to be staged in Germany and elsewhere. He began with individual coaching of his répétiteurs so that they in turn could prepare the singers to his satisfaction. He would then rehearse the singers both singly and in ensembles before they began production rehearsals with piano. This schedule of preparation was also used for the orchestra, with sectional and then full orchestral rehearsals before combining players and singers in *Sitzproben* and stage rehearsals (there were 11 pre-dress rehearsals for *Tristan* before the final dress rehearsal).

In 1869 Bülow resigned from Munich, unable to cope when his wife, Liszt's daughter Cosima, whom he had married in 1857, left him for Wagner and when he foresaw the problems of staging the première of *Das Rheingold* according to demands made by King Ludwig against the composer's wishes. Despite the humiliation of having been publicly cuckolded for so long by Wagner, Bülow remained remarkably loyal to him as a musician, though he never set foot in Bayreuth. When Wagner died in 1883 Bülow telegraphed his distraught widow, 'Soeur, il faut vivre'. He began to undertake concert tours from 1872, visiting England in 1873 and the USA in 1875–6, where he gave 139 concerts, including the première of Tchaikovsky's First Piano Concerto in Boston (a turbulent affair, according to James Huneker, in which conductor, orchestra and audience alike were subjected to advice and insults). Bülow was a fervent champion of Tchaikovsky, and was one of the first west European musicians to recognize the composer's talent; the concerto was dedicated to him.

Bülow spent the years 1878–80 as Hofkapellmeister in Hanover, but resigned after a quarrel with the tenor Anton Schott (whom he had described during *Lohengrin* as a Knight of the Swine rather than of the Swan). Bülow moved on to Meiningen as Hofmusikdirektor, where from 1880 to 1885 he moulded the orchestra into one of Germany's finest, insisting that they play standing up and from memory. On one occasion he included two performances in one evening of Beethoven's Ninth Symphony. He was an admirer and friend of Brahms, and with his 48-piece Meiningen orchestra gave the première of Brahms's Fourth Symphony in October 1885. He caused astonishment by conducting Brahms's First Piano Concerto from the keyboard, and by his performance with full strings of Beethoven's *Grosse Fuge* – innovations that bear witness to the orchestral discipline he had instilled. He also introduced five-string basses, the Ritter alto viola and pedal timpani into the orchestra. In 1882 he married the actress Marie Schanzer, who became his biographer and the editor of his letters. His last years were spent touring (including appearances in Glasgow in 1878 and London in 1888), teaching at Raff's Hoch Conservatory in Frankfurt and the Klavier-Schule Klindworth in Berlin, or guest conducting at the Berlin and Hamburg opera houses. His precarious mental state began to decline in the 1890s and he entered a private institution in 1893. Ill-health



Hans von Bülow

persuaded him the following year to seek the warmth and dry air of Egypt, but he died in a Cairo hotel.

Eduard Dannreuther described Bülow's pianism as possessing a 'passionate intellectuality' (his detractors preferred to omit the word 'passionate') with 'all effects analysed and calculated with the utmost subtlety, and yet the whole left an impression of warm spontaneity'. His physical and intellectual stamina is illustrated by his habit in the 1880s of performing Beethoven's last five sonatas in a single recital. In New York in 1889 he played 22 sonatas in 11 days. The critic Henry Krehbiel observed that 'those who wish to add intellectual enjoyment to the pleasures of the imagination derive a happiness from Bülow's playing which no other pianist can give to the same degree'. Yet Clara Schumann found him a 'wearisome player' (the dislike was mutual). Bruno Walter noted 'a certain didactic element which may have deprived it of some of the spontaneity manifested in his orchestral work'. Amy Fay called him a 'colossal artist', saying that 'he impresses you as using the instrument only to express ideas. With him you forget all about the piano, and are absorbed only in the thought or the passion of the piece'. She also remarked on his disdainful manner to his audiences, reporting that he liked to have two pianos on the stage at a recital so that he could present either his face or his back to the public. According to Richard Strauss, a Bülow protégé, he had small hands and could barely stretch an octave. Nevertheless, Bülow's technique was highly accomplished, even for an age of great pianists, although it declined in his later years.

As a composer Bülow naturally attached himself to the New German School. He never wrote an opera, despite considering the subjects of Tristram and Merlin. His

piano works are technically demanding, and reflect the manner of Liszt in their bravura and some of the thematic handling. He composed music for Shakespeare's *Julius Caesar* op.10, the orchestral ballad *Des Sängers Fluch* op.16, the symphonic poem *Nirwana* op.20, and *Vier Charakterstücke* for orchestra op.23. He also prepared editions of keyboard works by Bach, Beethoven, Chopin, Cramer, Domenico Scarlatti, Weber and others.

Bülow was a musician of formidable ability, with absolute self-command and an acute intellectual power of interpretation, notably of new German works. But he also possessed an irascible nature; he was quarrelsome, nervous, passionate and given to extremes of mood. As a conductor, Weingartner thought he lacked the necessary instinct for working in opera and that by devoting his entire attention to the orchestra he ignored his singers; Bülow's 1887 performance of *Carmen* in Hamburg horrified Weingartner with its musical aberrations and excessive rubato. Yet Richard Strauss had the highest regard for his intellect, analysis of phrasing and grasp of the psychological content of the music of Beethoven and Wagner.

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CHRISTOPHER FIFIELD

Bulterijs, Nini (*b* Temse, 20 Nov 1929; *d* Wilrijk, 12 Dec 1989). Belgian composer. At the Antwerp Conservatory she studied the piano with Jozef D'Hooghe and harmony with Yvonne Van den Berghe; Later she studied counterpoint, fugue and composition with Louël and Absil at the Chapelle Musicale Reine Elisabeth. Placed second in the Prix de Rome contest (1963) and in the Queen Elisabeth International Composition Competition (1966), she won the Emile Doehaerd Prize in 1969. In 1970 she was appointed professor of counterpoint at the Antwerp Conservatory. She retired in 1988. Her works, rhythmically elaborate and solid in texture, have a dodecaphonic basis.

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Bultitude, Arthur R(ichard) (*b* London, 14 Jan 1908; *d* 20 March 1990). English maker of violin, viola and cello bows. He joined the firm of W.E. Hill & Sons in London as an apprentice bow maker under Retford in 1922, becoming manager of the workshops in 1945. He remained with Hill until 1961, when he moved to Hawkhurst, Kent, to begin making bows on his own account; he subsequently achieved worldwide recognition. In his first ten years at Hawkhurst he made more than 1200 bows, all branded 'A.R. BULTITUDE' and many inlaid on the frog with his individual Tudor rose design.

CHARLES BEARE/JOHN DILWORTH

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Bumbass (Fr. *basse de Flandre*; Ger. *Bumbass*). A bowed monochord consisting of a heavy gut string attached at each end to a long wooden pole and stretched over a pig's bladder. It is sounded with a notched stick or sometimes a horsehair bow and used in many parts of Europe to provide a droning rhythmic accompaniment to folksong or dance. Its name varies according to region, the German name *Bumbass* being commonly adopted in folk-instrument literature. In England the instrument was called the 'drone' or 'bladder and string', and was used by wandering musicians up to the early 19th century; L. Jewitt, in *Ballads and Songs of Derbyshire* (London, 1867), gave an illustration of 'Singing Sam' (1760) using it (see illustration overleaf). A form manufactured in Germany has the addition of bells and a pair of cymbals to the top end, which sound as the pole is struck on the ground in time with the music 'while the drawing of the bow across the string brings forth a sound similar to the roll of a Drum' (from a German exporter's catalogue of the 1890s).

For further information see M. Ehrenwerth: *Teufelsgeige und ländliche Musikkapellen in Westfalen* (Münster, 1992)

ANTHONY C. BAINES

Bumbry, Grace (Melzia Ann) (*b* St Louis, 4 Jan 1937). American mezzo-soprano and soprano. She studied at Boston and with Lotte Lehmann in Santa Barbara. A joint winner in 1958 of the Metropolitan Opera auditions, she made her début in 1960 at the Paris Opéra as Amneris, then joined Basle Opera for four seasons. In 1961 she sang Venus at Bayreuth, the first black artist to appear there. She made her Covent Garden (1963) and Metropolitan (1965) débuts as Eboli. At Salzburg she sang Lady Macbeth (1964) and Carmen. Her roles included Azucena,



Bumbass played by 'Singing Sam of Derbyshire': engraving after W. Williams, 1760, from L. Jewitt's 'Ballads and Songs of Derbyshire' (London, 1867)

Ulrica, Delilah, Fricka, Gluck's Orpheus and Santuzza, which she sang at the Vienna Staatsoper (1966). Taking on soprano roles, she sang Salome, Sélika (*L'Africaine*), Adalgisa and Norma at Covent Garden, while adding Tosca, La Gioconda, Leonora (*Trovatore* and *La forza del destino*) and Gershwin's Bess to her Metropolitan repertory. She sang Jenůfa at La Scala (1974) and Dukas' Ariane in Paris (1975), while continuing to sing mezzo roles. Her voice, particularly in the middle and lower registers, was warm and voluminous and she had a commanding presence on stage. In 1990 she sang Cassandra (*Prise de Troie*) at the opening of the Opéra Bastille in Paris, and in 1995 performed Cherubini's Medea for the first time.

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ALAN BLYTH

Bümler [Bümmler, Bümmeler, Bühmler, Bimler, Bimbler], **Georg Heinrich** (*b* Berneck, Franconia, 10 Oct 1669; *d* Ansbach, 26 Aug 1745). German singer, composer and theorist. As a founder-member with Lorenz Mizler of the Leipzig Correspondierende Societät der Musicalischen Wissenschaften, he was accorded a detailed necrology in Mizler's *Neu eröffnete musicalische Bibliothek*, iv (1745). This states that he was born near Bayreuth in Berneck, where his father served as Kantor before moving to Naila as a manager of mines. At ten, on the death of his father, Bümler was sent to Münchberg to become a student in the Lateinschule. When he was about 13 he joined the Bayreuth court as a chamber discantist, where he studied singing and keyboard instruments with Ruggiero Fedeli. During the next two decades his exceptional talent as a singer made possible an extensive career at Wolfenbüttel, Hamburg, Berlin, and back again at Bayreuth. In 1698 he was appointed chamber musician and solo alto at the court of Ansbach, where in 1717 he succeeded Johann Christian Rau as Kapellmeister. In May 1722 he accompanied his first wife, the singer Dorothea Constantia Bauer, to Italy, but they were required to return to court in February 1723 for the funeral of Margrave Georg Friedrich. Following his release from court duties, he was briefly Kapellmeister to Queen Eberhardine of Poland and Saxony at Pretsch (on the Elbe), but for unknown reasons left for Hof (Saale). In 1726 he regained his post as Kapellmeister at Ansbach. His wife died in 1728 and he married the singer Sabina Sophia Schneider in 1729.

Bümler was a well-educated musician who not only worked as a composer and performer, but also had a lifelong interest in mathematics, astronomy, optics and chronometry. His method of equal temperament was reported in Mattheson's *Critica musica*, i (1722). Unfortunately much of his music seems to be lost, including a two-year cycle of church cantatas for Ansbach. In the funeral cantata text by Lorenz Mizler, published with the necrology, it says: 'In your church music, as in other music, you did much, and Ansbach still stirs pious souls with your devout music at every service for the Lord'.

WORKS

all cantatas

Lauda Jerusalem, 4vv, insts; Miserere, SATB, insts, bc: Schaffe in mir Gott, 4vv soli, insts, bc: all in *D-Bsb*

L'anima che contempla Christo; Dove, dove mia corri; E che ti fece; Mi luci e che mirate; Oh dio di qual contento, A, bc; La Rosa; Venga chi veder vuol, S, bc; Ecce homo, S, 2 ob, bc: all in *WD*

2 church cant. cycles listed in Bümler's necrology, lost

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G. Schmidt: *Die Musik am Hofe der Markgrafen von Brandenburg-Ansbach* (Kassel, 1956)

GEORGE J. BUELOW

Bumpus, (Mary) Frances. *See* ALLITSEN, FRANCES.

Bumpus, John Skelton (*b* London, 6 Aug 1861; *d* Stoke Newington, London, 10 April 1913). English antiquarian and writer on cathedral music and ecclesiology. He was the son of Benjamin Bumpus, a London bookseller, and the twin brother of Thomas Francis Bumpus (*d* Stoke Newington, 11 Nov 1916), a noted writer on cathedral architecture.

J.S. Bumpus was deeply influenced by the ecclesiological movement in the Church of England, and was a member of the St Paul's Ecclesiological Society. Watkins Shaw observed that 'it does not seem to be known whether J.S. Bumpus followed any profession or occupation', but that 'he seems to have enjoyed ample leisure to indulge his

interconnected passions for ecclesiology and cathedral music'. In 1901 he was appointed honorary librarian of St Michael's College, Tenbury, a post he held until his death. In this capacity he was in charge of the large and important collection of manuscripts and early printed editions assembled by Sir Frederick Ouseley, the founder and first warden of the college. In addition, Bumpus compiled a considerable collection of his own (described in 'Libraries and Collections of Music', *Grove 2*), that furnished important source material for his writings on cathedral music. The collection was broken up after his death. His burial service was held at the noted Tractarian parish church of St Matthias, Stoke Newington.

Bumpus is probably best known as the author of *A Dictionary of Ecclesiastical Terms* (London, 1910) and a two-volume *History of English Cathedral Music, 1549–1889* (London, 1908). The latter was at that time the most ambitious work on its subject. By later scholarly standards the book is flawed by the author's limited knowledge of musical technique, some misunderstandings of his sources, the transmission of inaccurate second-hand information and some questionable critical judgments. On the other hand, the book retains its vitality and continuing interest for the sheer volume and variety of its detail while remaining eminently readable. Watkins Shaw especially commends Bumpus's treatment of early printed sources. Considering the connection with St Michael's College, it is noteworthy that Bumpus chose to end his history with the death of Ouseley in 1889.

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WILLIAM J. GATENS

Bunaldi, Francesco. *See* BONARDO PERISSONE, FRANCESCO.

Bunbury Virginal Book [Priscilla Burbury's Virginal Book]. *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Bund (Ger.). *See* FRET.

Bunde. A circle-dance performed by couples among Afro-Hispanic communities of the Pacific lowlands of Colombia and Ecuador, often in the context of the *currulao* or *chigualo* rituals. Secular and Afro-Christian religious themes are sung in responsorial style by an *entonadora* (female leader) and *respondedoras* (female chorus). Instrumental accompaniment is played on reed flutes, *cununas* (conical drums) and *guasas* (rattles). Early reference to the BAMBUCO identify it with the *bunde*: individuals who participated in *bundes* in the mid-1700s (when the term was used as a generic name for African dance) were often censured. Its 19th-century relationship with the *bambuco* identified it as being played in a major mode without the melancholy character ascribed to the *bambuco*. Popular *bunde* found its way as a form into classical composition when Alberto Castilla (1830–1938), who founded the Ibagué Conservatory, composed *Bunde Tolimense* (*Bunde* of Tolima), with words by Cesáreo Rocha Castilla.

WILLIAM GRADANTE/R

Bungert, (Friedrich) August (*b* Mülheim an der Ruhr, 14 March 1845; *d* Leutesdorf, 26 Oct 1915). German composer. After studies in piano, organ and violin at the Cologne Conservatory he went to Paris in 1866, sponsored by the first of several benefactors. Returning to Germany in 1868, he worked in Königswinter and Düsseldorf before becoming music director in Kreuznach, where his developing commitment to German nationalism bore fruit in a patriotic historical festival play, *Hutten und Sickingen*. Joseph Joachim, whose wife Amalie had sung some of Bungert's songs in 1873, became interested in his work and arranged for him to continue his compositional studies with Friedrich Kiel in Berlin from 1874. A period of European travel, financed in part by a composition prize for his E♭ Piano Quartet (Brahms had been a judge), took him to Italy for the first time in 1878, where he became interested in Homer and Greek mythology. When Bungert met Nietzsche in Genoa in 1883 he had already begun work on *Die Homerische Welt*, a projected multi-cycle opera series whose completed parts comprise the tetralogy *Die Odyssee*. His association with the most significant of his benefactors, Queen Elizabeth of Romania, began in 1889. Her friendship and support later ensured his security and might have financed a planned Bayreuth-style theatre at Godesberg to house his *Homerische Welt* operas; his songs include many settings of poems written by her under the name of Carmen Sylva.

The first opera of the *Odyssee* tetralogy, the 'Musik-Tragödie' *Odysseus' Heimkehr*, received its première in Dresden in 1896, achieving some success and inspiring debate about his status as either a true or apostate Wagnerian. Dismissed by such critical historians as Rudolf Louis and Walter Niemann (in 1909 Louis described the *Homerische Welt* project as an 'audacious artistic confidence-trick' in which Bungert relied upon 'a parterre full of Gymnasium graduates in every city of his beloved German Fatherland'), he was most enthusiastically championed by Max Chop, a founder-member of the 'Bungert Bund' and editor of its journal (*Der Bund*). In his 1915 study of the composer, Chop hailed Bungert as an exemplary idealist in times of decadent and directionless modernism. *Die Homerische Welt* was to some extent intended as an alternative to Wagner's *Ring* cycle, expressing its Germanness in a manner both more 'universal' and more conservative; it demonstrated stylistic affinities with the German Romantic tradition (some critics also detected the influence of Meyerbeer) in a way that anticipated the nationalist conservatism of Pfitzner and others. *Odysseus' Heimkehr* was given 16 times in Berlin in 1898, establishing Bungert's reputation there, but none of the other operas of the cycle (*Hofkirke*, *Nausikaa* and *Odysseus' Tod*) moved far from Dresden. His later works included two grandiose oratorios and a programme symphony celebrating Zeppelin's invention of the airship. Bungert eventually retired to his Wahnfried-like house in Leutesdorf and was rapidly forgotten, save as the composer of songs favoured by Lilli Lehmann.

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STAGE

librettos by the composer

Die Studenten von Salamanka (Musiklustspiel, 3), Leipzig, Stadt, 1884; rev. as Aurora [Liebe Siegerin]

Die Odyssee (Musik-Tragödie, 4 pts, after Homer), Dresden, Hofkirke (prol., 3), 24 Jan 1898 Nausikaa (prol., 3), 20 March 1901

Odysseus' Heimkehr (prol., 3), 12 Dec 1896 (Leipzig, 1896)

Odysseus' Tod (prol., 3), 30 Oct 1903

OTHER WORKS

Orch: Torquato Tasso, sym. ov., op.14; Auf der Wartburg, sym. poem, op.29; Sinfonia victrix, A, B, 4vv, op.70; Genius triumphans, Zeppelins erste grosse Fahrt, op.71

Choral: Chorlied der Deutschen in Amerika (E. Ritterhaus), male vv, op.39; Unter der Blume, Lieder vom Rhein (C. Sylva), male vv, pf, op.57; Warum? Woher? Wohin?, soloists, 4 vv, orch, org, op.60; Lieder im Volkston, male vv, op.61

Vocal and chbr works

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PETER FRANKLIN

Bunin, Revol' Samuilovich (*b* Moscow, 6 April 1924; *d* Moscow, 3 July 1976). Russian composer. He graduated in 1945 from the Moscow Conservatory, where his composition teachers were Litinsky, Shebalin and Shostakovich. In 1947 he was an assistant teacher in Shostakovich's composition class at the Leningrad Conservatory, and then became an editor at the state music publishers Muzgiz in Moscow (1948–53).

Although Bunin worked in many genres, the core of his output lies in orchestral and chamber music. This music possesses links with Russian 19th-century traditions and folk-music (Musorgsky in particular) and also with 20th-century composers such as Shostakovich, Stravinsky, Prokofiev and Sviridov. Bunin attempted to reinterpret past experience in his renewal of classical genres, forms and harmonic and modal resources, and in his creation of a fresh orchestral palette. Contrasts of genre and style abound in his work: the oratorio *Vedi nas, doroga* ('Lead Us, Road'), juxtaposes diatonic passages, folksong motifs and depictions of Russian antiquity with the angular rhythms and modal specificity of traditional jazz. In his largest-scale symphony, the seventh, lyrical forms are contrasted with dramatic, grotesque and tragic elements. An elevated and tragic current runs through much of Bunin's music.

Bunin's works have been performed by the conductors Mravinsky, Rozhdestvensky and Svetlanov, the pianists Lyubimov and Nikolayeva; Bunin's close friend Rudol'f Barshay gave the first performances of the Viola Sonata and the Viola Concerto, as well as conducting the premières of *Music for Strings*, the Concerto for piano and chamber orchestra, *Vedi nas, doroga* and the fifth, sixth, seventh and eighth symphonies.

WORKS
(*selective list*)

Ops: Maskerad (Bunin, after M.Yu. Lermontov), 1944; Narodovol'tsï [Members of The People's Will] (A. Medvedev, after S. Stepnyak-Kravchinsky: *Andrey Kozhukhov* and A. Tolstoy: *Azev*), 1987 [completed by Eshpay, Ledyonev, Vaynberg, B. Chaykovsky, Basner and L. Pris]

Vocal: Neszhataya polosa [The Unreaped Strip] (N. Nekrasov), chorus, 1958; Vedi nas, doroga [Lead Us, Road] (orat, W. Shakespeare), S, Bar, 2 choruses, chbr orch, 1964; romances for voice and pf (after A. Blok, Nekrasov, S. Petőfi, A.S. Pushkin, S. Yesenin, Eng. poets)

9 syms., 1943, 1945, 1957, 1959, 1961, 1966, 1969, 1970, 1975

Other orch: Kamenniy gost' [The Stone Guest], sym. poem, 1949; Poėma, va, orch, 1952; Ov.-Fantasy, 1953; Va Conc., 1953; Conc., chbr orch, 1961; Conc., pf, chbr orch, 1963; Music for Str, 1965; 1967, sym. poem, 1967; Conc.-Sym., vn, orch, 1972

Chbr and solo inst: Str Qt, 1941; Pf Qnt, 1946; Pf Trio, 1946; Partita no.1, pf, 1947; Partita no.2, pf, 1951; Sonata, va, pf, 1955; Str Qt no.2, 1956; Pf Sonata, 1971

Film scores: Sovetskaya Litva, 1951; Khabarovskiy kray, 1953; radio scores

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Ye. Podosyonova: 'Tri rozhdeniya operï: "Narodovol'tsï" R. Bunina' [Three operatic births: Bunin's 'Narodovol'tsï'], *Muzïka Rossii*, ed. Ye. Grosheva and others, ix (Moscow, 1991)

ALLA VLADIMIROVNA GRIGOR'YEVA

Bunn, Alfred (*b* London, 8 April *c*1797; *d* Boulogne, 20 Dec 1860). English librettist and theatre manager. He became stage manager at Drury Lane in 1823 and manager of the Theatre Royal, Birmingham, in 1826. In 1833 circumstances combined to make him joint manager at Drury Lane and Covent Garden, and from 1835 onwards he attempted to establish English opera, relying heavily on the popularity of Balfe's works. His highly stylized librettos, set mainly by Balfe and Benedict, were carefully tailored to middle-class tastes. In lyrics such as 'The light of other days' (*Maid of Artois*) and 'When other lips' (*Bohemian Girl*) there is no doubt, however, that Bunn unerringly touched on a vein of plaintive nostalgia which lies at the heart of early Victorian opera.

As a manager Bunn has been accused of 'cheeseparing methods' (Rosenthal) because the artists he engaged (principals, chorus and *corps de ballet*) often found themselves appearing at both his theatres on the same evening. Yet he was a shrewd and energetic businessman who did not stint to pay an artist of Malibran's calibre £125 a night. Declared bankrupt in 1840, he had extricated himself by 1843, and in 1848 retired from the management of Drury Lane.

WORKS

The Maid of Artois, Balfe, 1836; *Guillaume Tell*, Bishop, 1838; *The Bohemian Girl*, Balfe, 1843; *The Brides of Venice*, Benedict, 1844; *The Daughter of St Mark* (drama), Balfe, 1844; *The Enchantress*, Balfe, 1845; *The Crusaders*, Benedict, 1846; *Loretta, a Tale of Seville* (drama), L.H. Lavenu, 1846; *The Bondman*, Balfe, 1846; *Matilda of Hungary*, Wallace, 1847; *The Sicilian Bride*, Balfe, 1852; *The Devil's In It*, Balfe, 1852

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NIGEL BURTON

Bunney, Herrick (Cyril William) (*b* London, 12 May 1915; *d* Edinburgh, 17 Dec 1997). English organist. He was a leading figure in the postwar revival and development of musical life in Edinburgh. He studied the organ and piano at the RCM (1932–9), where his organ tutor was Sir Walter Alcock. He was organist of All Souls, Langham Place, London (1938–40), then served with the Royal Signals until he was demobbed in 1946. That year he was appointed organist and master of the music at St Giles's Cathedral, Edinburgh, where he nurtured and developed the choral contribution for 50 years, retiring in 1996. He was on the council and programme panel of the Edinburgh International Festival. As director of the Edinburgh Choral Union (1947–67) he rehearsed the choir for Edinburgh Festival performances conducted by Walter, Beecham and Klemperer. He gave four complete cycles of Bach's organ works at the festival, and for 30 years conducted Easter performances of the *St Matthew Passion*, communicating an intimate relationship with Bach's music. He founded the Edinburgh Youth Orchestra (1964) and the Tudor Hall summer school (1972). Bunney conducted the Elizabethan Singers (1967–76) in London, as well as the Edinburgh University Singers (1952–82). He gave the premières of several sacred works by Kenneth Leighton and was made an honorary fellow of the Royal Scottish Academy of Music and Drama (1986), Edinburgh University (1990) and the RCM (1996).

IAN CARSON

Bunnus, Hermann. *See* BONNUS, HERMANN.

Bunraku. Japanese puppet theatre. *See* JAPAN, §VI, 2.

Buns. *See* BENEDICTUS A SANCTO JOSEPHO.

Bunting, Christopher (Evelyn) (*b* London, 8 Aug 1924). English cellist and composer. He studied composition with Thurston Dart at Cambridge, and also studied with Maurice Eisenberg in the USA and with Casals at Prades. He made his recital début with Gerald Moore at the Wigmore Hall in 1952 and subsequently performed with leading orchestras and conductors, and appeared regularly at the Proms. He gave recitals with Peter Wallfisch and Yonty Solomon, and formed trios with William Glock and Olive Zorian and also with Franz Reizenstein and Maria Lidka. Bunting gave the first performances of the cello concertos of Finzi (1955, under Barbirolli) and Rawsthorne (1966, under Sargent), and broadcast the premières of the Concerto, Sonata and Solo Sonata of Francis Routh (dedicated to him). He is also a distinguished teacher, and has given masterclasses internationally. He made a notable recording of *Kol nidrei* (with the LPO under Boult), and has published *Essay on the Craft of Cello Playing* (Cambridge, 1982) and *Cello Technique 'from One Note to the Next'* (with Dorothy Churchill Pratt, Cambridge, 1987); of his compositions, the Concerto for cello and strings (1989) is outstanding. He plays a Grancino cello of 1695.

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MARGARET CAMPBELL

Bunting, Edward (*b* Armagh, Feb 1773; *d* Dublin, 21 Dec 1843). Irish folksong collector. He was the son of a Derby mining engineer who had settled near Dungannon and married Mary O'Quin; he studied music with his brother Anthony. In 1784 he was invited by William Ware to take over his duties as piano teacher and organist at St Anne's, Belfast, in which town his other brother, John, was already established as a teacher and pianist. He became articled to Ware and soon rose to prominence in Belfast's musical life; in 1806 he was appointed organist of the Second Presbyterian Church, Rosemary Street, and St George's, High Street. He became the best-known Belfast piano teacher of his day and was the chief driving force behind the organization of such events as the visit of Catalani in 1809 and the Belfast Music Festival of 1813, in which he took a prominent part as a pianist, playing a Mozart concerto. He was a founder of the Belfast Harp Society (1808–13) and the Irish Harp Society (1819–39). In 1819 he married Marianne Chapman, moving to Dublin where his brother Anthony was a piano teacher. There he was appointed organist of St Stephen's, and was for a short time (1825–7) a partner in a music warehouse.

Bunting was the first systematic collector of Irish folksongs; of particular significance in his career was the meeting of harpers in Belfast in July 1792. On this occasion he acted as scribe, notating the performances of Hempson, O'Neill, Fanning and seven others who remained from the rapidly declining class of traditional players. He was thus only just in time to preserve the melodies from oblivion, and became virtually the only source for the manners and customs of the ancient tradition, which he described in the preface to his third publication. He embarked upon a systematic collection of further material, and travelled through the countryside where he was assisted by Patrick Lynch, an Irish scholar, who collected the Gaelic texts. Apart from his notebooks, which are extant (in the library of Queen's University, Belfast), his publication *A General Collection of Ancient Irish Music* appeared in three volumes: the first containing 66 tunes (London, 1797), the second having 75 additional airs (with English words by Campbell and others) and a dissertation on Egyptian, British and Irish harps (London, 1809), and the third with over 150 airs and a 100-page dissertation on the history of music in Ireland (Dublin, 1840). Valuable as these publications are, it should be realized that Bunting was limited by the ignorance of his time concerning the characteristics of traditional Irish music, by the limitations of orthodox notation in coping with melismatic decorations, and by the demands of his day to provide the melodies with inappropriate words and unsuitable harmonies in the form of piano arrangements.

Bunting's collection (containing the original source of many of Thomas Moore's *Irish Melodies*) has been re-edited, restoring the appropriate Gaelic verses collected by Lynch, as *Bunting's Ancient Music of Ireland: Edited from the Original Manuscripts by Donal O'Sullivan with Mícheál O Súilleabháin* (Cork, 1983).

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BRIAN BOYDELL

Bunya Koh. *See* JIANG WENYE.

Buona, Valerio. *See* BONA, VALERIO.
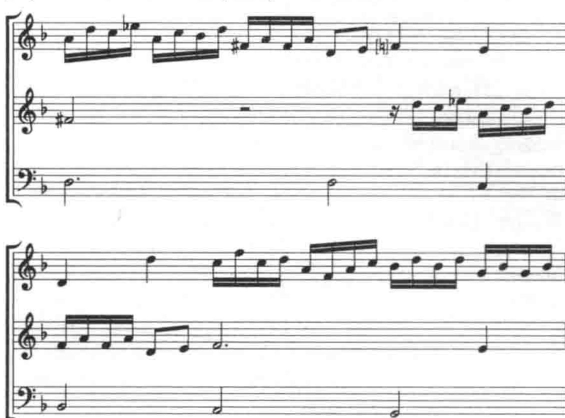
Buonamente, Giovanni Battista (*b* Mantua, late 16th century; *d* Assisi, 29 Aug 1642). Italian composer, choirmaster, violinist and singer. He was a member of the Franciscan order. His Mantuan origins are apparent from documents at Bergamo. He was first active at the Gonzaga court in Mantua, where he may have worked under Monteverdi. He was perhaps among the musicians accompanying Princess Eleonora Gonzaga to Vienna for her wedding in 1622 to the Emperor Ferdinand II. From at least 1626 to 1629 he was in Vienna as *musicista da camera* to the emperor and in that post played an active role in the festivities in Prague for the coronation of the emperor's son, Ferdinand III, as King of Bohemia in 1627. It is likely that he remained in the emperor's service until early 1631, as can again be seen from documents at Bergamo.

On 13 July 1631 he was in Bergamo to take part in a Vespers service at S Maria Maggiore as a trial for an appointment there. He was accepted and on 17 July signed a three-year contract to serve as contralto and violinist at an annual salary of 840 lire – a figure surpassed only by the salaries of the *maestro di cappella* Tarquinio Merula and the organist Benedetto Fontana. However, he left Bergamo abruptly on 30 September 1631. The stated reason for his departure, given later by an officer of the Franciscan order to placate the irate governing body of S Maria Maggiore, was that the head of the order had revoked permission for his service; it was implied that Buonamente had sought release from the emperor's service for the sole purpose of going to Assisi and that if he were to remain in Bergamo the emperor might discover the breach of faith. Notwithstanding this he was appointed violinist at the ducal church, the Madonna della Steccata, of Parma on 2 July 1632, but there is no subsequent record of his service in Parma. His next and final post was at the Basilica di S Francesco, Assisi. On his arrival there from Parma about 15 February 1633 he was listed as a violinist, but later that year he was appointed *maestro di cappella*. He served as such until his death but from 1635 on was increasingly incapacitated by illness and his obligations were taken over by Felice Cinaglia.

Buonamente is remembered today as a composer of violin music. But from an inventory of 1647 (at *I-Af*) it is evident that he wrote over 160 sacred vocal works as well, ranging from motets for up to three voices to settings of the Offices and Mass for four to 17 voices, some with violins. Of these works one collection of motets for four voices was published but appears to be no longer extant. All the rest are apparently lost except for a few in two manuscripts.

Along with G.P. Cima, Salamone Rossi, Carlo Farina and G.B. Fontana, Buonamente was one of the earliest composers to cultivate the violin and with Farina, Biagio Marini and Giovanni Valentini was one of those who introduced the new violin style north of the Alps. His role in the development of violin style and the sonata is, however, difficult to assess since only the last four of his

Ex.1 Buonamente: *Sonata Ottava sopra la Romanesca* (*Il quarto libro de varie sonate*, 1626)



seven books of instrumental music survive, the earliest of them dating from 1626. Like Rossi, with whom he appears to have worked at Mantua, he favoured the new three-part scoring borrowed from vocal collections such as Monteverdi's *Canzonette* (1584) and *Scherzi musicali* (1607). However, his sixth book includes pieces for two to six parts. His surviving works include sinfonias, sonatas, canzonas and dances. There is little difference between the canzonas and the sonatas. The sonatas, following Crocker's classification, comprise three types – variation sonata, canzona-sonata and real sonata – of which Buonamente favoured the first two. His variation sonatas appeared during the height of the form's popularity in the third decade of the century. Like those of his contemporaries Rossi, Marini and Francesco Turini they are based on melodies such as the romanesca and Ruggiero and on popular tunes such as *Tanto tempo ormai* and *Questo è quel luoco*. They explore the possibilities of abstract figuration and display a careful concern for overall rhythmic organization. His canzona-sonatas represent an adaptation of the three-part texture to the ensemble canzona and show the influence of both Giovanni Gabrieli and Frescobaldi. His few real sonatas open with a non-fugal section and are more concerned with the exploitation of violin techniques: he ventures on occasion as high as *e‴*. The level of sophistication of his violin writing is shown in ex.1.

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Sonate et canzoni … libro sesto, 2–6 insts (Venice, 1636)
Il settimo libro di sonate, sinfonie, gagliarde, corrente, et brandi, 3 insts (Venice, 1637)
Antiphone del primo e secondo vespro, e del primo e terzo notturno con i responsorij del istesso primo e terzo notturno di S Francesco, 4vv, *I-Af* 144/2 (inc.)
5 vesper psalms and Magnificat for Feasts of Our Lord and Sundays, 4vv, *I-Af* 5

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STEPHEN BONTA

Buonamici, Giuseppe (*b* Florence, 12 Feb 1846; *d* Florence, 17 March 1914). Italian pianist and composer. He studied first with his mother, then with his uncle Giuseppe Ceccherini and with Laussot. Following the latter's advice he went to Munich, where he completed his studies at the conservatory (1868–70) with Bülow (piano) and Rheinberger (composition). He then took over von Bülow's post there (1870–73). On his return to Italy in 1873 he founded the Società del Trio Fiorentino, following the disbanding of the Florence Società del Quartetto. In 1875 he was conductor of the Cherubini Choral Society in Florence; he also taught at the Conservatory (then the Istituto Musicale), and was appointed professor of piano there in 1893. A fine concert artist (whom Liszt regarded highly), he trained some excellent pianists at his school. He performed several times in Italy, Germany and England, where he was made an honorary member of the London Philharmonic Society. He was a fine contrapuntist and composed a string quartet (Wilhelmshaven, 1965), a concert overture, some piano pieces, and vocal and chamber music. He also wrote pedagogical works for piano, including *The Art of Scale Study* (London, 1903) and some preparatory studies for Beethoven's piano sonatas, and he made an edition of selected studies by Bertini. He edited Beethoven's sonatas as well as works by Handel, Haydn, Schumann, Czerny, Dussek, Kuhlau and others.

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DINA ZANETTI MASIELLO/RAFFAELLA VALSECCHI

Buonanni, Filippo. *See* BONANNI, FILIPPO.

Buonaparte. French family of rulers and patrons. *See* NAPOLEON I.

Buonavita, Antonio ['Il Bientina'] (*b* Bientina, nr Pisa, 28 March 1548; *d* Pisa, 16 Aug 1618). Italian organist and composer. He was ordained a priest in 1574 and was a *cavaliere* of the Order of S Stefano from 1577. He was a member of the nobility and in 1566, while still a seminarian, he received a benefice in Pisa. In 1571 he became assistant to the *maestro di cappella*, his teacher Bocchini, as well as an organist at the cathedral of Pisa. In 1574 he substituted for Bocchini as *maestro di cappella* at the cathedral and served again as *maestro* from 1581 until 1584; when the organist Alessandro Sassi died, Buonavita abandoned his position as *maestro* for that of organist. He played an important role at the cathedral: organising concerts, undertaking trips to Lucca and Florence to choose musicians and choristers, and introducing the practice of having four choirs positioned around the church.

The little of his music that survives shows a competent (if conservative) contrapuntist. He was chosen to compose the music of the intermedi for two famous events: the entry into Pisa of the Grand Duke of Tuscany, Ferdinando I de' Medici, in 1588, and the visit of Ferdinando and his new wife, Christine de Lorraine, in 1589. According to a description by Giovanni Cervoni da Colle the 'eccellentissima' music for the former event displayed skill not only in composition but also in the quality of sound obtained by Buonavita. The music was for 64 voices with 'two Gravicembali, four cornetts, four trombones, organ, two gambas and four lutes'. Similarly, for the latter event, he recounted that 'Arabs' sang three octave stanzas of poetry with 'the most sweet' music: the first octave was a solo aria, the second was for ten voices, sung by '52 people with six trombones, four cornetts' and organ, played by Buonavita himself; the third was for 20 voices with the same instruments. Later, a five-voice madrigal was performed, with Buonavita singing one part and playing the spinet.

In 1595 the cathedral organ was destroyed by fire and Buonavita, together with Emilio de' Cavalieri, took charge of the construction of a new organ. On his death he was accorded a solemn mass and was buried in the Camposanto Monumentale in Pisa.

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JAMES HAAR/FRANCESCA IACOPONI

Buoni, Giorgio (*b* Bologna, mid-17th century; *d* ?Bologna, after 1693). Italian teacher and composer. For 16 years he was a priest at S Petronio, Bologna, and for a further 16 years held the position of *vicemaestro di cappella* and teacher of grammar there. In fact he was principally concerned with teaching music in the so-called Concerto de' Putti, a music school for boys, which, among other activities, gave concerts, directed by him, in Cremona, Lucca, Milan and Prato. Giovanni Bononcini was among his pupils. Buoni composed for his pupils three volumes of music, published in Bologna in 1693: *Divertimenti per camera* op.1, for two violins and cello; *Suonate* op.2, for two violins, cello and organ; and *Allettamenti per camera* op.3, for two violins and bass. Each volume contains 12 works comprising a short sinfonia and three dances. The simplicity of all of them betrays their didactic purpose.

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ARGIA BERTINI (with MARC VANSCHEEUWIJCK)

Buono, Gioanpietro del. *See* DEL BUONO, GIOANPIETRO.

Buononcini. *See* BONONCINI family.

Buontalenti, Bernardo [Bernardo delle Girandole] (*b* Florence, *c*1531; *d* Florence, 6 June 1608). Italian architect, stage designer, engineer and painter. He studied with Vasari and in 1574 succeeded him as director of all the elaborate productions staged at the Florentine court; the theatre that he built in 1586 in a hall in the Uffizi became the centre of all such festivities. For the Medicis he designed palaces, villas (including Pratolino, outside Florence), fortresses, canals and harbour installations in Florence and Tuscany.

Buontalenti had worked for the court before his appointment as director, designing costumes and special machines for transformation scenes in intermedi directed by Vasari in 1565 and Lanci in 1569. He gave the new theatre in the Uffizi an advanced system of revolving *periaktoi* that were a great improvement on the clumsy machinery of his predecessors, enabling the scenery to be changed virtually as often as wanted. The capabilities of the stage were demonstrated by the productions of the comedies *L'amico fido* (1586) and *La pellegrina* (1589), each accompanied by six intermedi and involving respectively six and seven different sets, changed in front of the audience (*see* INTERMEDIO, figs.2, 3, 4 and 5). The purpose of these court festivities was to glorify the prince by ostentation and splendour, and Buontalenti created a form of production that was equal to the task. Visual splendour based on machinery became obligatory in all later musico-dramatic enterprises in every court in Europe, especially in opera, the new musical genre that evolved in Florence. The earliest opera productions at the Florentine court, for which Buontalenti was still at hand to design the sets (e.g. Caccini's *Il rapimento di Cefalo*, 1600), not only took advantage of the mechanics of stage transformation, but also retained the cycle of mythological settings (Helicon, the Underworld, pastoral scenery, the sea, etc.) developed in the intermedi of 1586 and 1589, which were to set their seal on the visual conventions of opera for decades.

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MANFRED BOETZKES

Buontempo, João Domingos. *See* BOMTEMPO, JOÃO DOMINGOS.

Būq (Iran. *bāq*). Generic term of the Arab world denoting an aerophone. It is used in written records but unknown in oral transmission. In modern Iraq, the horn is called *ṭūaṭa*, a word with which *būq* is associated (see Qassim Hassan, 1980, p.50). The instrument has been much modified. From being crescent-shaped, it became straight or coiled; it was originally of animal horn, but was later made of wood, metal or ivory. The determining factors are that the instrument ends in a bell and that the longer the pipe, the more powerful the sound. In Islam, the word was first used in the sayings of Mohammed, whose 9th-century biographer, Ibn Hishām, compared the *būq* of the 7th century to 'the *būq* of the Jews, which was used to call them to prayer'.

The use of the instrument by Jews and Christians was inspired by emergent Islam. Like the *zūrnā* (oboe), the *būq* was used, at an early stage of its development, to lead the singing in responsories. Subsequently it was played in military bands and its function changed. It is referred to in literary sources in company with various other instruments: with the *dohol* (double-headed drum) and *surnā* (Cairo band, 11th century), the *ṭabl* (double-headed drum) and the *nafīr* (long trumpet) (Mogadishu band, 14th century), *ṭabl*, *nafīr* and the *ṣornā* (south Yemen band, 14th century) – a remarkable progression, recording an instrumental vocabulary of increasing richness in less than three centuries.

It is hard to establish whether the *būq* should be classified as a trumpet (straight or curved) or an oboe; students of Arab music now restrict the term *būq* to the trumpet (*nafīr*), while *qarn* denotes the horn. The following terms may be derived from *būq*: *albogón* (Spanish: hornpipe), *alboka* (Basque), *bānkiā* (Indian: trumpet), *buki* (Georgian: trumpet) and *buçalla* (Albanian: the drone pipe of the *gajdë*). These instruments have no organological connection with each other, still less with the *būq*, which has never been precisely defined.

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CHRISTIAN POCHÉ

Burada, Teodor T(eodor) (*b* Iaşi, 3 Oct 1839; *d* Iaşi, 17 Feb 1923). Romanian writer on music, folklorist and violinist. He studied music in Iaşi (1855–60) and at the Paris Conservatoire with Reber, Clapisson and Alard (1861–5). At the Iaşi Conservatory he held posts as professor of violin (1860–61) and of music theory (1893–

1903). He undertook concert tours in Russia, Poland, Bulgaria, Turkey, Croatia, Italy, Asia Minor and elsewhere, and collected folklore material of various peoples, particularly of the Romanians in Moldavia, Dobruja and Transylvania. The published results concerned wedding and burial customs (including remarkable studies on dirges), and Romanian folk music instruments. He was a founder of Romanian musicology, and published research on music education, the musical theatre, military songs and church choirs. He was also the founder of Romanian music lexicography: he edited the first Romanian dictionary of music (*Dicţionar muzical*, MS, *c*1862–75) and provided a great number of articles for encyclopedias and dictionaries. He published a periodical review *Almanach muzical* (Iaşi, 1875–7), and was the first musician elected a member of the Romanian Academy (1878).

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VIOREL COSMA

Burbure (de Wesembeek), Léon-Philippe-Marie, Chevalier de (*b* Dendermonde, 16 Aug 1812; *d* Antwerp, 8 Dec 1889). Belgian music historian. He studied music from the age of seven under the direction of the choirmaster Troch of Onze-Lieve Vrouwkerk, Dendermonde, and was later a cello pupil of François Devigne. He completed his humanistic studies at the Royal College of Ghent and graduated as a doctor of law at Ghent University in 1832, all the while maintaining his interest in music. He began composing when he was 18, and shortly after his arrival at the university founded a symphonic society, the Lyre Académique. In 1836 his services to music brought him membership of the state jury for the Prix de Rome.

Upon his appointment as churchwarden at Onze-Lieve-Vrouwkerk, Dendermonde, he undertook a catalogue of the old church archives, and this project initiated his career of historical study. He next occupied himself with cataloguing the archives of St Lambert's Cathedral, Liège, and of Antwerp Cathedral, thus acquiring a unique source of information about the golden age of Flemish music. He wrote several valuable monographs, of which *Les oeuvres des anciens musiciens belges* (1882) is perhaps the most important. He also continued to compose throughout his career, and besides his 30 books and smaller studies, he left 168 musical works. In his will he left to Antwerp ten indexed volumes of notes dealing with the city's history, as well as a volume relating to the cathedral's choir school and three volumes relating to the church's archives. He was awarded many honours, including election to the Classe des Beaux-Arts of the Belgian Royal Academy in 1862; in 1879 he became director.

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MARIE-THÉRÈSE BUYSSENS

Burchard, Johannes. *See* BURKARD, JOHANNES.

Burchardi, Udalricus [Borckhart, Burchard, Burckhart, Burgardus, Purckhart; Ulrich] (*b* Waischenfeld, *c*1484). German music theorist and theologian. He attended the cathedral school in Bamberg and in 1500 entered Leipzig University where he became Bachelor of Arts in 1507, Master of Arts in 1511 and from 1513 until 1515 taught as Master of Law. In 1515 he joined the theology faculty, but left Leipzig in 1516 and returned to Bamberg, where he was court chaplain until 1527 and served the prince-bishops Georg III of Limburg and Weigand von Redwitz. In Bamberg he got to know Tilman Riemenschneider and Albrecht Dürer and in 1517, 1518 and 1520 had contact with von Hutten. The publication of Burchardi's *Ein schöner Dialog von dem christlichen Glauben* (Bamberg, 1527), in which he presented a German translation of his treatise *Dialogus de fide christiana* (Bamberg, 1522), a work in the spirit of Erasmus's reforming zeal, led to his dismissal from the service of the prince-bishops. He resumed his teaching at Leipzig University and in 1531 became a Licentiate of Theology.

Burchardi's treatise *Hortulus musices practicae omnibus divino gregoriani concentus modulo se oblectaturis tam jucundus quam proficuus* (Leipzig, 1514) contains in seven chapters a description of *musica plana*. The chapters follow the same order as in the treatises of Michael Keinspeck and Balthasar Prasperg, and the work has the character of an elementary music primer. With this treatise Burchardi attempted to make good the obvious lack of books on music at Leipzig University, as Michael Koswick, Ornithoparchus and Rhau later did.

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HEINRICH HÜSCHEN

Burchiella. *See* MOLINO, ANTONIO.

Burchuladze, Paata (*b* Tbilisi, 12 Feb 1955). Georgian bass. He studied in Tbilisi, making his student début there in 1976 as Gounod's Méphistophélès, then becoming a member of the Georgian State Opera, for whom he sang Leporello, Prince Gremin and King René (*Iolanta*). He studied further in Milan (1978–81), where he sang Banquo, Pagano (*I Lombardi*), Walter (*Luisa Miller*) and Zaccaria (*Nabucco*) at La Scala. He made his Covent Garden début in 1984 as Ramfis, returning as Rossini's Don Basilio, Khan Konchak, Boris Godunov and the Inquisitor (*Fiery Angel*). Having made his US début at Philadelphia (1987) as Boris, he sang Basilio at the Metropolitan (1989), followed by Boris and the Commendatore (1995–6). His other roles include Silva (*Ernani*), Fiesco (*Simon Boccanegra*), Philip II, Boito's *Mefistofele* and Dosifey (*Khovanshchina*), of which he has made an impressive recording. His magnificent dark-toned voice and imposing stature are ideal for both the Russian repertory and Verdi's bass roles.

ELIZABETH FORBES

Burck [Burgk], **Joachim a** [à] [Moller, Joachim] (*b* Burg, nr Magdeburg, 1546; *d* Mühlhausen, 24 May 1610). German composer, organist and public official. His surname was Moller, but he always called himself after his place of birth. He attended the grammar school at Magdeburg, where he must have been taught by Martin Agricola and then probably by Gallus Dressler. He next spent some time at Leipzig, Dresden, Jena, Erfurt and Schwarzburg. In 1563, in only his 17th year, he was appointed Kantor of the newly founded grammar school at Mühlhausen, and by the end of 1566 he was also organist of St Blasius there. In order to augment his income he took an additional post as a clerk at the law courts and also performed clerical duties for the consistory. He later became public notary and in 1583 a town councillor. He remained at Mühlhausen until his death. His reputation eventually reached beyond the town: for example, in 1596, together with many of the leading musicians in Germany, he took part in the famous organ trials at Gröningen, near Halberstadt, and in 1603 he acted as an organ consultant at Sondershausen and in 1604 at Hersfeld. As a musician, he may have been largely self-taught, but in the preface to his *Sacrae cantiones* (1573) he acknowledged a debt to the example of Johann Herrmann, as well as of Cipriano de Rore, Alexander Utendal, Jacobus Vaet, Giaches de Wert and especially Lassus, whom he extolled as 'princeps artis Musicae'. He was closely associated at Mühlhausen with the theologian and hymn writer Ludwig Helmbold, and at the grammar school he must have taught Johannes Eccard, with whom he shared two volumes of Helmbold settings (1574–8; Herrmann also appears in the second). The high regard in which he was held at Mühlhausen can be inferred from the decision taken by the town councillors in 1626 to bring out his works in a complete edition. This was, however, abandoned after the first volume, *Odarum sacrarum ... pars prima* (Mühlhausen, 1626[10]), which contained six collections.

Burck's first published work, the *Harmoniae sacrae* (1566), comprises motets composed in a late Netherlandish idiom, and closely based on Gregorian chant. The madrigalian motets of the *Sacrae cantiones* show his interest in concepts of *musica reservata*; individual words are emphasized by melismas, expressive chromaticisms and clear, harmonically orientated textures. With the through-composed four-part *Deutsche Passion* (1568) – allegedly according to St John though in fact a compilation from all four evangelists – Burck realized to the full his ideal of textural lucidity. The work is freely based on the style of the liturgical Passion, characterization being secured by a variety of vocal groupings: the words of Christ, for instance, are generally sung by the lower voices. In the mid-1570s Burck finally and decisively abandoned the polyphonic motet in favour of the homophonic song and ode. Among the earliest of these pieces, many of which draw on the poetry of Helmbold, are those in the four-part *XX Odae sacrae* (1572), which, as the title-page indicates, is unequivocally Italianate in its simplicity. With this volume and the series of collections of odes and songs that followed up to 1599, Burck established himself as a notable and prolific composer of up-to-date sacred songs. In some of them it is difficult to decide which vocal part (descant or tenor) carries the 'melody'.

Burck was a minor master in a period of transition. He saw it as his task 'to meet the demands of my calling by using such gifts as I have received from God' in the service of Christian teaching in church and school, for which reason, as he said in the preface to his *Deutsche Passion*, 'I have endeavoured to avoid setting to music any songs other than those that occur in Holy Writ or stem from it and which can be sung to the glory of God and for the purpose of self-improvement'.

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Crepundia sacra ... christliche Liedlein, 4vv (Mühlhausen, 1578[5]; repr. in 1626[10]) (10 hymns by Burck); ed. in Prüfer
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Vom heiligen Ehstande: 41 Liedlein ... libri secundi, 4vv (Mühlhausen, 1596); 2 in S
40 deutsche christliche Liedlein (Helmbold), 4vv (Mühlhausen, 1599[8]) (22 hymns by Burck)
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Das ander Theil der geistlichen Lieder, auff etliche Psalmen ... gerichtet (Helmbold), 4vv (Erfurt, 1615) (2 hymns by Burck)
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1 hymn, 4vv, 1625[6]

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53. Cap. Esaiae: von dem Leiden und Auferstehen Jesu Christi, 4vv (Leipzig, 1573) [addl to Die deutsche Passion, 1568]
Passio Jesu Christi: im 22. Psalm des Propheten Davids beschrieben, 4vv (Erfurt, 1574); ed. in PÄMw, xxii (1898/R), ed. H. von Hildebrandt (Stuttgart-Hohenheim, 1963)
Die Historia des Leidens Jesu Christ auss dem Evangelisten Sancte Luca, 5vv (Mühlhausen, 1597)

OCCASIONAL

Cantio in honorem nuptii ... Johannis Guntheri ... et nuptae Annae Antonii, 5vv (Mühlhausen, 1566)
Genethliakon carmen: in nativitatem primogeniti filii ... D. Guilielmi Langravii Hassiae, 5vv (Mühlhausen, 1572)
Threnodia: Komm wenn du wilt, Herr Jesu Christ, 4vv in N. Basse: Leichpredigt bey Begräbnuss der ... Frauwen Clara geborene Brede (Frankfurt, 1581)
3 christliche Brautlieder ... den 23. April Anno 1610, ?5vv (Jena, 1610)
2 Epithalamia, zu Glückwünschung ... 28. Januarii Anno 1610 (Jena, 1610)

OTHER SACRED VOCAL

Harmoniae sacrae, 5vv (Nuremberg, 1566)
Decades IIII: sententiosorum versuum celebrium virorum germaniae (Mühlhausen, 1567)
Symbolum Apostolicum Nicenum, et canticum symbolum sanctorum Augustini et Ambrosii, ac verba institutionis coenae dominicae, 4vv (Mühlhausen, 1569)
20 odae sacrae ... ad imitationem italicarum villanescarum (Helmbold), 4vv (Erfurt, 1572; repr. in 1626[10]); ed. in Prüfer
Sacrae cantiones plane novae, ex Veteri et Novo Testamento, 4–6vv (Nuremberg, 1573)
IIII. Odae Ludovici Helmboldi, latinae & germanicae ... neue Gesänglein, 4vv (Mühlhausen, 1574[10])
Secundus liber odarum sacrarum ... ad imitationem italicarum villanescarum (Helmbold), 4vv (Mühlhausen, 1578; repr. in 1626[10])
Ein christlich Lied und Erinnerung, von bestendigem Anhalten und Bekentnis der waren Religion (Mühlhausen, 1579)
Hebdomas divinitus instituta: sacris odis celebrata (Helmbold), 4vv (Mühlhausen, 1580; repr. in 1626[10])
Officium sacrosanctae coenae dominicae, super cantiunculam 'Quam mirabilis' ... ex primo libro odarum ... compositum, 4vv (Erfurt, 1580)
Quadraginta odae catecheticae (Helmbold), 4vv (Mühlhausen, 1599; repr. in 1626[10])
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1 ode, 4vv, 1574[10]

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ADAM ADRIO/CLYTUS GOTTWALD

Burdach, Konrad (*b* Königsberg [now Kaliningrad], 29 May 1859; *d* Berlin, 18 Sept 1936). German philologist. He studied piano and music theory with Constanz Berneker, and considered musicology as a career before choosing German philology. He taught in Halle, where he became reader in 1897, became professor in Berlin in 1900 and was finally appointed general secretary of the Prussian Academy of Sciences. His musical interests led him, in his chosen field of medieval humanism, to devote particular attention to the Minnesinger; in addition to his valuable work on the origin and decline of the Minnesang he was the first to place the study of Walther von der Vogelweide on a sound historical basis.

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MALCOLM TURNER

Burden [burthen, burdoun]. (1) A refrain. This is the standard modern English word for any repeated sections in hymns and songs of the 15th and 16th centuries. In particular, the presence of a burden structurally independent of the verse is the prime distinguishing characteristic of the CAROL (see Bukofzer, 153ff). The medieval term, according to Richard Hill's Commonplace-book (Balliol College, Oxford, MS 354), seems to have been 'fote' (foot).

(2) A drone or pedal note, particularly on a bagpipe. This usage is found in both English and French music from the 13th century onwards.

(3) A shawm. Presumably this meaning is related to the preceding one: the 15th-century chronicle of St Albans describes the reception of a new abbot to the *Te Deum* with bells and 'shawms which we call burdones' (*sonantis chalamis quos burdones appellamus*; see *HarrisonMMB*, 206).

(4) In 1338 Robert Manning of Brunne used the word to describe the bottom line of a three-voice texture in his *Rimed Story of England*: 'Of tho clerkes that best couthe synge, Wyth treble, mene, & burdoun'. Many later English references define burden as a deep bass.

(5) A special type of burden may have been called FABURDEN, as suggested by Besseler.

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DAVID FALLOWS

Burdet, Jacques (*b* Lutry, Lausanne, 19 June 1905; *d* Lausanne, 13 Sept 1984). Swiss musicologist. He received his first music lessons from his father Louis Burdet, a music teacher; later teachers included Denéréaz, Fornerod, Bamboni, Haug and Klecki. In addition to his musicological research and choir conducting, he taught music in Lausanne at the Collège Scientifique Cantonal (1941–57) and the Ecole Normale (1958–72). For ten years he was president of the Association Vaudoise des Directeurs de Chant and collaborated regularly with Radio Lausanne for its school music transmissions as well as with the music chronicle of the *Feuille d'avis de Lausanne*. With his untiring, detailed research Burdet neatly contributed to the knowledge of the musical past of the French community in Switzerland. He is known primarily for his main books, *La musique dans le pays de Vaud sous le régime bernois, 1536–1798*, *La musique dans le canton de Vaud au XIXe siècle* and *La musique dans le canton de Vaud, 1904–1939*, works which go beyond mere local research.

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ETIENNE DARBELLAY

Burdoun. *See* BURDEN.

Bureau Central de Musique. *See* ESCUDIER.

Bureau d'Abonnement Musical. French firm of publishers. It was founded in Paris on 22 July 1765 by Antoine de Peters, a Flemish artist, with the violinist and composer Jean-Baptiste Miroglio. De Peters was granted a privilege for the publication of music in September 1765, but a group of influential publishers, including La Chevardière, Bailleux, Le Clerc and Venier, tried to stop his venture in a court battle which lasted two years; their efforts were unsuccessful and De Peters continued to issue new works. In 1783 the firm advertised G.J. Vogler's *La kermesse ou La fête flamande*. The firm continued to appear in trade directories until 1789, though De Peters died about 1779 and Miroglio about 1785. Early catalogues of the firm include instrumental works by Wagenseil, J.P.E. Martini and Jommelli. Its most important publications were the first editions of Gluck's *Alceste* (second version, 1776) and *La Cythère assiégée* (second version, 1775) and the second edition of *Iphigénie en Aulide*, all in full scores.

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NIGEL SIMEONE

Bureau des Arts et d'Industrie. *See* KUNST- UND INDUSTRIE-COMPTOIR.

Bureau International de l'Edition Mécanique [BIEM]. *See* COPYRIGHT, §II.

Bureau voor Muziek-Auteursrecht [BUMA]. *See* COPYRIGHT, §VI (under Netherlands).

Burell [Burrell], **John** (*d* before 5 Feb 1423). English composer. He is known from a Gloria and a Credo in the second layer of the Old Hall Manuscript which are ascribed simply to 'Burell'. A royal chaplain of this name appears in the wardrobe lists of 1413, 1415 (when he was on the sick-list at Harfleur) and 1421. He held canonries at Chichester, Hereford and York (where he was precentor for a mere ten days in 1410) and a corrody at Meaux Abbey from 1416. He is mentioned as deceased in a warrant, dated 5 February 1423, to present one John Hunt, also a clerk of the royal chapel, to his Meaux corrody. This reference to his death eliminates other candidates reported in *Grove6* and elsewhere.

His Gloria and Credo (ed. in CMM, xlvi, 1969–73, nos.12 and 65) are both written in three-part score and neither is based on chant. Both alternate sections in contrasting mensurations, the Gloria Ͼ C Ͼ C Ͼ and the Credo O C O C O. The part-ranges are virtually identical, but there are no strong grounds for suggesting a pairing between them. The musical style is plain and the compositions are not known from any other source.

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MARGARET BENT

Burette. French family of musicians.

(1) Claude Burette (*b* Nuits, Burgundy; *fl* 2nd half of the 17th century). Composer and harpist. After an unsuccessful career in medicine in Burgundy he left first for Lyons and then for Paris, where he settled, establishing a fine reputation as harpist and teacher. He ultimately became *musicien du roi*. His compositions for harpsichord and harp were collected into two manuscript volumes by his son (2) Pierre-Jean in 1695 but are not extant.

(2) Pierre-Jean Burette (*b* Paris, 21 Nov 1665; *d* Paris, 19 May 1747). Musician and scholar, son of (1) Claude Burette. Because of delicate health as a child he received

no formal schooling. Instead his father gave him lessons in music, for which he revealed such talent that at the age of eight or nine he performed at court, playing the harpsichord while his father played the harp. Despite his musical precocity he was gradually drawn to the pursuits of scholarship and medicine, and through intensive study equipped himself to become one of the most erudite men of his time. His knowledge of languages is said to have embraced Latin, Greek, Hebrew, Syrian, Arabic, Italian, Spanish, English and German, and his library contained some 15,000 volumes. He was a member of the Académie des Inscriptions et Belles Lettres from 1705 and the following year became an editor of the *Journal des savants*. His output includes important writings dealing with aspects of ancient Greek music: although his ideas did not go unchallenged even in his own day, his works remained the standard ones on the subject for many years. Several cantatas were ascribed to him by Fétis but they are more likely to be by (3) Bernard Burette.

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(3) **Bernard Burette** (*fl* 1702–29). His relationship to (1) Claude and (2) Pierre-Jean Burette is not clear. He was harpsichord master to Mlle de Charolais. As a composer he is known to have written only vocal music, notably cantatas.

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DAVID TUNLEY/PHILIPPE VENDRIX

Burgas. City on the Black Sea coast of Bulgaria. It is the second largest city in the country. The first evidence of opera performances in the city dates from 1901. In 1954 a permanent opera company, Burgaska Samodeyna Opera (Burgas Amateur Opera), was formed, consisting predominantly of instrumentalists from the State SO and singers from the Naroden Khor (Folk Choir) and the Rodna Pesen (Homeland Song) choir. Its first production, *La traviata*, in 1955 was followed mainly by Italian operas and operas by Mozart and by Bulgarian composers. The Burgas Amateur Opera became the State (National) Opera on 2 March 1972 when it opened with Krasimir Kyurkchiyski's *Yula*. Its notable conductors have included Nevin Mikhalev, Ivan Vulpe, Stoyan Kralev and Romeo Raychev, and it has engaged Dragan Kardzhiyev and Nikolay Nikolov (as guest directors) and the baritone Stoyan Popov. The opera's repertory is influenced by the summer resort character of the city and by the opportunities offered by the open-air stage at the Sunny Beach resort. Until the early 1980s the opera performed in the 670-seat hall of the Culture Club of a petrochemical plant; since 1983 a new building, the Burgas Opera House (800 seats), intended for drama, opera and ballet, has been used for two or three opera performances a week.

MAGDALENA MANOLOVA

Burgate [Burg], **R. de** (*fl* late 13th century). English composer. He is probably to be identified with the R. de Burgate who was abbot of Reading from 1268 to 1290, and who apparently resigned because of his inability to cope with the abbey's financial difficulties. His name occurs in the first item of the list of compositions contained in a book, now lost, which was owned in the later 13th century by W. DE WINTONIA: 'Spiritus et alme. R. de Burg'. Fragments of a four-voice setting of the *Spiritus et alme* trope of the Gloria exist in the manuscript *GB-Omc* 60, ff.84*v*–85. If, as is likely, this is R. de Burgate's composition, it is understandable that it was given pride of place in the manuscript; not only was it written by a prominent man, but it also reveals such first-rate craftsmanship and imagination as to indicate the work of a superior composer. In view of its advanced style he probably composed the piece in the late years of the century, perhaps after his abbacy, rather than before 1268, as Handschin assumed.

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ERNEST H. SANDERS

Burge, David (Russell) (*b* Evanston, IL, 25 March 1930). American composer and pianist. He received the BM (1951) and MM (1952) from Northwestern University, the DMA and artist's diploma (1956) from the Eastman School of Music, where he later served as professor of music (1975–93) and chairman of the piano department (1975–87). He has also taught at the University of California at Davis (1975), the University of Pennsylvania (1977), the universities of Gothenburg (1980, 1981, 1992), Stockholm (1981, 1992), Alberta (1983), Auckland (1988), the Banff Centre (1983, 1984, 1986) and the Chautauqua Institution (1986–90). As a pianist noted for his support of the music of the second half of the 20th century he has given over one thousand concerts throughout the USA, Europe, Asia and Australia. These have included numerous first performances, including works by Berio, Crumb, Albright, Krenek and Persichetti; he has regularly recorded for Nonesuch, Candide, Vox, Musical Heritage Society and CRI. He has also written *Twentieth Century Piano Music* (New York, 1990) as well as many articles and reviews for, among other journals, *Keyboard, Clavier, Piano Quarterly* and *PNM*. He received the Deems Taylor Award for music journalism in 1978 and 1979 for articles in *Keyboard*. He was national chairman of the American Society of University Composers and chairman of the National Association for Advancement in the Arts (1989–94), after which he left academia to devote himself more fully to composing and performing. As a composer he moves easily and effectively between several 20th-century styles.

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(selective list)

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Principal publishers: Bowdoin College Press, A. Broude, CPE, C.F. Peters

JOHN HOLZAEPFEL

Burge, John [Byson, David] (*b* Dryden, ON, 2 Jan 1961). Canadian composer. He studied the piano at the Royal Conservatory of Music, Toronto (diploma, 1979), and composition with John Beckwith, Walter Buczynski, Derek Holman and John Hawkins at the University of Toronto (BMus 1983, MMus 1984), then with Stephen Chatman and Wallace Berry at the University of British Columbia (DMA). In 1987 he became a professor of composition and theory at Queen's University in Kingston, Ontario. Burge has based his large and diverse output on an eclectic mix of styles, from the neoclassical idioms of Britten and Stravinsky to the theatrical gestures of Maxwell Davies. His choral music, for which he has increasingly become known, resembles oratorio in scope and intent, and is often based on religious or philosophical ideas with links to contemporary issues. In *Divinum mysterium* (1995) he integrates a plainchant melody, in choral and instrumental combinations, into four of the seven movements. His four-movement Symphony no.1 (1997) demonstrates further his interest in innovative structural features and instrumental texture. The recipient of many commissions in Canada and the USA, Burge serves as president of the Canadian League of Composers. His work places him at the forefront of his generation of Canadian composers.

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(selective list)

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Chbr and solo inst: Still Time, vc, pf, 1987; Homage, sax qt, 1989; Interplay, 3 db, 1989; Sonic Shadows, 2 pf, 1990; Dance, org, 1993; Sonata breve no.1, pf, 1993; Still Falls the Snow, pf trio, 1993; 2 Chorale Preludes, org, 1994; Elijah's Lullaby, pf, 1994; Sonata breve no.2, cl, pf, 1995; St Peter's Sonata, org, opt. choir, 1995; Watercolour, pf, 1996

Vocal with acc.: Lullaby and Dream (D. Livesay), high v, pf, 1987; Mass for Prisoners of Conscience, Tr, Mez, Bar, SATB, orch, 1989; The Flute Player (C. Aiken), SATB, a fl, 1990; A Festive Gloria, SATB, tpt, org, 1992; That we may not lose loss (M. Avison), S, SATB, orch, 1993; Divinum mysterium, chorus, brass band, 1995; Libera me (Ps xxii), chorus, org, 1996; Elegy as a Message left on an Answering Machine (S. Heighton), high v, cl, pf, 1997; Glory to God (Bible: *Luke*, ii), SATB, org, opt. tpt, 1997; Love Divine (C. Wesley), SSATB, org/(tpt, timp, str), 1997

Unacc choral: Magnificat, Mez, SSATBB, 1985, rev. 1987; Sunblue (M. Avison), 1987; Released Flow, 1995; Thaws, 1995; March Morning Music, 1996

Principal publishers: Boosey and Hawkes, Jaymar, Gordon V. Thompson

GORDON E. SMITH

Burgess [Wilson], [John] **Anthony** (*b* Manchester, 25 Feb 1917; *d* London, 22 Nov 1993). English writer and composer. Widely known as a novelist, especially for *A Clockwork Orange* (London, 1962), he was also a talented and prolific composer. Essentially self-taught in music, he had composed his first symphony by the time he graduated from the University of Manchester in 1940. As musical director of the 54th Division Entertainment Section (1940–43) during World War II, he composed and arranged extensively for dance band. He was subsequently stationed in Gibraltar (1943–6), and his first novel, *A Vision of Battlements*, written in 1949, is a fictionalized account of his experiences there. After holding various teaching posts in England (1946–54), Burgess worked from 1954 to 1959 as an Education Officer in Malaya and Borneo. A number of compositions written during that time, including his Second Symphony 'Sinfoni Malaya', reflect the influence of traditional Malayan music. With his first major publication, the novel *Time for a Tiger* (London, 1956), he adopted the pseudonym Anthony Burgess, a combination of his confirmation name Anthony and his given name John Burgess Wilson. A physical collapse forced his return to England in 1959, where he was diagnosed with an inoperable brain tumour and given less than a year to live. Determined to provide an income for his first wife, he wrote furiously, producing five novels in 12 months. By the end of that year, showing no signs of ill health, he had become an established author.

Beginning in the late 1960s, Burgess wrote scripts and music for a number of film, television, video and theatre projects. One of these, a production of *Cyrano de Bergerac*

in his translation and featuring his own incidental music, was performed at the Tyrone Guthrie Theatre, Minneapolis (1971) to high acclaim. The success of that production led to the Broadway musical *Cyrano*, with the book and lyrics by Burgess and music by Michael Lewis. The Symphony no.3 (1974–5), the first of Burgess's orchestral compositions to be performed in public, dispelled many of his own doubts about his musical competence, marking a turning point in his musical career. From then on, in addition to writing, he composed prolifically.

In 1971 Burgess began a collaboration with composer Stanley Silverman, who wrote the music for the Guthrie production of *Oedipus the King* in Burgess's translation. The two subsequently turned the work into the cantata *King Oedipus*. They also planned an off-Broadway show called *Trotsky's in New York!*, for which Burgess wrote the text in 1975; in the end, however, Burgess composed the music himself, completing the score around 1980. The libretto of *Trotsky* was eventually published as one of three intertwined plots in *The End of the World News* (New York, 1982). *Blooms of Dublin*, a two-act musical based on Joyce's *Ulysses*, was completed by Burgess in 1982. The music hall style of the show may have been influenced by Burgess's memories of his mother, the 'Beautiful Belle Burgess', a music hall performer who died before he reached the age of two.

In 1985, Burgess was commissioned by Scottish Opera to write a new libretto for Weber's *Oberon* (1826), replacing J.R. Planché's text with an updated story about hijackers and hostages set in the contemporary Middle East. In 1986 he completed a translation of *Carmen* for the ENO and rewrote *A Clockwork Orange* as 'a play with music', restoring the original ending of the novel, which had been omitted from Stanley Kubrick's film (1971). As in the case of *Trotsky's in New York!*, he wrote two versions of the score for *A Clockwork Orange*. At the time of his death in 1993, he was at work on an Italian version of *Blooms of Dublin* (*Ulyssea*).

Burgess composed in an angular, vigorous, often dissonant style that can be described as a hybrid of Holst and Hindemith. Much of his music is contrapuntal; few of his large-scale works do not contain a fugal section. (An abundance of extant fugues and contrapuntal sketches support his claim that he wrote at least the exposition of a fugue every morning.) Harmonically, his music tends towards dense sonorities built on 4ths; melodically, 4ths and 2nds predominate. Rhythmic vitality and metric ambiguity are characteristic as well. He wrote quickly, completing works such as *Master Coale's Pieces* (1978) and the Guitar Quartet no.1 (1986) within a few days. His talent as a parodist is evident in his Elizabethan ballet score *Mr W.S.* (1979) and the Beethovenian score to the Singspiel version of *A Clockwork Orange* (1986). Music figures prominently in many of his books. *Napoleon Symphony* (London and New York, 1974), for example, follows the structure of Beethoven's Symphony no.3 'Eroica'. *The Pianoplayers* (New York, 1986) is a tribute to his father Joe Wilson, who played the piano professionally in British pubs and silent movie houses.

WORKS
(*selective list*)

most compositions before 1970 are lost

Dramatic: Will! (film score, Burgess: *Nothing Like the Sun*), 1968 [film never produced]; Cyrano de Bergerac (incid music, E. Rostand, trans. Burgess), 1971, Minneapolis, 1971; Moses the Lawgiver (TV score), 1973; The Eyes of New York (video score), 1975; Trotsky's in New York! (musical, Burgess), *c*1979–80; Blooms of Dublin (musical, Burgess, after J. Joyce: *Ulysses*), 1982, RTÉ and BBC, 2 Feb 1982; A.D. (film score), 1983; A Clockwork Orange (Singspiel, Burgess), 1986; incid music for works by T.S. Eliot, W.H. Auden, J. Osborne

Orch: Sym. no.1, 1935; Gibraltar Ov., 1946; Passacaglia, 1946; Moto perpetuo, 1948; Partita, str, 1950; Conc., fl, str, 1951; Suite, small orch, 1956; Sym. no.2 'Sinfoni Malaya', band, orch, 1957; Passacaglia, 1967; Sym. no.3, 1974–5; Pf Conc., E♭, 1976 [based on Preludes, pf, 1964]; Rome in Rain, pf, orch; Mr W.S., ballet suite, 1979; Vn Conc., 1979; A Glasgow Ov., 1981; In memoriam Princess Grace, str, 1982; Sym., 1984, unfinished; Concerto grosso, gui qt, orch, 1987; Gui Conc., 1987; Concertino, eng hn, orch, 1988; A Little Conc., ob, orch, 1988; Petite symphonie pour Strasbourg, 1988; A Manchester Ov., 1989; March pour une révolution 1789–1989, 1989; Meditations and Fugues, brass band, 1989; Sinfonietta for Liana, 1990

Choral: Spring Rondel (anon., Pervigilium Veneris, C. d'Orléans, trans. Burgess), SATB; Bethlehem Palmtrees (L. de Vega, trans. E. Pound), SATB, 1972; King Oedipus (cant., Burgess), chorus, orch, 1972, collab. S. Silverman; Song for St Cecilia's Day (J. Dryden), chorus, orch, 1978; The Wreck of the Deutschland (G.M. Hopkins), Bar, chorus, orch, 1982; Song by George Mikes and Anthony Burgess, 1v, chorus, fl/other wind inst, pf, 1983; In Time of Plague (T. Nashe), SATB, 1984; Weep you no more, SATB, 1984

Other vocal: Kalau tuan mudek ka-ulu (5 Malay Pantuns), S, folk insts, 1955; Pantun, 1v, a fl, xyl, 1971; The Brides of Enderby (song cycle, Burgess), S, fl, ob, vc, pf/hpd, 1977; Qt Giovanni Guglielmi (A.E. Housman), S, fl, ob, vc, pf, *c*1978; The Waste Land (T.S. Eliot), S, spkr, fl, ob, vc, pf, 1978; Ecce puer (Joyce), 1v, pf, 1982; Strings (Joyce), 1v, pf, 1982; Man Who Has Come Through (D.H. Lawrence), song cycle, T, chbr ens, 1984; 3 Shakespeare Songs: nos.1–2, 1v, pf, no.3, chorus, pf; The Oxen (T. Hardy), 1v, pf; La pioggia nel pineto (G. D'Annunzio), T, pf, 1988

Chbr and solo inst: Sonata, g, vc, pf, 1945; Ludus polytonalis, rec ens, 1948; Wiegenlied, pf, 1952; Fantasia, 2 rec, pf, 1960; 12-Tone Polyrhythmics, pf, 1961; Song of a Northern City, pf, 1962; Preludes, pf, 1964; Minuets, e, gui, 1969; Suite, pf duet, 1972; Master Coale's Pieces, pf, 1978; Nocturne, 4 bn, 1980; Str Qt, 1980; A Scottish Rhapsody, pf, 1981; Tango, pf, 1984; The Bad-Tempered Elec Kbd (24 Preludes and Fugues), 1985; Gui Qt no.1, 1986; Mr Burgess's Almanack, 14 players, 1987; Qt, ob, str trio, 1987; Gui Qt no.2, 1988; Gui Qt no.3, 1989; Qt, fl, ob, vc, pf, 1990; Brief Suite for pf, 6 movs; Schnee in Savosa, pf 4 hands; series of works for harmonica; rec sonatas; Irish folksong arrs. for gui qt

Arrs., incl. works by C.M. von Weber, G. Holst

MSS in *US-AUS*, *CDN-HNu*

Principal publisher: Barnard Street, Saga

WRITINGS

This Man and Music (London, 1982) [incl. work-list]
Little Wilson and Big God (London, 1986)
You've Had Your Time (London, 1990)

PAUL SCHUYLER PHILLIPS

Burgess, Sally (*b* Durban, 9 Oct 1953). British mezzo-soprano of South African birth. She studied in London at the RCM, then joined the ENO in 1978 as a soprano, singing Zerlina, Pamina, Cherubino, Martinů's Julietta, Jenny (Bennett's *The Mines of Sulphur*), Marzelline and Mimì. By 1981 her voice had deepened, and she took on mezzo travesty roles such as the Composer, Octavian, Orlovsky, Nicklausse and Handel's Sextus, as well as Charlotte, Pauline (*The Gambler*), Nefertiti in the British première of *Akhnaten* (1985), Sonetka (*Lady Macbeth of the Mtsensk District*), Laura in the British stage première of Dargomïzhsky's *The Stone Guest* (1987), Carmen, Judith (*Bluebeard's Castle*), the Witch (*Die Königskinder*) and Dulcinea (*Don Quichotte*). In 1983 she sang Siébel (*Faust*) at her Covent Garden début and Smeraldina (*The Love for Three Oranges*) at Glyndebourne. For Opera North she has appeared as Berlioz's Dido, Amneris, Laura (*La Gioconda*) and Azucena, all parts which, like Carmen,

are particularly well suited to her vibrant voice and dramatic temperament. Having made her US début in 1994 at Portland, Oregon, as Carmen, Burgess sang the same role for her Metropolitan début the following year. In 1997 she sang in the first performance of Mark Anthony Turnage's *Twice Through the Heart* at Aldeburgh. She also enjoys a considerable career as a jazz singer, and has recorded Paul McCartney's *Liverpool Oratorio* and Julie LaVerne in *Show Boat*.

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ELIZABETH FORBES

Burghauser [Mokrý], **Jarmil** (*b* Písek, 21 Oct 1921; *d* Prague, 19 Feb 1997). Czech composer and musicologist. He studied composition with Křička (1933–7) and Jeremiáš (1937–41) and conducting at the Prague Conservatory with Pavel Dědeček, Method Doležil and Talich (1941–46). Between 1945 and 1948 he continued his training at the University of Prague. He held appointments with the Prague National Theatre as Dramaturg for chamber opera (1943–4) and then choirmaster and conductor (1946–53), also lecturing at the Academy of Music (1946–9). After 1953 he worked freelance, as a composer and as an editor for the complete editions of Dvořák, Fibich and Janáček. In 1991 he was awarded a doctorate on the basis of his book (1959) on the orchestration of Dvořák's Slavonic Dances. The stimulus for his compositions came first from the music of Dvořák and Novák, and at the same time he made considerable use of stylized Czech folk music (for example, in the ballet *Honza a čert*, 'Honza and the Devil'). However, he then moved towards neo-classicism in the ballet *Sluha dvou pánů* ('The Servant of Two Masters', 1958) and other works, and at the beginning of the 1960s he began to seek an original means of expression using techniques including serialism (*Sedm reliéfů*, 'Seven Reliefs', for large orchestra), aleatory music (*Cesty*, 'The Ways') and unconventional colour combinations (*Barvy v čase*, 'Colours in Time').

Burghauser was one of the most accomplished all-round Czech musicians and scholars of his generation. A successful career as a composer was halted by the 1970s' 'normalization' in Czechoslovakia. Performances of his works were discouraged and he stopped composing, apart from a brief flourish in the late 1970s and early 1980s. But composition was only one of his many talents. With his Dvořák thematic catalogue (1960, 2/1996) he provided one of his fundamental tools for studying the composer. His thorough scholarship and broad grasp of his subject matter are evident in the extensive prefaces he wrote for critical editions of Dvořák librettos (*Dimitrij*, *King and Charcoal Burner*). He was a hugely experienced music editor. His skills as a composer, arranger and scholar came together in his reconstruction of Janáček's sketches for his incidental music to *Schluck und Jau*. His writings include popular books and practical manuals as well as detailed large-scale evalutations, e.g. of Janáček's entire instrumental oeuvre. Burghauser's most controversial legacy is the Janáček collected edition, whose detailed guidelines (a book of over 200 pages) he published in 1979 as a model for all future critical editions of 20th-century composers. His approach was disputed from the outset. Many scholars as well as performing musicians with Janáček connections (Firkušný, Mackerras) were dismayed at the obliteration of Janáček's distinctive *Notenbild* and by the extensive renotation, which affected pitch classes, metres, rhythms and even barring. Such were Burghauser's force of personality and debating skills that he successfully defended his guidelines from all attacks and the Janáček collected edition has continued to appear according to his original vision.

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(*selective list*)

Ops: Lakomec [The Miser] (3, L. Mandaus, after Molière), 1950, Liberec, North Bohemian, 20 May 1950; Karolinka a lhář [Caroline and the Liar] (lyrical comedy, 3, Mandaus, after C. Goldoni), 1955, Olomouc, Great, 13 March 1955; Most [The Bridge] (anti-op, 2, J. Pávek), 1967, Prague, National, 31 March 1967

Ballets: Honza a čert [Honza and the Devil] (J. Rey), 1954; Sluha dvou pánů [The Servant of Two Masters] (Rey, after Goldoni), 1958; Tristram a Izalda (ballet-saga, after V. Vašut), 1969

Orch: Conc., wind, str, 1942; Toccata, small orch, 1947; Sym. Variations, 1952; Sym., d, 1959; 7 reliéfů [7 Reliefs], 1962; Cesty [The Ways], str, perc, 1964; Barvy v čase [Colours in Time], small orch, 1967; Strom života [The Tree of Life], 1968; V zemi české [In the Czech Land], sym. fantasy, 1982

5 str qts: no.1, A, 1935; no.2, C, 1939; no.3, D, 1941; no.4, B♭, 1944; no.5, A, 1944–5

Other chbr: Trio no.1, fl, va, gui, 1938; 5 českých tanců [5 Czech Dances], nonet, 1940, rev. wind qnt, 1955; Trio no.2, fl, va, gui, 1962; Možnosti [Possibilities], cl, cimb, perc, 1965; 10 skic [10 Sketches], fl, 1965; 5 barevných střepin [5 coloured splinters], hp, 1966; 5 zamyšlení [5 Pensive Moods], va, gui, 1966; 6 malých leptů [6 Little Etchings], pf left hand, 1970; Šera a úsvity [Dusks and Dawns], b cl, pf, 1971; Stanze dell'ansietà, fl, ob, hpd, str trio, 1971; Surfaces and Lines, vn, vc, gui, 1972

Song cycles: 4 písně [4 Songs] (Old Czech), 1942; Zahradník [The Gardener] (R. Tagore), 1944; Písně z Loretky (V. Nezval), 1951; V slezském tónu [In Silesian Folktone] (P. Bezruč), 1953; Mozartovské motivy (O. Zemek), 1957

Other works: cants., choral cycles; choruses incl. Labakam, 1956; songs; melodramas; film music; incid music; audiovisual compositions

Principal publishers: Český Hudební Fond, Dilia, Panton, Supraphon

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Orchestrace Dvořákových slovanských tanců (Prague, 1959)

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with P. Eben: *Čtení a hra partitur* [Score reading and playing] (Prague, 1963)

'Harmonický seriální princip', *Nové cesty hudby*, i (1964), 94–108

Nejen pomníky: Smetana – Dvořák – Fibich [Not only memorials] (Prague, 1966)

with A. Špelda: *Akustické základy orchestrace* [The acoustical rudiments of orchestration] (Prague, 1967; Ger. trans., 1971)

Antonín Dvořák (Prague, 1967)

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'Janáčkovo poslední hudebně dramatické torso' [Janáček's last musico-dramatic fragment], *HV*, xv (1978), 317–25 [on incid music to *Schluk und Jau*, JW IX/11]

'K problematice Janáčkova zápisku tónových výšek' [The problem of Janáček's notation of pitches], *OM*, x (1978), 149–52

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'Zur Bedeutung der Hindemith-Gesamtausgabe', *Hindemith-Jb*, vii (1980), 7–23

'Historie retuší ve Smetonově Mé vlasti' [The history of retouchings in Smetana's *My Fatherland*], *HRo*, xxxvi (1983), 180–83; Eng. trans., *Czech Music*, xx (1997–8), 62–71

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'Hudební metrika v Janáčkovo teoretickém díle' [Musical metre in Janáček's theoretical works], *SPFFBU*, H19–20 (1984), 137–53 [incl. Ger. summary]
'The Principles of the Janáček Critical Edition', *Janáček and Czech Music: St Louis 1988*, 217–20
'Zur Entstehung der Editionsrichtlinien für die Janáček-Gesamtausgabe', *Festschrift Wolfgang Rehm zum 60. Geburtstag*, ed. D. Berke and H. Heckmann (Kassel, 1989), 246–51
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'Dvořákův návrh Americké hymny' [Dvořák's suggestion for the American national anthem], *HRo*, xlv (1993), 131–4; Eng. trans., *Czech Music*, xx (1997–8), 56–61
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'Smetana's Influence of Dvořák's Creative Evolution', *Bedřich Smetana: Prague 1994*, 43–53
'Tyranie snobisme' [The tyranny of snobbism], *HRo*, xlix/7–8 (1996), 19–22 [review of Norrington's performance of Smetana's *Má vlast*]

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OLDŘICH PUKL/JOHN TYRRELL

Burghersh, Lord [Fane, John; later 11th Earl of Westmorland] (*b* London, 3 Feb 1784; *d* Wansford, Northants., 16 Oct 1859). English amateur musician. He was the eldest son of the 10th Earl of Westmorland, a Tory politician, and was educated at Harrow and at Trinity College, Cambridge (MA 1808), where he studied music under Charles Hague. His career was political, military and diplomatic. He was MP for Lyme Regis (1806–16). From 1803 to 1815 he served in various campaigns in the Napoleonic wars, at one time as aide-de-camp to the Duke of Wellington (his wife's uncle). He became a privy councillor in 1822, a major-general in 1825, lieutenant-general in 1838 and full general in 1854. He was British envoy at Florence from 1814 to 1830, resident minister at Berlin from 1841 to 1851 (acting as mediator between Prussia and Denmark in the Schleswig-Holstein dispute), and ambassador to the imperial court at Vienna from 1851 to 1855. He received many British and foreign decorations and distinctions; he succeeded to the earldom in 1841. In 1855 he retired to his country residence at Apthorpe House, Wansford, where he died.

Burghersh devoted most of his leisure hours to the study of music. Wherever his career took him, he brought together local professional musicians and profited from their instruction and entertainment. He was a good violinist and a remarkably prolific composer: this fact helped to improve the standing of the musical profession in England. But (like many aristocrats) he regarded Italy as the only source of good music. His compositions, which include seven full-length operas, are entirely in the older Italian style, and show no trace of individuality. It is their existence, rather than their quality, that is remarkable.

His most important achievement was the foundation of the Royal Academy of Music. Though several proposals for a national school of music had been put forward, it was Burghersh's energy and determination, as well as his political influence, that made the scheme a reality in 1822. As president of the RAM for its first 37 years he was tireless in raising funds for its support; he also took far more interest in the details of its administration than was expected of a gentleman amateur. His autocratic rule at times irritated the professional staff, from whom he expected obsequious obedience. He kept control of the RAM concerts, insisting on programmes of Italian operatic music and allowing no English compositions but his own. *The Times* in 1837 complained of these programmes scathingly:

> Above all, we would exclude all the compositions to which the name of Lord Burghersh is attached. They belong to no school, have no sort of merit, and can only serve to pervert the taste, such as it is, of the pupils … . As he is known to be absolute dictator in the affairs of the Academy, the making himself judge of his own merit, is what any man of refined feeling would avoid … . The institution has degenerated into a job of Lord Burghersh, or is made to administer to his vanity and conceit.

Near the end of his life, Burghersh had an unfortunate quarrel with Sterndale Bennett on a similar issue. Bennett felt, with some justice, that he regarded the RAM students only as an object of charity, and did nothing to encourage their efforts at composition. On the whole, however, the professors submitted to the annoyance of their president's overbearing ways, and they were wise to do so, for it is unlikely that the RAM would have survived without him.

WORKS

for full list of non-operatic compositions see Cazalet

OPERAS

unless otherwise stated, first performed at Burghersh's residence in Florence and published in Berlin

Bajazette, perf. 1821 (*c*1848)
Fedra (os), 17 Nov 1824, vs (1848)
Il torneo (os), carn. 1829; London, St James's, 18 July 1838, vs (London, 1839)
L'eroe di Lancastro (dramma serio, 2, G. Rossi), 13 June 1829, vs (*c*1845)
Lo scompilio teatrale (melodramma giocoso), carn. 1830, vs (1849)
L'assedio di Belgrado (3), 15 April 1830; as Catherine, or The Austrian Captive (after J. Cobb: *The Siege of Belgrade*), London, RAM, Oct 1830, vs (London, 1830)
Il ratto di Proserpina, unperf., vs (1846)

OTHER WORKS

3 syms.: no.1, G, Philharmonic Society, 26 May 1817; no.2, d/D; no.3, D: all *GB-Lbl*
Cathedral Service, 1841; Grand Mass, 4vv, orch, Berlin, 1858; Magnificat, 2 anthems, 4 hymns; 12 canzonets, arias, choruses, songs: all *Ge*

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NICHOLAS TEMPERLEY

Burgho, Cesare. *See* BORGO, CESARE.

Burgk, Joachim a. *See* BURCK, JOACHIM A.

Burgmein, J. *See under* RICORDI.

Burgmüller, Johann August Franz (*b* Magdeburg, 28 April 1766; *d* Düsseldorf, 21 Aug 1824). German musical director and composer. Burgmüller's father intended him for an academic career, but a love of the theatre drew him into stage management. At 20 he held a post as theatre director in Weimar and subsequently obtained similar positions in various south German centres. In 1805 he married Baroness Anne Therese von Zandt and settled in Düsseldorf the following year, remaining there until his death. He founded the Lower Rhine Festival in 1818, an important event in the German musical calendar to this day; and while principally an organizer and director, he also found time to compose many songs, sacred pieces and stage works, some of which (e.g. the Singspiel *Das hätte ich nicht gedacht* and the incidental music for *Macbeth*) contain elements of Romanticism. His sons Johann Friedrich and Norbert became prominent composers and pianists. Friedrich settled in Paris after 1832, where he established himself as a fashionable writer of songs of little merit, descriptive piano studies mostly intended for children, and stage works including a ballet, *La péri* (1843).

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RICHARD KERSHAW

Burgmüller, (August Joseph) Norbert (*b* Düsseldorf, 8 Feb 1810; *d* Aachen, 7 May 1836). German composer and pianist. A son of Johann August Franz Burgmüller, Norbert possessed far greater ability than his father or his brother Friedrich, but lacked their ambition and worldliness. One of his early patrons was Count von Nesselrode-Ehreshoven, who brought him to his estates near Kassel after his father's death and had him educated there. From 1826 to 1831 Burgmüller studied composition with Moritz Hauptmann and Spohr, his most important teacher.

During these years Burgmüller made frequent appearances as a pianist and composer, for instance performing his Piano Concerto op.1 in January 1830. The following year he moved to Düsseldorf, hoping to obtain a permanent appointment in the flourishing musical atmosphere of that city, but the project came to nothing. He was suffering very frequent epileptic fits at this time, and his decline in social status began, partly because of financial problems but also because of the reclusive life he led, remaining in contact with only a few close friends including the poet C.D. Grabbe.

Burgmüller's compositions attracted an increasing amount of attention, and won the approval of Mendelssohn, who performed his Symphony in C minor op.2, among other works. But his social situation remained insecure, and he was considering moving to Paris when he died of an epileptic fit while staying at Aachen to take the waters. In an impassioned obituary, Schumann wrote: 'Since the early death of Schubert, nothing more deplorable has happened than that of Burgmüller' (*Gesammelte Schriften*, 111, 145), and a funeral march composed by Mendelssohn himself (op.103) accompanied him to the grave.

During Burgmüller's short career his musical language underwent a remarkable development. Whereas the chromaticism of the early string quartets (op.4 and op.7) reflects not only his passionate Romantic feeling but also the influence of his teacher Spohr, he soon moved on to a classical fluency of style which also marks several of his songs. On the other hand his Piano Concerto op.1 in F♯ minor, a key seldom previously used in an instrumental concerto, is notable for its large-scale form, particularly in the very expansive orchestral introduction, and is not solely designed for brilliant virtuosity. The same formal expansiveness distinguishes the Symphony no.1. The Second Symphony (in D major) remained unfinished. The finale breaks off after 58 bars, and Amalie von Sybel, in a letter to Karl Immermann, wrote that Burgmüller had 'not been able to find' the continuation of the finale, and that it was 'half comical, half moving, to hear him answer enquiries with the words: "It's not come yet".' Schumann applied himself to this work during his years in Düsseldorf; he orchestrated the scherzo and thought of completing the finale, but gave up the idea.

In the second half of the 19th century several of those who championed music of the school of Mendelssohn and Schumann tried to reintroduce a number of Burgmüller's chamber works, songs and overtures into the repertory, as well as his two symphonies and the very substantial Rhapsody for piano op.13, which anticipates Brahms. They also had some of his scores printed for the first time, but Burgmüller's music has really been rediscovered only in 1986 in connection with the 150th anniversary of his death, and with more intensive research into the early 19th century.

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MATTHIAS WIEGANDT

Burgo, Cesare. *See* BORGO, CESARE.

Burgon, Geoffrey (Alan) (*b* Hambledon, Hants., 15 July 1941). British composer. An early ambition to become a jazz trumpeter gained him entry to the GSM, London (1960), where he studied composition with Peter Wishart and trumpet with Bernard Brown; he later studied composition privately with Lennox Berkeley and received the Prince Pierre of Monaco Award for his *Five Sonnets of John Donne* in 1968. He abandoned his career as a freelance trumpeter in 1971 in order to concentrate on composition, providing scores for BBC television and ballet companies, and achieving his first major concert success in 1976 when his Requiem was performed at the Three Choirs Festival in Hereford. Later television scores earned him considerable popular exposure: the Nunc dimittis from *Tinker, Tailor, Soldier, Spy* (BBC) entered

the UK pop charts in 1979, while the soundtrack album from *Brideshead Revisited* (Granada) achieved gold status. His output of concert works remained prolific, and in 1992 he was composer-in-residence at the Bury St Edmunds Festival.

Burgon's early stylistic development was influenced by both medieval music and the Balinese gamelan (the latter celebrated in *Gending*, 1968), while his incidental music at times reveals the influences of Britten and the earlier English pastoral school. The unusual accessibility of his idiom, in which expressionistic boldness can co-exist with strikingly simple material and a broad melodic appeal, has remained constant since his early works for children and amateurs in the 1960s. His interest in metaphysical and mystical poetry inspired a series of song cycles to widely contrasted texts, many of which feature the countertenor voice: among the most intense are his settings of the Renaissance Spanish poetry by St John of the Cross (*Noche oscura*, *Canciones del Alma*, *Veni spiritus* and the Requiem).

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(*selective list*)

Stage: Epitaph for Sir Walter Raleigh (music theatre), 1968; The Calm (ballet), 1974; Goldberg's Dream (Running Figures) (ballet), 1975; Step at a Time (ballet), 1976; The Fall of Lucifer (music theatre), 1977; Songs, Lamentations and Praises (ballet), 1979; Orpheus (music theatre), 1982; Mass (ballet), 1984; The Trial of Prometheus (ballet), 1988; Hard Times (op, 2, Burgon, after C. Dickens), 1991

Orch: Gending, wind, perc, 1968; Alleluia nativitas, 1970; Cantus alleluia, 1973; Tpt Conc. 'The Turning World', 1993; Perc Conc. 'City Adventures', 1996; Fantasia on R.E.X., vc, orch, 1997; Pf Conc., 1997; A Different Dawn, 1999

Vocal: Acquainted with Night, Ct, hp, timp, str, 1965; 5 Sonnets of John Donne, S, Mez, fl, ob, cl, b cl, hn, pf, timp, vc, 1967; Noche oscura, 6vv, 1974; Canciones del Alma, 2 Ct/Mez, 13 str, 1975; Requiem, S, Ct/A, T, SATB, orch, 1976; Magnificat and Nunc dimittis, 2 S, opt. tpt, org, opt. str, 1979; Veni spiritus, S, Bar, SATB, orch, 1979; Hymn to St Thomas of Hereford, SATB, orch, 1981; The World Again, S, orch, 1983; Revelations, S, T, Bar, SATB, orch, 1984; Title Divine, S, orch, 1986; A Vision, T, str, 1991; First was the World, 1994; Merciless Beauty, 1996

Film, TV scores: Dr Who, 2 series, 1975; Monty Python's Life of Brian (film score, dir. T. Jones), 1979; Testament of Youth, 1979; Tinker, Tailor, Soldier, Spy, 1979; The Dogs of War (film score, dir. J. Irvin), 1980; Brideshead Revisited, 1981; Bleak House, 1985; Turtle Diary (film score, dir. Irvin), 1985; The Chronicles of Narnia, 1988–9; Robin Hood (film score, dir. Irvin), 1990; Martin Chuzzlewit, 1994

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MERVYN COOKE

Burgos, Rafael Frühbeck de. *See* FRÜHBECK DE BURGOS, RAFAEL.

Burgundy. French region, south-east of Paris. During the Middle Ages Burgundy was successively a kingdom (*c*500–800), a group of counties (800–956) and a duchy (956–1477). Under the dukes of Burgundy of the house of Valois (1364–1477), the Burgundian domain became the most powerful political entity in western Europe (fig.1) and the Burgundian court a centre of musical activity. The importance of the dukes of Burgundy as patrons of music was such that the entire era has come to be called 'the Burgundian epoch' and the composers of the period 'the Burgundian school'. These designations do not mean that music or musicians native to Burgundy were important. The Burgundian court was a cosmopolitan centre, French in language and culture, and the music that emanated from it was international in style.

For music history, the term 'Burgundy' is geographically misleading. It is important to note that the 'Burgundian era' in music had almost nothing to do with either the Duchy of Burgundy (with its capital in Dijon and a major residence in Beaune) or with the adjoining County of Burgundy, also known as Franche Comté (with its capital in Besançon). Initially the dukes were mainly resident in Paris; and their culture was entirely French. But with the onset of political difficulties surrounding Duke John the Fearless the centre of activity moved to the richest acquisitions of Philip the Bold, namely Flanders and Artois; after about 1410 the Burgundian court was almost permanently resident in the Low Countries, though the dukes were normally buried in Burgundy and they retained an accounting office there (which became subsidiary to the far larger accounting office at Lille established in 1419). When Philip the Good annexed Brabant, Hainault and Holland, he had amassed a formidable economical entity that also had considerable political power, since he owed allegiance to the King of France for some of his lands but to the Emperor for others.

For this reason, the grand flowering of the 'Burgundian' era in music happened in the courts at Lille, Arras, Bruges and (from about 1430) particularly Brussels – then, as now, a reluctantly French-speaking city within a thoroughly Flemish area. The chapel singers were almost all drawn from the great churches of the Low Countries. That is why the word 'Burgundian' has been a continued matter of dispute among musicologists, many of them preferring terms such as 'Franco-Flemish', 'Netherlandish', 'Low Countries', 'Flemish' or 'Northern'.

The domain ruled by the dukes of Burgundy was a patchwork of disparate territories and not a geographical unity (fig.1). Philip the Bold (1364–1404), the first duke, formally received the duchy of Burgundy from his brother, King Charles V, in 1364, and by marriage he added to it the county of Flanders with its wealthy commercial centres of Ghent, Bruges and Ypres. John the Fearless (1404–19) maintained and consolidated the Burgundian holdings at a time when France was being dismembered by the events of the Hundred Years War. Holland, Brabant, Hainault, Limbourg and Luxembourg were added to the patrimony during the long reign of Philip the Good (1419–67). A precipitate attempt by Charles the Bold (1467–77) to seize new territories between Burgundy and the Low Countries led to his untimely death at the battle of Nancy (1477). The duchy of Burgundy was then annexed to the French crown lands, but the Burgundian possessions in the Low Countries were passed to Charles's daughter and only heir, Marie of Burgundy (1477–82), and ultimately to her son, Philip the Fair (1482–1506).

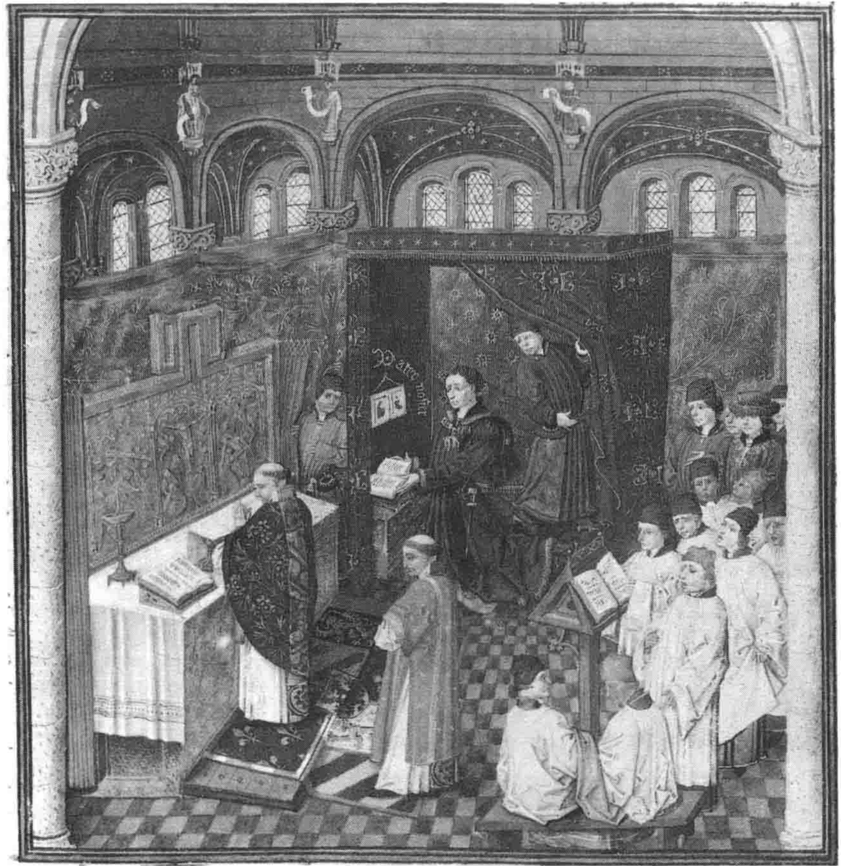
Such an illustrious dynasty naturally supported a large, resplendent court. The dukes patronized music on a munificent scale and took a personal interest in the art. Charles the Bold, for example, played the harp and is said to have composed chansons and motets (Fallows, D1978, pp.300–24). The musical institutions the dukes maintained consisted of two totally separate forces: a chapel and an assemblage of minstrels.

The chapel of Burgundy was first organized by Philip the Bold in the spring of 1384, and by the time of his



1. Map of the acquisitions of the dukes of Burgundy up to the death of Charles the Bold, 1477

death in 1404 it had grown to 28 in number, surpassing in size and splendour the chapels of the king of France and the pope of Avignon. Eight of the new Burgundian singers were engaged from the household of the recently deceased count of Flanders and eight others directly from the papal court. After his father's death Duke John the Fearless was forced to disband the organization, although he did maintain three to five choirboys under the direction of Johannes Tapissier and later Nicolas Grenon. In summer 1415 the chapel was reconstituted and included the composers Pierre Fontaine, Nicolas Grenon and Cardot. John the Fearless drew most of his singers from the cathedral and collegiate churches of northern France. The Burgundian chapel achieved its greatest fame under Duke Philip the Good. In 1445 it numbered 17 chaplains, two clerks and four *sommeliers* (porters) and was reported



2. Philip the Good attends Mass: miniature by Jean le Tavernier from the 'Traité sur l'oraison dominicale', 1457–67 (B-Br 9092, f.9r)

to have been 'among the largest and best maintained chapels that could be found anywhere'. Besides Fontaine, the ducal musicians included Binchois, Constans Breuwe, Robert Morton and Gilles Joye, all of whom composed. Hayne van Ghizeghem was in the service of Charles the Bold as a singer and chamber valet, and Busnoys was a musician at Charles's court. The poet Martin le Franc asserted in *Le champion des dames* (*c*1440) that he saw Du Fay at the court; in 1446 Du Fay was described as 'capellanus' of the duke. Although his appointment at Burgundy was undoubtedly only an honorary one, he specified in his will that Duke Charles should receive from him six books of 'divers chanteries'.

A member of the chapel of Burgundy was expected to serve as priest, performer, composer, teacher and scribe, assisting at the daily celebration of the Mass and canonical hours. The liturgy at Burgundy was normally sung in monophonic plainchant. On the major feast days of the church year, however, the divine service was made more splendid by the interpolation of polyphonic hymns, mass movements and motets sung from the music books of the chapel library. John the Fearless owned three manuscripts of sacred polyphony and two volumes of works by Machaut; Philip the Good and Charles the Bold added to the collection. Yet despite the attention they gave to religious observance, the dukes of Burgundy at their worldly, luxury-loving court also encouraged secular music.

Much of the secular music in Burgundy was provided by the resident minstrels. Instrumentalists from France, England, Italy, Germany, Portugal, Sicily and the Low Countries were employed. Most played the 'haut' (loud) instruments (trumpets, tambourins, bagpipes and shawms); the 'bas' (soft) instruments (vielles, harps, flutes, crumhorns and lutes) were less favoured by the dukes. The trumpets and shawms heard at Burgundy were invariably made in the Low Countries, usually at Sluis, Bruges or Brussels. Banquets, baptisms, weddings, jousts, ceremonial entries and conferences of state all occasioned an instrumental display. The Feast of the Pheasant given by Philip the Good in Lille on 17 February 1454 achieved especial renown: 28 minstrels placed in a pie played various instruments including a trumpet, a bagpipe, a crumhorn, tambourins, lutes, flutes and vielles. Like the singers of the ducal chapel, the minstrels of the court were required to follow their lord in all his progresses, even when he went to war.

After the death of Charles the Bold at the battle of Nancy the musical institutions of the court of Burgundy were maintained by Marie of Burgundy and her husband Maximilian I. In 1493 they passed to Charles's grandson, Philip the Fair; he retained such talented composers as Pierre de La Rue and Alexander Agricola, and so increased the size of the chapel that by the time of his death in 1506 it numbered 33. Under Philip's son and successor, Emperor Charles V, the musical traditions of the dukes of Burgundy merged with those of the Spanish Habsburgs.

Despite the court's cultural and musical fame, reported mainly by chroniclers of the time, there is a remarkable shortage of direct evidence for the actual music performed at the court. In the 1980s it became gradually clear that the famous chansonniers of the 1460s and 70s normally



3. 'The Hunt of Philip the Good': 16th-century copy of a lost original, ?1430 (destroyed 1608), by a follower of Jan van Eyck (Château de Versailles); a sackbut, trumpet and two shawms can be seen on the left

called 'Burgundian' (among them *D-W* 287 Extrav, *DK-Kk* Thott.291 8°, *F-Dm* 517 and *US-Wc* M2.1 L25) were almost certainly copied in central France, around the French royal courts. The only musical manuscripts of the 15th century that can possibly be connected with the court of Burgundy are the chansonnier *E-E* V.111.24 of the late 1430s, the chansonnier fragments *D-Mbs* cgm 902 (early 1440s) and Mus.Ms.9659 (1460s), the elegant Basse Danse manuscript *B-Br* 9085 (dated variously between 1465 and 1500) and the choirbooks *B-Br* 5557 (1470s) and *I-Nn* VI E 40 (1470s, *see* L'HOMME ARMÉ); these last three can be associated with Charles the Bold's very special enthusiasm for music. While it can be assumed that most of Binchois' sacred music – much of it extremely simple – was composed for the court chapel, it is harder to feel confident about much of the other music by the few named composers in the court: it seems increasingly clear, for example, that much of the surviving music by Busnoys was composed before he arrived at the court in 1465; and all but the very earliest songs of Hayne van Ghizeghem seem to be from after he disappears from the court records in 1477. Only after 1500, with the rise of the great scribal workshop later associated with Pierre Alamire is there a substantial body of surviving manuscripts from the court circle.

While the exceptionally extensive and detailed financial records of the duchy report regular and very high payments to the court musicians, there seem to be only two moments in the 15th century when ducal patronage of music was active and enthusiastic. The first was around the time when Duke Philip the Good married Isabella of Portugal (1430), at the same time founding the Order of the Golden Fleece – an institution that seems to have patronized music enthusiastically and has often been associated with the earliest group of masses on the melody *L'homme armé*. The second was with the brief and stormy reign of Charles the Bold, who has left a splendidly detailed account of the duties of his musicians (ed. in Fallows, D1983); it was evidently Charles who brought Busnoys, Morton and Hayne to the court.

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CRAIG WRIGHT/DAVID FALLOWS

Buri, Bernard de. *See* BURY, BERNARD DE.

Burian, Emil František (*b* Plzeň, 11 June 1904; *d* Prague, 9 Aug 1959). Czech composer, stage director and writer. His father, Emil Burian, and more especially his uncle Karel Burian were outstanding singers, and his mother taught singing. He studied at the Prague Conservatory, graduating from Foerster's composition masterclasses in 1927. Before completing his studies he was active in the Prague avant-garde theatre as director, dramatist and actor for the Modern Studio and the Artistic Society (1923). He also appeared as an actor and musician in Voskovec and Werich's theatre Na Slupi (1925) and in the Dada Theatre (1927). From 1920 he organized with his mother concerts of new works, and in 1924 founded Přítomnost, a society for contemporary music. In 1927 he founded the Voice Band, which attracted attention at the Siena ISCM Festival and on an Italian tour in 1928. From 1929 to 1932 he worked as a director in Brno, then in Olomouc, then again in Brno where, with the literary critic Václavek, he formed the left-wing cultural organization Levá Fronta. Back in Prague he worked for the cabaret 'Červené eso' as a jazz band leader, vocalist, composer and director, and in 1933 established his own theatre, D 34, where he was able to concentrate his musical and dramatic efforts. During the German occupation the theatre was closed and Burian was sent to a concentration camp, but after returning to Czechoslovakia he reopened D 34 and worked as a director in Brno (1945–6) and at the musical theatre Karlín, Prague (1946). He also became active politically, giving regular radio commentaries, founding his own weekly paper *Kulturní politika* and acting as a deputy to the National Assembly.

Despite the variety of Burian's spheres of interest, composition remained the foundation of his creative work. He began to write in a Straussian style, shown in the first operas *Alladine a Palomid* (1923) and *Před slunce východem* ('Before Sunrise', 1924), but he was soon influenced by jazz, Les Six and dadaism. The ballet *Fagot a flétna* ('The Bassoon and the Flute', 1925) and the parody opera buffa *Mastičkář* ('The Quack', 1925) document this new orientation. At about the same time he became interested in folk music. This interest developed, and his enthusiastic use of fairground songs, urban music and national songs culminated in the folk play with songs and dances *Vojna* ('The War', 1935), influenced by Janáček and, in particular, by Stravinsky's *The Wedding*. An important aspect of Burian's activity in the 1920s was his work with the Voice Band, a choral group whose material, provided by Burian, stressed speech sounds, with onomatopoeic effects and non-verbal vocal utterances. Their performances were usually accompanied by a percussion ensemble, piano and jazz group. The most interesting of Burian's works for the Voice Band was *Máj* ('May', 1936); he never returned after the war to the methods developed here.

Another major work is the opera *Maryša* (1938), for which Burian was composer, dramatist and director. Continuing Janáček's melodic style, the vocal parts often take a middle position between singing and excited speech. The naturalist approach is furthered in the stark harmony, the violent interjections and the general expressive quality of the orchestral writing, but the promise of the work was never fully developed. After World War II Burian adopted the precepts of socialist realism, composing political and work songs and a few orchestral pieces. His best work had been completed in the inter-war period, when he was a leader of the Czech avant garde. Although he lacked strong individuality, he knew how to weave the techniques of others into clever, grotesque or amusing music.

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J. Bajer: 'Burianova opera Dítě', *Česká hudba světu, svět české hudbě* [Czech music to the world, the world to Czech music] (Prague, 1974), 269–86
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J. Bek: *Avantgarda: ke genezi socialistického realismu v české hudbě* [The avant garde: development of socialist realism in Czech music] (Prague, 1984)
H. Valentová: 'Bubu z Montparnassu: lyrická opera E.F. Buriana', *OM*, xxvii/1 (1995), 3–12

JOSEF BEK

Burian, Karel [Burrian, Carl] (*b* Rousinov, 12 Jan 1870; *d* Senomaty, nr Prague, 25 Sept 1924). Bohemian tenor. He made his first appearance at Brno on 28 March 1891 as Jeník in Smetana's *The Bartered Bride*; after singing the title role in the same composer's *Dalibor* the next day, he was offered a contract. By 1899 he had reached the National Theatre in Prague, but he did not remain for long with that company, having by then become a Heldentenor much in demand in Germany. For over a decade before World War I Burian was a leading and much-admired tenor at the Dresden Opera, where he made a powerful impression in the première (1905) of Strauss's *Salome* as Herod, repeating this role in the first productions of the opera in both New York and Paris in 1907. Wagner was the mainstay of his international repertory; as well as singing Tristan in the Hungarian première of *Tristan und Isolde*, he sang several of the chief Wagner roles at Covent Garden in four seasons between 1904 and 1914, and virtually all of them (*Die Meistersinger* excepted) during seven seasons at the Metropolitan. He appeared in *Parsifal* at Bayreuth in 1908. In Burian's numerous but somewhat primitive recordings, the penetrating clarity of his tone is more in evidence than the golden quality for which he was also praised. Reminiscences of Mahler and Toscanini are included in his memoirs, *Z mých pameti* (Prague, 1913).

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DESMOND SHAWE-TAYLOR

Burke, Solomon (*b* Philadelphia, 1936). American soul and gospel singer. He came from a family of Christian ministers and became known as the 'Wonder-Boy Preacher' after appearing on the radio in Philadelphia at the age of nine. Burke developed what he called his 'rock and soul music' in the early 1960s, recording hit versions of Harlan Howard's country and western song *Just out of Reach* (*Of my Two Empty Arms*) and *Cry to me*. Most of his best recordings were melodramatic ballads such as *If You Need Me* and *Goodbye Baby*, although the insistent dance song *Everybody needs somebody to love* was one of his biggest hits. Like Ray Charles, Burke helped to shape the soul music genre by adapting the vocal motifs of black American religious music to secular themes. This approach was in turn a major influence on Mick Jagger, and the Rolling Stones later recorded versions of *Everybody needs somebody to love* and *Cry to me*. By the 1980s Burke's histrionic but controlled approach was out of fashion, and he subsequently emphasized his gospel music roots in recordings on which he was billed as 'Bishop Burke of the House of God for All People'.

DAVE LAING

Burke, Thomas [Tom] (**Aspinall**) (*b* Leigh, Lancs., 2 March 1890; *d* Sutton, Surrey, 13 Sept 1969). English tenor. He studied at the Manchester College of Music and the RAM, and in Italy with Ernesto Colli and De Lucia. He made his début at the Teatro Dal Verme, Milan, in 1917 as the Duke in *Rigoletto*. He first sang at Covent Garden in 1919 as Rodolfo, returning in 1920 as Rinuccio and Luigi in the English premières of *Gianni Schicchi* and *Il tabarro*. Puccini said of him: 'I have never heard my music sung so beautifully'. He returned to Covent Garden in 1927 and 1928, when he sang Turiddu. Burke sang opera and song alike with full-blooded tone and extraordinary conviction, as his recordings amply confirm.

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HAROLD ROSENTHAL/ALAN BLYTH

Burke of Thomond. *See* THUMOTH, BURK.

Burkhanov, Mutal' (Mutavakkil) Muzainovich (*b* Bukhara, 5 May 1916). Uzbek composer. He graduated from the Academic Research Institute of Uzbek Music and Choreography in Samarkand in 1932, and from the Moscow Conservatory in 1949, where he studied composition with Vasilenko and conducting with Stolyarov. Burkhanov played the tambura at the Khamza Drama Theatre, Tashkent (1932–3); he was artistic director of Tashkent Radio (1950–1) and chairman of the Uzbek Composers' Union (1955–60).

Burkhanov has written for an orchestra of Uzbek folk instruments, but his compositions are predominantly choral; he is the composer of the first Uzbek polyphonic choral works, including the music for the national anthem of the Uzbek Republic (text by T. Fattakh, 1947). He unites Uzbek monophonic traditions with European polyphony; the choral works interweave homophonic and polyphonic styles and freely interpret rhythmic and modal features of Uzbek folk music, such as the ostinato *usul'* rhythm and consonance in fourths and fifths. These pieces display original and subtle instrumentation and freshly expressive coloration. Burkhanov's numerous arrangements of the folksongs of Uzbek, Kazakh, Tajik, Kara-Kalpak, Iranian and of other peoples of Central Asia and the Middle East are well known. Burkhanov established a number of new genres in Uzbek music.

WORKS

Doch' Uzbekistana [Daughter of Uzbekistan], orch suite, 1938; Pesnya bez slov [Song without Words], Uzbek folk orch, 1943; Tsvetushchiy Uzbekistan [Blossoming Uzbekistan] (cant., Kh. Alimzhan, Uygun), solo vv, chorus, orch, 1949; Mavrigi, Uzbek folk orch, 1950; Partiya – nashe schast'ye [The Party is our Happiness] (Uygun), chorus, 1952; Ogon' lyubvi [Fire of Love] (ballade, Kh. Gulyam), 1v, orch, 1959; Partii Lenina [To the Party of Lenin] (ode, Gulyam), solo vv, chorus, orch, 1959; Alisher Navoy (A. Arapov), solo vv, chorus, orch, 1968; Golos serdtsa [Voice of the Heart] (romance), 1v, orch, 1970

Film scores, incid music, choral arrs. of folksongs from central Asia, various songs and romances (Lakhuti, Uygun, Mashrab, Tula)

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ALLA VLADIMIROVNA GRIGOR'YEVA

Burkhard [Burchard], **Johannes** (*b* Niederhaslach, Alsace, *c*1450; *d* Rome, 16 May 1506). Alsatian cleric and liturgist. Born in a town near Strasbourg, Burkhard began his ecclesiastical career in that city. By 1467 he was in Rome, where he rose through the ranks of the papal curia. An assiduous collector of benefices and curial offices, he passed through the households of various cardinals to become a member of the papal household and, as of 29 November 1483, one of the masters of ceremonies in the papal chapel. While still holding this position, he was appointed Bishop of Orte in 1503. As a master of ceremonies, Burkhard collaborated in producing the definitive papal *Caeremoniale* and kept a diary (a major source for the history of the period) recording in detail ceremonies and other occurrences at the papal court. Although the presence of the papal choir is often noted, Burkhard did not describe the specifics of musical performance except when referring to innovations, mishaps and occasions when something happened that he did not like. Thus we learn about various mistakes made by celebrants and papal singers, about the new use of polyphony in the singing of the Passion (apparently introduced from Spain), and about the motet *Gaude Roma vetus*, written in honour of Alexander VI to a text by Johannes Tinctoris (the music is lost). The *Pontificale romanum* of 1485 is Burkhard's revision of a Pontificale written by Agostino Patrizi.

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R. Sherr: 'The "Spanish Nation" in the Papal Chapel', *EMc*, xx (1992), 601–9

RICHARD SHERR

Burkhard, Paul (*b* Zürich, 21 Dec 1911; *d* Zell, 6 Sept 1977). Swiss composer and conductor. After studies at the Literargymnasium and the Zürich Conservatory, he was conductor at the Berne Stadttheater (1932–4) and conductor and house composer for the Zürich Schauspielhaus (1939–45). He also served as director of the Beromünster RO (1944–57). From 1959 he lived in Zell, Zürich, appearing as a guest conductor, particularly of his own works, throughout Europe. As a composer he was particularly known for entertainment music. He tried to free operetta from antiquated forms, and his song *O mein Papa*, on his own text, achieved international success. In the 1960s he turned to religious vocal music, including a series of Zell plays for schools; the most important of these is *Ein Stern geht auf aus Jaakob*.

WORKS

(*selective list*)

Stage: Hopsa (Revueoperette, R. Gilbert), Zürich, 1935; Dreimal Georges (operetta, R. Schanzer and W. Welisch), 1936; Das Paradies der Frauen (operetta, F. Rogati), 1938; Der schwarze Hecht (musical comedy, J. Amstein, after E. Sautter), 1939 [rev. as Feuerwerk (E. Charell), 1949]; Casanova in der Schweiz (comic op, R. Schweizer), 1942; Tic-Tac (operetta, F. Tschudi and F. Schulz), 1943; Weh dem, der liebt (musical comedy, K. Nachmann), 1948; Das kleine Märchentheater (Märchenspiel, Tschudi), 1949; Die kleine Niederdorfoper (musical comedy, W. Lesch), 1952; Spiegel das Kätzchen (musical comedy, G. Keller), Munich, 1956; Die Pariserin (musical comedy, N.O. Scarpi, Tschudi), Zürich, 1957; Die Schneekönigin (after H.C. Andersen), Zürich, 1964; Bunbury (H. Weigel, after O. Wilde), 1965; Ein Stern geht auf aus Jaakob (Christmas op), Hamburg, 1970

Liturgical plays: Die Zeller Weihnacht, 1960; Der Zeller Josef, 1964; Die Zeller Gleichnisse, 1965; Noah, 1966; Zeller Ostern, 1970

Other works: Das Examen (R. Schweizer), Mez, hp, 1946; Der Schuss von der Kanzel, ov. (1946); Frank V. (incid music, F. Dürrenmatt), 1959; other incid music, film scores, many songs

Principal publishers: Universal, Zürich AG

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PETER ROSS/THOMAS GARTMANN

Burkhard, Willy (*b* Evilard-sur-Bienne, 17 April 1900; *d* Zürich, 18 June 1955). Swiss composer. Having attended the teachers' seminary in Berne (1916–20) he began music studies at the conservatory there with Reding and Graf. Further studies took him to Leipzig (Teichmüller and Karg-Elert), Munich (Courvoisier) and Paris (d'Ollone). From 1924 he taught composition, theory and the piano in Berne, where he was appointed to the conservatory in 1928; later he was obliged by reasons of health to live for several years in Montana and Davos. He settled in Zürich in 1942 and taught at the conservatory. In 1950 he received the composer's prize of the Schweizerischer Tonkünstlerverein. A Willy-Burkhard-Gesellschaft was founded in Berne in 1964.

Burkhard quickly turned from the late Romantic subjectivity found in a few early songs to look for formal and technical models in Bach and the Renaissance, evolving a contrapuntal and strictly linear, imitative style that has some affinities with Hindemith and Bartók, although his works from about 1930 are more acrid and less sensuous than those of foreign contemporaries. The organ trio sonatas op.18 (1927) were a starting-point,

and this period found a summation in the *Musikalische Übung* op.39 (1934). From 1934 onwards Burkhard benefited greatly from contact with the chamber orchestra movement of that time and especially with the conductor Paul Sacher (who commissioned several works). In his chamber music and works for chamber orchestra, Burkhard developed a new reconciliation of horizontal with vertical writing. The harmony is based on church modes and on a distinctive chromaticism; 4ths and 5ths play an important part in its construction, and there is a strong relation between harmony and melody. In slow movements in particular the melodic line is widened and has a vocal character. The forms reshape Baroque models, sometimes with patent lines of development connecting a whole work, as in the Second Quartet and the Second Violin Concerto.

Burkhard's main interest, however, was composing for the voice. In his lyric, dramatic and liturgical works, as well as in his oratorios, he achieved convincing syntheses of exact and vivid declamation, strong expression and melodic simplicity. His opera *Die schwarze Spinne* op.80 is an important, but unfortunately little-known, contribution to the experimental music theatre of the 20th century, combining traditions of the Swiss *Festspiel* with spoken parts, dance and operatic elements. Three works display Burkhard's spirituality most powerfully and impressively: the oratorio *Das Gesicht Jesajas* op.41, the Mass op.85 and the cantata *Die Sintflut* op.97. The first, forceful and of woodcut simplicity, is the crown of his pre-1936 sacred works, the last a fully mature masterpiece. In the Mass, Burkhard's treatment of the liturgical text is original, particularly in its distribution between soloists and chorus; some influence of the times may be seen in the suffering cries of 'Miserere' inset in the Kyrie, Gloria and Agnus Dei. Burkhard's music is at its most profound in settings of religious texts, and its Christian quality is supplemented by a feeling for nature, most fully expressed in *Das Jahr* op.62. More relaxed than the earlier oratorio, as befits its subject matter of the four seasons, *Das Jahr* initiated a movement to a more sensuous handling of harmony and instrumentation. With his last work, the Piano Preludes, Burkhard showed an aptitude for 12-note writing, but retained a dependence on tonality in his melodic, harmonic and formal structures. On the other hand, his instrumental melody had become increasingly chromatic with the years, as in the fourth prelude and especially in the last, Burkhard's only pure 12-note composition.

WORKS

DRAMATIC

Im Zeichen des Kreuzes, incid music, 1938–9; Laupenspiel, op.56, radio score, 1939; Oedipus rex, op.72 (incid music, Sophocles), speaking choruses, wind, timp, 1944; Die schwarze Spinne (op, 2, R. Faesi, G. Boner after J. Gotthelf), op.80, 1948, rev. 1954

ACCOMPANIED CHORAL

Choral duets, op.22/1 (C. Morgenstern), male chorus, tpt, trbns, op.22/2 (C.F. Meyer), chorus, vn, fl, 1926–8; Till Ulenspiegel, cant., op.24, T, B, male chorus, orch, 1929; Vorfrühling (cant., Morgenstern), op.27, chorus, str, 1930; TeD, op.33, chorus 2vv, tpt, trbn, timp, org, 1931; Spruchkantate, op.38 (J. von Eichendorff), male chorus, str, 1933; Musikalische Übung, op.39 (Ps xii, trans. M. Luther), chorus, org, 1934; Das Gesicht Jesajas, orat, op.41, 1v, chorus, org, orch, 1933–5; Die Versuchung Jesu, cant., op.44, A/B, unison vv ad lib, org, 1936

Ps xciii, op.49, unison vv, org, 1937; Genug ist genug (cant., Meyer), op.53, chorus, 2 tpt, timp, str, 1938–9; Lob der Musik, cant., op.54, solo vv, chorus, orch, *c*1939; Cantate Domino, op.61/2, S, chorus, str, timp, 1940; Heimatliche Kantate (G. Keller), op.61/3, Mez/Bar, unison vv ad lib, orch, 1940; Kreuzvolk der Schweiz (Meyer), op.61/4, chorus, org, 1941; Das Jahr (orat, H. Hiltbrunner), op.62, solo vv, chorus, orch, 1942; Christi Leidensverkündigung, cant., op.65, T, small chorus, org, 1942; Cantique de notre terre (J.P. Zimmermann), op.67, solo vv, chorus, orch, 1943; Mass, op.85, S, B, chorus, orch, 1951; Psalmen-Kantate, op.90, S, chorus, org, chbr orch, 1952; Ps clxviii, op.96, unison vv, insts, 1954

UNACCOMPANIED CHORAL

2 Choruses, op.2, 1923; Cant. (Bible), op.3, T, chorus, 1923; Motets, op.10, boys' and male chorus, 1925; 8 Sprüche aus dem 'Cherubinischen Wandersmann', 2 sets op.17/1, 2 (Silesius), 1927; Ezzolied, op.19, motet, 1927; 5 Gesänge (R. Dehmel), op.26, 1930; 24 Melodien aus den Hassler'schen Choralgesängen, op.30, 4vv, 1931; Das deutsche Sanctus, 2 unison choruses, 1932; Neue Kraft (suite, Bible etc.), op.34, 1932; 4 Choruses, op.35, male chorus, 1936; Der Tod, chorus 4vv, 1933

Vermahnlied, 2–4vv, 1934; Bärnerlüt, male chorus 4vv, 1935; 2 Gesänge, chorus 4vv, 1936; Choruses, op.47, male chorus, 1936; Die Verkündigung Mariä, motet, op.51, 1938; 5 Choräle, chorus, 1939; Sommerzeit, op.61/1, 1940; 9 folksong arrs. and chorus, female chorus, 1942; 2 Choruses: Mon âme, bénis l'éternel, Oui, glorifiez l'éternel, 1942; Kleiner Psalter, op.82, 1949; Frühlingsglaube (Keller), male chorus, 1950; Wer das längere Lebensteil wünscht, male chorus 4vv, 1950; 2 Gesänge, 2vv, 1952; Die Sintflut, cant., op.97, chorus 8vv, 1954

ORCHESTRAL

Vn Conc. no.1, op.7, 1925; Suite aus der Musik zu einem Weihnachtsmärchen, op.12, 1926; Sym., op.21, 1926–8; Ulenspiegel-Variationen, op.37 [prelude to op.24], 1932; Fantasy, op.40, str, 1934; Kleine Serenade, op.42, str, 1935; Conc., op.50, str, 1939; Hymnus, op.57, 1939; Concertino, op.60, vc, str, 1940; Vn Conc. no.2, op.69, 1943; Sym., 1 movt, op.73, 1944

Conc., op.74, org, str, brass, 1945; Konzertstück, op.75, org, orch, 1945; Canzona, op.76, 2 fl, low str, 1945; Kleine konzertante Suite, op.79, 1946; Piccola sinfonia giocosa, op.81, small orch, 1949; Fantasia mattutina, op.83, 1949; Toccata, op.86, 1951; Sonata da camera, op.89, str, perc, 1952; Va Conc., op.93, 1953; Concertino, op.94, 2 fl, hpd, str, 1954; Divertimento, op.95, str, 1954

CHAMBER AND INSTRUMENTAL

Fantasie, op.1, pf, 1922; Variationen über ein Volkslied, op.8, pf, 1925; Inventionen, op.14, pf, 1926; Str Trio, op.13, 1 movt, 1926; Kleine zweistimmige Suite, op.14a [arr. op.14], 11 insts, 1926; 3 Preludes and Fugues, op.16, pf, 1927; 2 Trio Sonatas, op.18, org, 1927; Kleine Serenade, op.15, vn, va, 1927; Stinis Puppe Theresli, pf, 1928; Str Qt no.1, op.23, 1929; Variations on a Minuet by Haydn, op.29, pf, 1930; Variations on Chorale settings by Hassler, op.28, org, 1930; Kleine Stücke, op.31, pf, 1931

Fantasie, op.32, org, 1931; Wer nur den lieben Gott lässt walten, partita, org, 1932; Grosser Gott wir loben dich, partita, org, 1932; Praeludium und Fuge, E, org, 1932; Was die Hirten alles erlebten, pf, 1935; Pf Trio, op.43, 1936; Sonatina, op.45, vn, pf, 1936; Suite, op.48, 2 vn, 1937; 8 kleine Klavierstücke, 1938; Sonatina, op.52, org, 1938; Fantasy and Chorale 'Ein' feste Burg', op.58, org, 1939; Sonata, op.59, va, 1939; Etude concertante, vc, pf, 1940; Sonatina, pf, 1940; Weichnachtssonatine, op.71/1, pf, 1940

Sonata, op.66, pf, 1943; Str Qt no.2, op.68, 1943; Suite en miniature, op.71/2, vn, pf, 1944; Serenade, op.71/3, fl, gui, *c*1945; Serenade, op.77, fl, cl, bn, hn, vn, va, db, hp, 1945; 4 intermezzi, op.77a, hp, 1945; Sonata, op.78, vn, pf, 1946; Canzona, op.76a, 2 fl/fl, ob, pf/org, 1947; Sonata, op.87, vc, pf, 1952; Lyrische Musik, op.88, fl, va, vc, pf, *c*1952; Choral-Triptychon, op.91, org, 1953; Serenade, op.92, fl, cl, 1953; Suite, op.98, fl, 1955; 6 Preludes, op.99, pf, 1955; Romanze, hn, pf

SOLO VOCAL

7 Songs, op.4, 1v, pf, 1924–5; 6 Songs, op.5, 1v, pf, 1923–5; 4 Nachtlieder, op.6, 1v, pf, 1924; Frage, op.9, song cycle, 1v, pf, 1925; 3 Duets, op.11 (F. Hebbel), 2S, vn, 1926; 2 Rilke Cycles, op.20/1, B, chbr orch, op.20/2, S, chbr orch, 1927; 10 Songs, op.25, 1v, pf, 1930; Herbst (cant., Morgenstern), op.36, S, pf trio, 1932; Das ewige Brausen (K.L. Hamsun), op.46, B, orch, 1936; Der Sonntag (cant., Gotthelf), op.63, Mez/Bar, pf trio, 1942; Magnificat, op.64, S, org, 1942, arr. as op.64a, S, str, 1942; 9 Songs, op.70 (Morgenstern), 1v, pf, 1943; Und als der Tag der

Pfingsten erfüllt war, op.84, A/B, org, 1951; Psalmenmusik, S, orch, 1953

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FRITZ MUGGLER/ERNST LICHTENHAHN

Burkholder, J(ames) Peter (*b* Chapel Hill, NC, 17 June 1954). American musicologist. He received the AB in music from Earlham College in 1975. He continued his studies at the University of Chicago, where he took the MA in 1980 in composition and music history and theory with Ralph Shapey and Shulamit Ran; he took the PhD in 1983 in musicology with Robert P. Morgan and Howard Mayer Brown. Burkholder began his teaching career at the University of Chicago in 1979. He joined the faculty of the University of Wisconsin, Madison, in 1982, chairing the musicology area, 1987–8. In 1988 he was appointed associate professor of music at Indiana University; he was named associate dean of the faculties in 1995 and professor of music in 1996. He became president of the Charles Ives Society in 1992.

Burkholder's research interests include modernism and meaning in music and musical borrowing and quotations. He has focussed these interests particularly on the compositions and ideas of Charles Ives, but he has also written on Brahms and Berg and authored the study and listening guides for the fifth edition of Grout's *History of Western Music* and the third edition of the *Norton Anthology of Western Music*.

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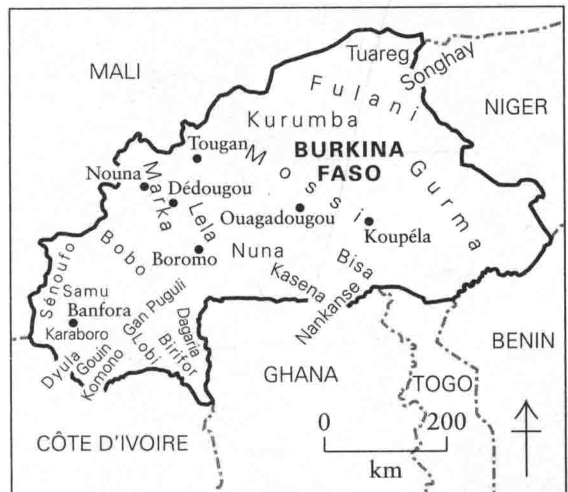
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PAULA MORGAN

Burkina Faso, République Démocratique du [formerly Upper Volta]. Country in West Africa. It has an area of 274,122 km², with a rapidly expanding population estimated at 12·06 million in 2000, representing 54–60 ethnic groups. The country was annexed by France in 1896 and granted independence in 1960; the colonial period had a profound effect in the absorption of French customs and the French language. There are, however, three general musical areas, the Voltaic, Mande and Sahelian, which correspond fairly closely with the linguistic, ethnic and geographic divisions of the country, although such generalizations often misrepresent the degree of variation in musical styles.

1. Main musical areas and traditions. 2. Musical instruments. 3. Modern developments.

1. MAIN MUSICAL AREAS AND TRADITIONS. The Voltaic area, made up of central, southern, eastern and south-western Burkina Faso, includes the following groups (fig.1): the Mossi, Gurma, Kurumba, Yarse, Bwa (Bobo), Lela (Lyela), Kasena, Nuna, Ko, Pwo (Pwẽ), Nankanse (Nankani), Birifor, Dagara, Lobi, Gan, Komono (Khisa), Sénoufo (Senufo), Karaboro, Gouin, Wara and Ble (Blé). These groups, as well as the Mande groups listed below, use gourd drums, hourglass tension drums, cylindrical and conical drums to perform complex interwoven rhythms based on ostinato-like figures. There is a strong emphasis on chanting, while solo singing is less common.

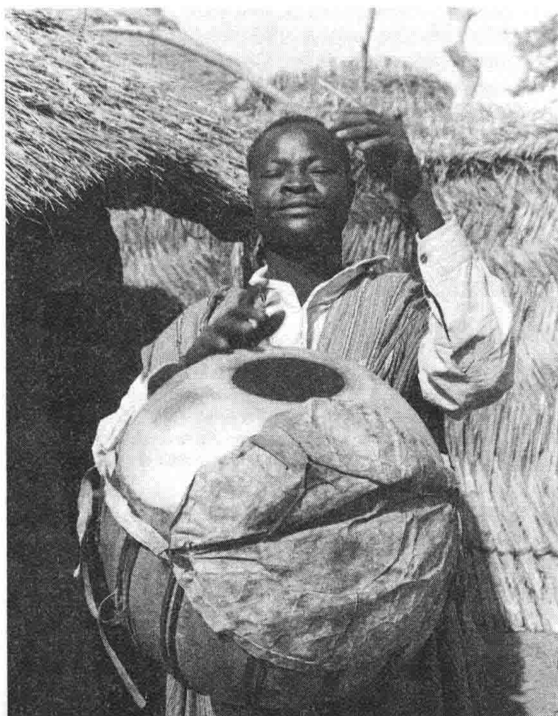


1. Map of Burkina Faso showing the distribution of major ethnic groups

The Birifor, Dagara, Lobi and Sénoufo also use xylophones, often for funeral music but also for recreation. These instruments usually have 14–18 keys with gourd resonators. The style and pitch of the instruments vary greatly across the region, with the northern instruments resembling the Malinké *bala*. There is very little information on the music of other Voltaic groups, such as the Bolon, Dorosie (Doghosié), Dyan, Pana, Natioro, Sambla, Siamou, Sisala, Kusasi (Kusaal), Tiefo, Vigye (Viemo), Wala (Dagaari Dioula), Tusia (Toussian), Turka, Nabe (Téén), Degha and Padoro (Kpatogo) from within Burkina Faso, but some studies exist from neighbouring countries such as Ghana.

The Mande area that constitutes western and northwestern Burkina Faso includes the following ethnic groups: the Samo, Bisa (Bissa), Bobo, Dyula (Jula), Bobo-Dyula and Marka. Mande music is distinguished from Voltaic music by the emphasis placed on solo singers; chanting and chorus singing are secondary. Both Mande and Voltaic groups use music in the same or similar social and cultural situations.

The Sahelian area in northern Burkina Faso includes the following ethnic groups: the Fulani (Fula or Fulɓe), Bella, Tuareg and Songhay (Songhai). Their music shows prominent Saharan and Islamic influences in the use of melisma, a tense voice production and songs that often have a religious and moral content. The most commonly used instruments are the single-string plucked lute, the three-string plucked lute, the single-string fiddle, transverse bamboo flutes, oblique end-blown flutes and inverted gourd percussion vessels. Drums are rare, although the Songhay use hourglass tension drums and barrel drums, and some Fulani use hourglass tension drums and cylindrical drums. Hand-clapping and the use



2. *Binderi (gourd drum) played by Mossi musician Michel Yongma, Koupéla, Burkina Faso, 1970*



3. *Boũ-kãm (gourd clarinet) played by Bisa musician Bonkare Yabre, Ouagadougou, Burkina Faso, 1971*

of inverted gourds and bracelets provide complex interwoven rhythms based on ostinato-like figures.

Musical patterns do overlap in these three cultural areas and extend beyond artificial international frontiers. Both Voltaic and Mande societies, but not Sahelian societies, use gourd drums, mirlitons, the *bala*, lamellophones, water-drums, gourd rattles, vertical end-blown flutes, trumpets, musical bows, raft zithers and harp-lutes (bridge-harps). Voltaic and Sahelian societies, but not Mande societies, use oblique end-blown flutes. In addition, many peoples from surrounding countries have settled in Burkina Faso, bringing their music with them. The Yoruba are found in urban communities, the Hausa in urban trade centres and in rural south-east Burkina Faso, the Dogon and the Somono in rural north-west Burkina Faso, and the Bamanakan and Bambara in the west of the country.

The most common occasions for music-making in most societies in Burkina Faso are name-giving celebrations, initiation rites, marriages, Christian, Islamic and animist religious rites and celebrations, funerals, post-funeral celebrations, agricultural and household work, harvest celebrations, and the praising of chiefs, elders and other important men and women. Drums, xylophones, flutes, rattles and iron plates struck with a ring are used to accompany singing and chanting for agricultural work. Household work done in rhythm and usually involving singing or hand-clapping includes grinding and pounding grain and leaves for food, pounding floors, weaving and spinning cotton, building and other work.

Most of the Voltaic and Mande languages are tonal so that messages and signals can be sounded on gourd, hourglass, conical and cylindrical drums. In many cases, especially with the xylophone, flutes and drums, music has a linguistic basis, so that even in the absence of singing or chanting, an underlying text is understood. Mossi musicians transmit the history of their empire, dating back to the 14th century, by the use of gourd, hourglass and cylindrical drums. This tradition may or may not be accompanied by a voice which translates the drum language.

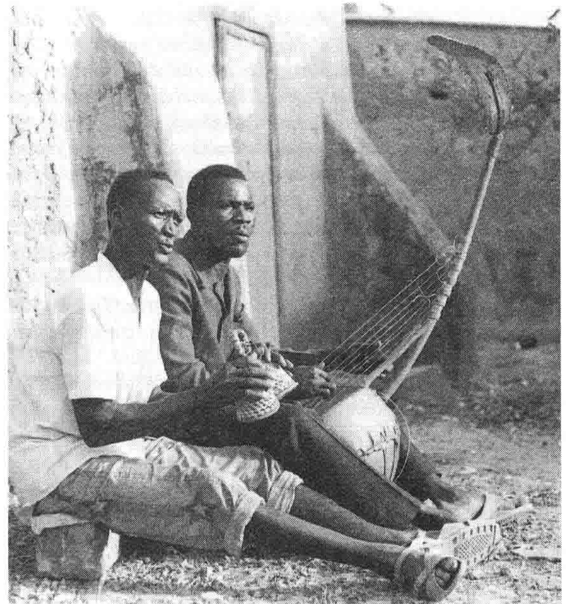
In many groups in Burkina Faso, musicians form a professional caste and belong to families that specialize in one instrument or in one category of instruments. Mossi and Gurma drummers who belong to specialist families

perform mainly in the courts of chiefs and pass on their tradition from generation to generation. Fulani professional musicians who perform on the three-string plucked lute travel extensively in the savanna of West Africa, singing the history of empires, chiefdoms and families, and praising men and women as a means of livelihood. On the other hand, many professional musicians in these and other societies do not belong to an accepted musical family.

Some of the finest and most renowned musicians are blind and have become musicians because of the lack of opportunities for other work. Many blind Mossi men and boys travel throughout Burkina Faso and the coastal countries to the south making a living by performing on fiddles and by singing historical accounts, praise-songs and songs of amusement. Most musicians are, however, amateurs and perform most often for amusement and village activities, such as work parties, marriages and name-giving celebrations usually involving dance.

2. MUSICAL INSTRUMENTS. The gourd drum is made from a spherical gourd with a large hole cut out and covered with goatskin (fig.2). The hourglass tension drum, the cylindrical drum and the conical drum are all made from a hollowed-out trunk or branch of a tree covered with goatskin or cowhide. The frame drum is made from rectangular slats of wood and goatskin and the barrel drum from a metal barrel covered with cowhide. The various kinds of drum can all be struck with one or two hands, with one hand and a stick (except gourd and frame drums), or with two sticks in the case of cylindrical and conical drums.

Bamboo transverse flutes and oblique end-blown flutes, which are made of millet stalk or a metal tube, have four finger-holes. Vertical end-blown flutes have one, two or three finger-holes, or none at all, and are all made of wood. Ocarinas are made of clay or a globular fruit and have one or two finger-holes. The gourd clarinet is made from a hollowed-out millet stalk with an idioglot reed, one finger-hole and two small gourd-resonators placed over the ends of the stalk (fig.3). Another clarinet is formed from a thinner hollowed-out millet stalk with an idioglot reed, no finger-holes and the right or left hand used as a resonating chamber. Trumpets are made of



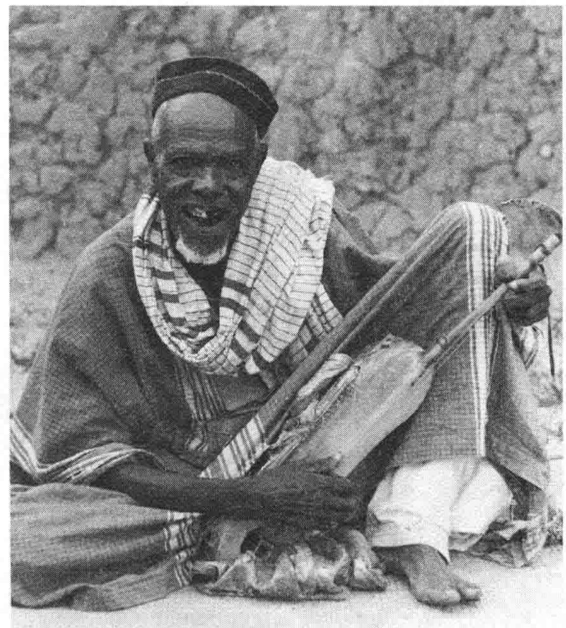
5. Konchuhun (seven-string harp-lute) played by Massa Sonlama and sansagene (rattles) played by Jamo Hema, Gouin musicians, Banfora, Burkina Faso, 1971

wood or of antelope or cow horn. Bullroarers and whirling discs are also used.

The stick zither is made from a solid millet stalk with a single idiochord string that is struck by a stick. The eight-string gourd-resonated zither and the twelve-string raft zither are made of millet stalks, the former with a large gourd-resonator attached beneath (fig.4). Harp-lutes with seven or twelve strings, plucked lutes and bowed harps have strings made of nylon, goat leather or wire. Harp-lutes in Burkina Faso are similar in construction to the



4. Pandaa (gourd-resonated raft zither) played by Sumo musician Leko Drabo, Nouna, Burkina Faso, 1973



6. Hodu (three-string lute) played by Fulani musician Yeru Boly, Pouytenga, Burkina Faso, 1970

KORA of Mali, Senegal, Guinea and The Gambia and, like bow harps, have a large gourd as resonator (fig.5). The one-string plucked lute has a tin can as a resonator, the two-string plucked lute a gourd-resonator and the three-string plucked lute a hollowed-out block of wood (fig.6). The single-string fiddle is made of a hemispherical gourd covered with an iguana skin and has a wooden neck; its strings and bow are made of horsehair. Musical bows can be mouth- or gourd-resonated. Struck idiophones include pentatonic xylophones, iron forks or plates struck with a ring or stick, wooden slit-drums, concussion sticks, percussion vessels made from inverted gourds, and water-drums. Shaken idiophones include gourd rattles, wicker-work rattles, metal-can rattles and suspension rattles of various kinds. Scraped idiophones include notched iron rods and plucked idiophones include lamellophones with five or 12 keys.

Xylophones are made with 12–21 wooden keys on a frame with a gourd-resonator attached beneath each key. These are struck with wooden sticks, the heads of which are traditionally covered with rubber, but the rubber is now frequently replaced by a disc cut from a truck tyre (fig.7). Mirlitons are made from membranes taken from a spider's egg-case and glued over holes in the gourd-resonators of a xylophone to add a vibrating buzz. With the increase of concrete housing, the spider is becoming scarce and mirlitons are now often cut from a high-density plastic bag.

The ocarina, lamellophone, water-drum and stick zither are children's instruments. The water-drum is an inverted half-gourd placed in a larger gourd or pan containing water and struck with a spoon. The inverted half-gourd is struck with hands, elbows or fingers, or is rubbed with the hands. The five-key lamellophone is made from umbrella supports attached to a soundboard placed or fixed on to a tin can. The twelve-key lamellophone is similarly constructed with a larger can as resonator.

3. MODERN DEVELOPMENTS. There is a strong Western music influence in Burkina Faso, especially in urban areas and trade centres where youths play Spanish guitars and perform in rock and highlife bands using electric guitars, electric pianos, saxophones, trumpets, flutes, drum kits, conga drums, güiro and maracas. Sometimes these musicians use traditional instruments such as the gourd rattle or the hourglass drum. They look to Cuba, the Democratic Republic of the Congo, Guinea and African America for inspiration, imitation and adaptation. Western popular music heard on radio or cassette has permeated traditional music and dance ensembles, even at the village level. Xylophone and drum ensembles, children's singing groups using hand-clapping and the water-drum, as well as modern bands, perform their own versions of popular tunes.

National ensembles sponsored by the government have adapted traditional music and dance forms for theatre audiences in Burkina Faso, other African countries,



7. Cho (xylophones), long cylindrical drum and bwī (gourd drum) played by Bwaba musicians, Boromo, Burkina Faso, 1970

Europe and America. Religious belief in the region is divided between animism, Christianity and Islam. Christian churches often adapt and use traditional musics. Traditional music and dance ensembles perform at government-sponsored competitions, regional fairs, youth weeks, Independence Day activities, state receptions and the public opening of new buildings. At the same time modern band leaders and musicians compose in new forms and adapt traditional songs and dances to popular music styles.

There are few traditional music apprentices today, and rapid social and economic changes are largely responsible for the orientation of the young people towards the modern urban culture with an almost total abandonment of traditional music, dance forms and styles in their traditional contexts. There is a growing awareness of the importance of cultural heritages. Some traditional music is preserved by semi-professional and cultural ensembles, and the influence of traditional styles is a continuing strand through much local popular music.

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JIM ROSELLINI/TREVOR WIGGINS

Burla (It.: 'jest'). A term used occasionally during the 18th century, together with its diminutives BURLETTA and *burlettina*, to indicate comic Italian operas. In about 1720 the *buffo* singer Francesco Belisani used it to distinguish between comic operas and the intermezzos inserted between the acts of serious operas. It has been suggested that *burla* is probably a colloquialism, as no operas of the period are specifically entitled such; but Benedetto Marcello's polyphonic five-voice satire of castrato singers, *No' che lassù ne' cori* (1721), is entitled *burla*. A later use of the term is the *burla* in Schumann's *Albumblätter* (1832–45). (*ES*, N. Pirrotta) □

Burlas, Ladislav (*b* Trnava, 3 April 1927). Slovak composer and music theorist. Initially a pupil of Schneider-Trnavský, he studied aesthetics and musicology at Bratislava University (1947–51, PhD) and composition with Alexander Moyzes at the conservatory in Bratislava then at the Academy of Music and Dramatic Art (1951–5). He worked at the Institute of Musicology of the Slovak Academy of Sciences (1951–5, 1961–90), later serving as its director (1964–74); he also taught at the University of Bratislava and at the academy of which he became a full professor in 1993. He was president of the Slovak Composers' Union (1983–9) and in 1982 he was awarded the title of Merited Artist.

As a writer, Burlas rose to prominence in Slovakia in 1957 when he spoke of the trend among younger Slovak composers (with their polemical attitude to the Moyzes generation) towards current European modernism. In addition to music theory and history he became engaged in the study of new compositional techniques. His own music (e.g. *Symfonický triptych* and *Spievajúce srdce*, 'A Singing Heart') uses chromatic and modal extensions of tonality enriched with elements of Slovak folk music. In works such as *Metamorfózy krás* ('Metamorphoses of Beauty') this is combined with new sonorities and typically linear thinking. Inspired by Bartók and the techniques of new music, his greatest achievements are highly individual in their organization of musical material: modal structures are combined with clusters in *Planctus* and with dodecaphony in Music for Violin and Orchestra. His works, especially those for strings (e.g. *Koncertantná sonáta* and the Third String Quartet), often possess a meditative quality. In later works, for example *Poetická hudba* ('Poetic Music') and *Stretnút' človeka* ('To Meet a Man'), this becomes nostalgic retrospection.

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VLADIMÍR ZVARA

Burlas, Martin (*b* Bratislava, 23 Oct 1955). Slovak composer. Born into a family of musicians (his father and brother are also composers), he studied privately with Hatrík while attending secondary school. In 1975 he entered the College of Music and Performing Arts in Bratislava, where he continued his studies under Cikker until 1980. He has held appointments as producer at the recording company and publishers Opus (1980–86) and with Slovak Radio (1987–94). During the 1980s he founded several rock groups, and in the 1990s became a member of Slovak experimental music ensembles, including Vapori del Cuore and Veni.

Burlas was among the first composers in Slovakia to commit wholeheartedly to the aesthetics of minimalism. By writing in a repetitive style and promoting the new wave he became a protagonist for a young generation of Slovak postmodernists. His minimalist works include *Kol'ajnice bez vlakov* ('Rails without Trains'), *Predposledné leto* ('The Summer before Last') and *Decrescendo*. For the avant-garde rock groups he founded he has composed pieces and songs, the texts for which contain criticism of the political and social conditions in Slovakia during the 1980s. His rock-song style is that of sophisticated underground rock music. In the late 1980s Burlas started to combine his rock and minimalist styles: the melodic-rhythmic phrase remains the basic structural element but is attached to freely progressing harmonic sequences. This later music has a wider range of expression, including aggression, paradoxy and chaos. As with rock music, new sounds are created by combining electronic music with acoustic instruments, as in *Simultánne kvarteto* (1986) and *33* for chamber ensemble. The importance of experimentation and random selection in his music is represented, for example, by a simulation of re-tuning a radio in *33* or by the stage presentation of a doll's execution in *Hexenprozesse* ('Witch Trials').

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YVETTA LÁBSKA-KAJANOVÁ

Burleigh, Henry [Harry] **T(hacker)** (*b* Erie, PA, 2 Dec 1866; *d* Stamford, CT, 12 Sept 1949). American composer and singer. He received his earliest musical instruction from his mother and later had piano lessons. By the age of 16 he was singing in three church choirs near Erie. In 1892 he won a scholarship to the National Conservatory, New York, where he met Victor Herbert and Antonín Dvořák. His performances of African American spirituals strengthened Dvořák's conviction that America possessed a rich folksong repertory. In 1894 Burleigh became the baritone soloist at St George's Episcopal Church, New York, a position he held for the next 52 years. Six years later, he became a soloist at Temple Emanu-El, where he sang for 25 years. From 1911 he was a music editor at Ricordi.

Burleigh was one of the first important African American composers born after the Civil War. His arrangements of African American folksongs set a standard for several generations of composers. The majority of his 265 vocal compositions are solo settings of spirituals, characterized by sparse piano accompaniments that add subtle counterpoint to the melodic line. Among his most acclaimed compositions are: *Six Plantation Melodies for Violin and Piano* (1901); the song cycles, *Saracen Songs* (1914), *Passionale* (1915) and *Five Songs on Poems of Laurence Hope* (1915); and *Jubilee Songs of the USA* (New York, 1916), a collection that includes his popular arrangement of the spiritual *Deep River*.

MSS in *US-NYpsc*, *US-Whu*, *US-Wcg*

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WILLIE STRONG

Burle Marx, Walter (*b* São Paulo, 23 July 1902; *d* Akron, OH, 28 Dec 1990). Brazilian composer, conductor and

pianist. His early musical studies were with Henrique Oswald and Angelo França, and at the age of 12 he appeared in a two-piano concert with Artur Napoleão. He continued his preparation in Europe with Kwast for the piano (1924–6), Rezniček for orchestration (1926–8) and Weingartner for conducting (1928–9). In 1925–6 he made a concert tour of Europe as a pianist. On his return to Brazil he made his début as an orchestral conductor and founded the short-lived Rio de Janeiro PO in 1931. Thereafter he lived for a period in the USA, where he conducted performances of Brazilian music at the 1939 New York World's Fair. In 1947 he was made director of the Teatro Municipal in Rio de Janeiro, and in 1952 was appointed to teach the piano and composition at the Settlement Music School, Philadelphia. In addition to symphonic works he has written cantatas, other choral pieces and songs.

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(*selective list*)

Orch: 4 syms., 1945, 1950, 1956, 1970; Samba concertante, 1961; Passacaglia and Fugue 'Hallowe'en', 1967; Música, 1970; 2 concertinos, pf, orch, 1980, 1984; Vc Conc., 1982–4

Chbr music: music for gui

Vocal: Ave Maria, female vv, orch; In memoriam, vv, orch; Padre nosso, Bar, vv, children's vv, orch, org

JOHN M. SCHECHTER

Burlesque (Fr.; It. *burlesca*; Ger. *Burleske*). A humorous piece involving parody and grotesque exaggeration; the term may be traced to folk poetry and theatre and apparently derived from the late Latin *burra* ('trifle'). As a literary term in the 17th century it referred to a grotesque imitation of the dignified or pathetic, and in the early 18th century it was used as a title for musical works in which serious and comic elements were juxtaposed or combined to achieve a grotesque effect. In England the word denotes a dramatic production which ridicules stage conventions, while in 19th- and 20th-century American usage its principal meaning is a variety show in which striptease is the chief attraction.

1. Instrumental music. 2. English theatrical burlesque. 3. American burlesque.

1. INSTRUMENTAL MUSIC. J.G. Walther (1732) described burlesque music as 'jocular' and 'amusing' ('schertzhafft', 'kurzweilig') and referred to 'burleske Ouvertüren' as pieces in which 'laughable melodies, made up of 5ths and octaves, appear along with serious melodies'. This probably referred to the comic effects achieved by composers of Italian *opera buffa* in the early 18th century, effects that doubtless helped to set a standard of musical humour for the 'burlesca' movements sometimes included in contemporary suites. The example in Bach's Partita BWV827, which is called a minuet in Anna Magdalena's Notebook (1725), has nothing particularly jocular about it, although it displays some striking harmonies, as well as a passage in parallel octaves. J.L. Krebs placed a 'bourlesca' between the saraband and the minuets of his Partita no.2 in B♭; the movement is not a dance, but rather a small-scale sonata form with a few melodic and harmonic surprises. François Couperin subtitled some of his harpsichord pieces 'dans le goût burlesque'; two examples are *Le gaillard-boiteux* (*ordre* no.18) and *Les satires* (*ordre* no.23). *Les satires* exploits the lower registers of the harpsichord, using percussive chords and harsh dissonances. *L'arlequine* (*ordre* no.23) surely belongs to the burlesque category, for it is marked 'Grotesquement'.

'Burlesque' is used as a title for some independent characteristic piano pieces, of variable length and with no special formal characteristics (e.g. the fourth of Paderewski's *Humoresques de concert* op.14). Schumann planned a set of 12 'low-comedy' *Burlesken* in 1832 as a companion to his *Papillons* op.2. Some of them, under different titles, found places in his *Albumblätter* op.124 and in the third movement of his Sonata op.11. Britten's Introduction and Rondo alla burlesca for two pianos op.23 no.1 (1940) is playful and humorous; the Introduction is in the manner of a French overture, and the Rondo begins with a march-like accompaniment to a striding and angular theme based on melodic 7ths and 4ths.

The titles of some explicitly comic pieces for various media include the word 'burlesque'. Leopold Mozart's *Sinfonia burlesca* (1760) is scored for two violas and two cellos with an independent bass part for bassoon and violone, a combination whose unusual register accords with the symphony's name. The last two movements are titled after *commedia dell'arte* characters: 'Il signor Pantalone' and 'Harlequino'. Méhul's *Ouverture burlesque* (1808), for three mirlitons, drum, violin and piano, is almost grotesquely comic in both its scoring and its musical content. Richard Strauss alternated the wickedly humorous with the lyrical in his *Burleske* for piano and orchestra (1885–6): the piece begins with a timpani solo in galliard rhythm, there is a quotation from Wagner's *Die Walküre*, and the piccolo provides shrill and grotesque punctuation. Bartók's *Three Burlesques* for piano (1908–11) are witty and full of wry humour; in the third of the set even the rests are used in a jocular manner. Other works that use the word in their titles to evoke a sense of irreverence include Reger's *Sechs Burlesken* op.58 for piano duet, Ernst Toch's *Burlesken* op.31 for piano, Casella's *Sicilienne et burlesque* for flute and piano (1914; arranged for piano, violin and cello, 1917), Bartók's Scherzo (Burlesque) op.2 for piano and orchestra, Messiaen's *Fantaisie burlesque* for piano and Florent Schmitt's *Ronde burlesque* for orchestra op.78.

2. ENGLISH THEATRICAL BURLESQUE. Burlesque was related to and in part derived from PANTOMIME and may be considered an extension of the introductory section of pantomime with the addition of gags and 'turns' such as traditionally accompanied a transformation scene. But whereas pantomime most often took its subject matter from stories familiar to children – fairy tale, nursery rhyme, folk story, familiar fiction or exotic tales – burlesque tended to employ more elevated and serious models: mythology, classical or historical legend (Medea, Ivanhoe), literature, Shakespearean drama and history (Guy Fawkes, Lucrezia Borgia). Among the objects of ridicule were the conventions of serious theatre and melodrama. Burlesques followed the appearance of virtually every major opera, as for example J. Halford's *Faust and Marguerite* (1853) after Gounod's *Faust*.

Like pantomime, burlesque became a largely seasonal entertainment, appearing in legitimate theatres at Christmas and Easter in place of more serious bills. Occasionally a burlesque appeared as a companion piece to other works. Whereas pantomime entertained all classes and all ages, the burlesque and extravaganza tended to appeal to a relatively educated and sophisticated audience. In both genres dialogue was cast in rhymed couplets of iambic

pentameter verse (less often in blank verse). Music was an essential if often a minor feature, consisting chiefly of arrangements of songs and incidental music to underscore the action or for comic effect. In operatic burlesques, numbers were appropriated from the model, with new words and often with humorous touches; additional numbers were interpolated from a variety of familiar sources (such as music hall and minstrel songs). Rarely was there any attempt at musical parody.

The heyday of burlesque began with Lucia Elizabeth Vestris's production in 1831 of *Olympic Revels, or Prometheus and Pandora* by James Planché, written with Charles Dance with music by John Barnett. Planché virtually invented this style of burlesque and for a generation he dominated the genre. A master of refined, delicate effect, he deplored the absurdity, inconsistency and broader physical and verbal foolery found in the works of later and lesser dramatists. The appearance of W.S. Gilbert (1836–1911) signalled the last important phase of burlesque. His first dramatic work, *Dulcamara, or The Little Duck and the Great Quack* (1866), was a successful burlesque on Donizetti's *L'elisir d'amore*. Gilbert's five operatic burlesques (each announced as an EXTRAVAGANZA) led to the evolution of the genre into the more sophisticated Savoy-style comic opera, characterized by original stories, absurdity regulated by internal consistency, satire in place of parody, the absence of travesty and clowning, close directorial supervision and highly developed musical scores.

Although the works of those such as Planché and Gilbert had literary merit, with sophisticated word-play and current and historical allusions, works of lesser providers seldom seem satisfactory on the printed page. Their success in the theatre may be explained by their eccentric and often lavish staging, with interpolated physical humour and sometimes extraneous displays of skill and spectacle, as distinct from their unsubtle verbal humour, with an emphasis on punning and often inept verse. Although an almost indispensable element of burlesque was the display of attractive women dressed in tights, often in travesty roles, the plays themselves did not normally tend to indecency.

The extravaganza was a special, highly developed species of burlesque. The various genre terms were always applied freely, however, often in combination with such other equivocal terms as BURLETTA; by the 1860s their use had become arbitrary and capricious.

3. AMERICAN BURLESQUE. In the USA, burlesque followed the English form until the 1860s. From the late 1830s burlesques of operas and romantic plays were presented in New York, and the English émigré John Brougham wrote and acted in numerous burlesques from 1842 to 1879. Brougham's *Po-ca-hon-tas* (1855, after Longfellow's narrative poem) is peopled with 'Salvages', its dialogue is a string of *doubles entendres* and its songs were selected from such popular tunes as *Widow Machree* and *Rosin the Bow* and Tyrolean melodies. Several minstrel troupes presented such satires; in the 1860s the Kelly & Leon Negro Minstrels performed burlesques of Offenbach (*La Belle L.N., Grand Dutch S.*) throughout the north-eastern states, and Sanford's Minstrel Burlesque Opera Troupe advertised a 'change of programme every night'. From about 1860 burlesque often provided the framework for elaborate spectacles, beginning with those produced in New York by Laura Keene, who employed ballet troupes of women whose costumes exposed their legs; nearly all New York theatres presented shows that relied less for their effect on dramatic elements, wit or satire than on female beauty, and the term 'burlesque' gradually shifted in meaning from the ridicule of stage conventions to an emphasis on women in various degrees of undress, with striptease elements prominent by the 1920s. The burlesque was banned in New York in 1937.

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ERICH SCHWANDT (1), FREDRIC WOODBRIDGE WILSON (WITH DEANE L. ROOT) (2, 3)

Burletta. A type of English operatic comedy that flourished in the late 18th and early 19th centuries. The term was one of several used for Italian comic operas of the light intermezzo variety: for instance Pergolesi's *La serva padrona* was so described at its first London performance in 1750. Several Italian burlettas were played at Dublin with great success in the 1750s, and Lord Mornington commissioned Kane O'Hara to write an English imitation of one. The result was *Midas*, the first English burletta, performed privately near Belfast in 1760, and publicly at Dublin in 1762 and at Covent Garden in 1764. It was a burlesque on classical mythology; the music was a pasticcio, partly folksongs and partly tunes from Italian and English operas, with recitative. Its compiler is unknown.

Midas was a great success and was imitated both in Dublin and in the London patent theatres. These early burlettas, in verse throughout and all-sung, satirized the mythological and historical conventions of *opera seria*, though the music rarely participated in the joke. Prominent examples were *The Judgment of Paris* (Barthélemon, 1768), *The Portrait* (Arnold, 1770), *The Golden Pippin* (J.A. Fisher, 1773) and *Poor Vulcan* (Dibdin, 1778).

The decline of the burletta began with an adaptation of the burlesque tragedy *Tom Thumb*, revived at Covent Garden in 1780, a spoken play with added songs from various sources, compiled by J. Markordt. According to George Colman the younger, it was 'inadvertently announced by the managers ... as a burletta', thus giving the minor theatres a precedent for the evasion of the Licensing Act (1737), which had conferred a monopoly in legitimate drama on the two patent theatres, Covent Garden and Drury Lane. Comedies of all sorts, often with no burlesque element, were now put on at the minor

theatres under the general title 'burletta', and they departed increasingly from the original model. The orchestra was reduced to a harpsichord or piano. Songs became shorter and scarcer. The dialogue was still supposed to be in rhyme and sung in recitative: in 1812, according to the *Theatrical Inquisitor*, 'the tinkling of the piano and the jingling of the rhyme' were still the distinctive marks of the burletta. But by degrees the recitative became indistinguishable from spoken dialogue. In 1824 Colman told the Lord Chamberlain that a burletta must have at least five or six songs 'where the songs make a natural part of the piece, *and not forced into an acting piece*, to qualify it as a burletta', but even this was an optimistic description. In some of John Barnett's early stage pieces the few songs, though often highly successful in themselves, were mere 'music-shop ballads', introduced irrelevantly into a spoken play for subsequent sale as sheet music.

The term 'burletta' did not long survive the repeal of the Licensing Act in 1843, although it was occasionally used later in the century in the USA as a synonym for BURLESQUE.

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NICHOLAS TEMPERLEY

Burlini, Antonio (*b* Rovigo; *fl* 1612–17). Italian composer. A Benedictine monk, he is known to have been at Siena in 1612 but took up the post of organist at S Elena, Venice, later that year. He was one of many minor Italian church composers to adopt the small-scale concertato style in the second decade of the 17th century; all his music belongs to this genre except the double-choir publication of 1615. But he did not treat it imaginatively. Although solo motets in the two collections of 1612 display a rudimentary approach to musical form, the vocal lines are undistinguished, and the optional instrumental parts in the second are, though an interesting idea, musically superfluous. Single added instrumental parts appear again in the collections of 1614 and 1615. The first of these is a set of Lamentations, not commonly set to measured music at this period, while the preface of the second includes interesting advice about making several copies of the basso continuo part for various instruments, including chitarrone and lute, in polychoral music. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

WORKS

Fiori di concerti spirituali, 1–4vv, bc (org/other inst) (Venice, 1612)
Riviera fiorita de concerti musicali ... con una messa, 1–4vv, bc, 1–2 insts, op.3 (Venice, 1612)
Salmi intieri ... al vespro ... con due Mag, 4vv, tr inst, b inst, bc, op.5 (Venice, 1613)
Lamentationi per la settimana santa, 4vv ... un Benedictus, 5vv ... e due Miserere, 8vv, il tutto concertato alla moderna (with vn, hpd/spinet), op.7 (Venice, 1614)
Messa, salmi et motetti concertati, 8vv, vn, bc, op.8 (Venice, 1615)
Concerti spirituali, 2–4vv, bc, op.9 (Venice, 1617)
8 motets in 1622², 1623², 1627¹, 1627²

JEROME ROCHE

Burma. *See* MYANMAR.

Burmeister, Joachim (*b* Lüneburg, 1564; *d* Rostock, 5 March 1629). German theorist, composer and teacher. He was one of the leading German theorists of his time and one of the most influential, especially for his work on rhetorical figures in music.

1. Life. 2. Writings. 3. Music.

1. LIFE. Burmeister studied music at the Johannisschule, Lüneburg, under the Kantors Christoph Praetorius and Euricius Dedekind and the vice-Rektor Lucas Lossius, who particularly impressed him with his textbooks on rhetoric and dialectic. In 1586 he matriculated at Rostock University, where his academic teachers included, among other widely educated humanists, the mathematician and professor of medicine Henricus Brucaeus. He took his master's degree in 1593. From Easter 1589 he was on the staff of the Rostock town school and was Kantor, first of the Nikolaikirche, then, from the autumn of that year, of the principal church, the Marienkirche; from 1593 until his death he was regular teacher (*collega classicus*).

2. WRITINGS. None of his published works dates from his four years as Kantor. He wrote no school singing manuals, for it was his objective to regain for music its rightful place among the sciences. He emphasized the connection between the three parts of music theory and the dependence of *musica practica* and *musica poetica* on *musica theorica*; nevertheless he laid most emphasis on the teaching of composition, which he developed through three published treatises. For example, his important list of 22 musical-rhetorical figures in *Hypomnematum musicae poeticae* (1599) grew to 25 in *Musica autoschediastikē* (1601) and to 26 in *Musica poetica* (1606). The definitions of some figures were substantially altered, and the musical examples became sometimes more specific, sometimes less. *Musica autoschediastikē* was by far the most extensive of the three treatises, including such topics as the ancient modes and genera, tuning, mensuration, transposition and the art of singing. The term *autoschediastikē* (meaning 'improvised') apparently refers to the random organization of the volume; musical improvisation is not discussed.

Burmeister's approach to composition reflected the period's growing emphasis on the vertical, harmonic aspect of music. After treating consonant and dissonant intervals, he began his instruction not with two-part counterpoint, as had earlier been the custom, but with the theory of chord construction, which he called 'syntax'. His formulation and illustrative charts owed much to the example of Johannes Avianus's *Isagoge in libros musicae poeticae* (1581). He described chords as consisting of three 'conjugate' notes: a *basis*, a *media* a 3rd above the *basis* and a *suprema* either a 5th or a 6th above the *basis*. Octave equivalents could be substituted for the *media* and *suprema*, but in a four-part chord only the *basis* was to be doubled. In Burmeister's theory 5th chords and 6th chords remained different species; he had no concept of 'root' or 'inversion'. Though he was clearly an important forerunner of triadic theory, he never used the term 'triad' in the main text of his treatises. However, in *Hypomnematum musicae* he included a poem extolling the manifestations of certain mysteries of the Divine Triad (*triados mysteria diae*), the Trinity. One of these manifestations, he wrote, consists of the three pitches that make a

concordant harmony; the Divine Triad is also heralded by the three structural pitches in every mode (the final, 5th and 3rd) and by the three main cadential pitches (again the final, 5th and 3rd).

This amalgamation of modal theory with triadic theory had originated in the teachings of Gioseffo Zarlino and spread throughout Protestant Germany through the mediation of Seth Calvisius. But Burmeister also suggested a fascinating taxonomy of musical affections that combined triadic theory with the 12-mode system in a way that foreshadowed the major-minor typology. He explained the affects associated with each mode in terms of the position of the semitones relative to the three governing scale degrees. In the first place Burmeister treated the modes in which one of the semitones, located between the 6th and 7th degrees, was isolated from the *basis*, the 3rd and the 5th. The Mixolydian mode (and its plagal, Hypomixolydian), having the other semitone above the 3rd degree, was 'happy and uplifting'; the Dorian, with the semitone beneath the 3rd, was 'serious and weighty'. The second pair was more extreme, having both semitones in the same relation to the *basis* and the 5th: Lydian, with its semitones beneath, was hard, 'tragic and turbulent', while Phrygian, with its semitones above, was soft, 'lamenting and tearful'. Finally, if the two semitones were in opposite relations to two of the governing degrees, Burmeister defined the affect as 'moderate'; he showed how this worked in the case of the Ionian mode, with one semitone beneath the *basis* and the other above the 3rd, but he left implicit the case of Aeolian, with one semitone beneath the 3rd and the other above the 5th. Presumably the former mode would be identified as moderately hard or happy and the latter moderately soft or sad.

Burmeister is justly famous for his application of rhetorical doctrine to music. From the start he, and colleagues who had read his writings prior to publication, were conscious of the pioneering import of his accomplishment. He aimed to assimilate extensively the language of music theory to that of grammar and rhetoric (compare the concepts, already mentioned, of 'syntax' and 'conjugation'), and went further than earlier German *Lateinschule* masters like Johannes Frosch in adopting a classicizing vocabulary in place of the traditional musical terms. His substitution of the word *disparatum* ('a prefix of opposition') for 'accidental' to describe the sharp and flat signs, for instance, is not only explicitly Ciceronian but also implies a more modern conception of the effect of the signs, indicating inflection of pitch rather than an alteration of nature. While Burmeister's general terminology, which was never widely imitated, may seem pretentious or distracting, his goal was to make the language of theory more precise, and this was especially fruitful in the realm of rhetoric.

Through his development of a doctrine of musical-rhetorical figures, Burmeister sought to grasp abstractly the means for musical decoration and text emphasis, just as in rhetoric the figures are the artistic means for the orator to deviate from ordinary speech. Burmeister's figures served not only for expressive purposes, but also (as Palisca has pointed out) for musical construction. While 16th-century music theory had discussed as artistic compositional means only cadences, imitation, syncopation, and dissonance, Burmeister tried, using as examples Lassus's motets, to list and name all the special musical details and all the divergences from normal musical language, which for him was represented by the homophonic structures of the *genus humile*. In order to underscore the analogy between rhetorical and musical text explication, he chose most of his terminology of figures from rhetoric. It is as necessary for musical figures as for rhetorical ones that a deviation from the norm should occur, so that the listener can grasp it as a figure. A deviation from normal language must be legitimized or excused by the text; otherwise all gross violations of the rules were forbidden because they offended the ear. The relationship between Burmeister's names for musical figures and their rhetorical analogues was sometimes remarkably close, but more often the association was with the root meaning of the word rather than its technical sense. For example, in rhetoric *hyperbole* (Gk.: 'throwing beyond') signifies exaggeration, *hypobole* (Gk.: 'laying under') verbal substitution; Burmeister used the terms to mean the extension of pitch respectively above and below the limits of the modal octave. He also refined his nomenclature of figures in successive treatises. A prominent example concerns the terms for motivic repetition. In *Hypomnematum musicae* he defined *pallilogia* as the repetition of a motif in several voices, whereas *anaphora* was repetition in the bass voice alone. In *Musica autoschediastikē*, however, *pallilogia* was redefined as repetition in any single voice, while *anaphora* now signified a repetition in several but not all voices (one in all voices would be *fuga*), and *climax* was introduced as a term for sequential repetition.

Most of the examples that Burmeister provided for each figure come from motets by Lassus. In *Musica autoschediastikē* and *Musica poetica*, he went on to discuss analysis, especially as a foundation for the imitation of models. Using Lassus's motet *In me transierunt* as a paradigm, he expounded the analysis of five musical criteria: mode, genus (diatonic, chromatic, enharmonic), style (*simplex, fractus, coloratus*), quality (*durus, mollis*), and division into 'affections' or periods (*see* ANALYSIS, fig.1). These last need not correspond to grammatical divisions in the words, but might be signalled by a cadential gesture followed by new thematic material. Burmeister named composers as models of the 'lowly', 'grand' or 'elevated', 'middle' and 'mixed' (of grand and middle) styles; he identified Lassus with the last. Although he often referred to specific loci in Lassus's works, he seldom provided notated examples, partly in order to avoid inflating his book, but also to spur his readers to transcribe the music themselves as models for imitation (in the didactic rather than the strict musical sense).

As regards *musica practica*, Burmeister was concerned to systematize the elements of notation – a knowledge of which he assumed – by means of a clear and unambiguous terminology that would satisfy scientific criteria. To the existing solmization syllables he added *se* for Band *si* for B♭ in order to avoid the problems of mutation and make the syllables correspond to the octave structure of the scale. He thought that there were too many mensural signatures, since a conductor could make the semibreve beat faster or slower according to the character or affection of a composition. Burmeister transferred to singing much of what Quintilian said about the delivery, voice and gesture of the orator. He also recommended keeping to the right tempo in the execution of vocal embellishments.

Burmeister's last publication, *Musica theorica* (1609), concerns the mathematical calculation of intervals and is based on the manuscript of a lecture by his teacher Henricus Brucaeus, with an extended commentary for each section. It deals only with Pythagorean intervals; the proportions of pure 3rds are not considered.

3. MUSIC. As a composer, Burmeister ranks lower than other leading theorists such as Zarlino and Michael Praetorius. His collection of 1601 contains 91 harmonizations of hymn tunes and a few sacred school songs and *Benedicamus* settings by other composers. His hymn settings are in a very simple note-against-note style following the model of Lucas Osiander and thus correspond to the rules that Burmeister gave for musical syntax in the *genus humile*. The individual lines, however, lack the singability that distinguishes comparable pieces by Praetorius. The four motets that Burmeister composed as examples of the chromatic genus and the three types of counterpoint (*aequale*, *fractum* and *coloratum*) in the first two versions of his theory of composition are modelled on Lassus's. The example of the *genus aequale* is homophonic but contains several instances of syncopation that help expressive declamation of the text. Transposition by a 3rd would have avoided the artificially complex notation of the chromatic example, in which the essential variability of the 3rd and the 7th is clear. In the other two motets Burmeister used numerous rhetorical musical figures like those he identified in Lassus's motets. It is clear, however, that an ability to imitate Lassus's stylistic devices does not guarantee music of comparable quality.

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all published in Rostock

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Musica autoschediastikē (1601)

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BENITO V. RIVERA, MARTIN RUHNKE

Burnacini, Giovanni (*b* ?Cesena, *c*1605; *d* Vienna, 21 July 1655). Italian stage designer and architect. His first known works as an artist were the tournament theatre and stage designs for Marazzoli's *Le pretensioni del Tebro e del Po* (1642, Ferrara). These show the influence of Alfonso Rivarola ('il Chenda'), whose pupil he may have been and whom he may have succeeded as stage designer and engineer at the Teatro SS Giovanni e Paolo, Venice, about 1640, where he probably staged operas by Monteverdi. He was active there in 1643 and 1651 and may have built the small Teatro SS Apostoli (opened 1648), for which he directed and designed until 1651. With his brother Marc'Antonio he was summoned to Vienna by Ferdinand III in 1651, and until his death, assisted by his son Ludovico Ottavio, he was responsible for the décor of the operatic and festive productions at the imperial court.

In the librettos of *La finta savia* (1643, music by Ferrari and others) and Lucio's *Gl'amori di Alessandro magno e di Rossane* (1651) Burnacini was hailed as the true pioneer of Venetian theatrical machinery. His stage designs, preserved in a number of engravings (A. Bertali: *La gara*, 1652, and *L'inganno d'amore*, 1653), confirm this high estimate and show that in both technical and artistic respects he was the equal of his better-known rival Giacomo Torelli.

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MANFRED BOETZKES

Burnacini, Ludovico Ottavio (*b* ?Mantua, 1636; *d* Vienna, 12 Dec 1707). Italian stage designer and architect, son of Giovanni Burnacini. He went to Vienna in 1651 as his father's assistant and pupil. After his father's death (1655) he at first succeeded him as stage designer at the imperial court, but on 30 June 1657 he was dismissed by the new emperor, Leopold I, in favour of G.B. Angelini. Re-engaged from 1 January 1659, for nearly five decades he designed all the stage sets, machines and costumes for the theatrical performances, *sacre rappresentazioni*, festivals and memorial ceremonies of the Viennese court. He also did architectural work, including the building of the new court theatres, 1666–8.

Burnacini's unique scenic imagination stamped Viennese opera in the 17th century – the works of Bertali, Cesti, Draghi and the Zianis – with an unmistakable imprint. Surpassing even the masterly theatrical machinery of his father, he developed a spectacular style of courtly stage design, particularly in the great 'homage operas' of the 1660s and 70s (e.g. Cesti's *Il pomo d'oro*, 1668, and Draghi's *La monarchia latina trionfante*, 1678; see illustration). This style satisfied most effectively his employer's demands for supreme strength, both at an emotional level, by virtue of its ostentatious splendour, and at a didactic one, through a stringent symbolism. His costumes, notably for masquerades, ventured into the grotesque. He also trod new paths with his stage designs for comic operas and with the stage presentation of religious works.

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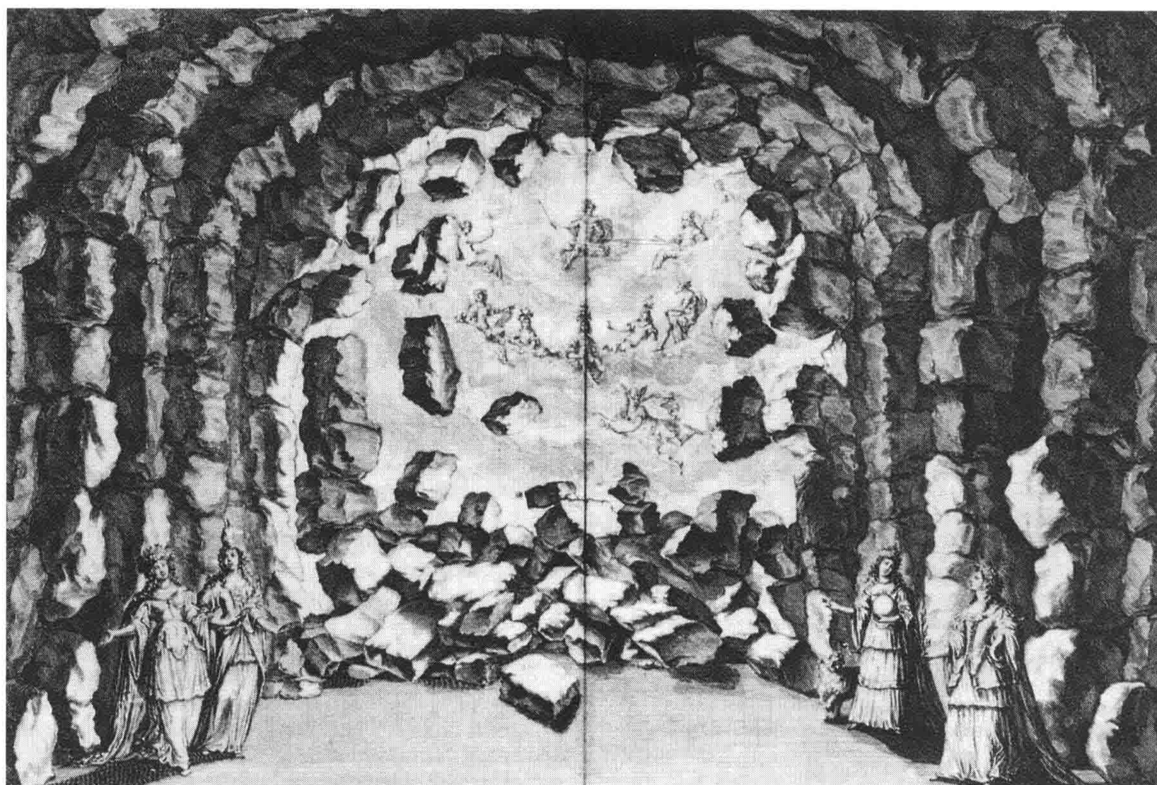
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MANFRED BOETZKES

Burnand, Sir **F(rancis) C(owley)** (*b* London, 29 Nov 1836; *d* Ramsgate, 21 April 1917). English librettist and dramatist. Educated at Eton and Cambridge, where he founded the Amateur Dramatic Club, he studied for the church and later read law and was admitted to the bar. But he soon became instead a prolific writer of farce, pantomime, burlesque and extravaganza for the London stage. In the 1860s he was a chief provider of burlesque for the Royalty Theatre, where his first marked success was *Black Eyed Susan* (1869). He was knighted in 1902.



Grotto scene of Draghi's festa musicale 'La monarchia latina trionfante', Theater auf der Cortina, Vienna, 1678: engraving by Matthäus Küsel after the design by Ludovico Ottavio Burnacini

Although one of the most popular of Victorian dramatists, Burnand was a facile and slapdash writer; his favourite devices included puns, topical references and slang. His only piece to hold the stage was *Cox and Box* (1866), adapted from J. Maddison Morton's 1847 farce *Box and Cox* and set as a one-act operetta by Sullivan. He wrote nearly 20 pieces for the German Reeds' entertainments and it was Reed who brought Burnand and Sullivan together again for *The Contrabandista, or The Law of the Ladrones* (St George's Hall, 1867), later expanded as *The Chieftain* (Savoy Theatre, 1894). Among Burnand's other collaborators in comic opera were Alexander Mackenzie, Alfred Cellier, Edward Solomon, J.L. Molloy and German Reed himself. He also provided translations for London productions of operas by French composers, including Audran, Lecocq and Planquette.

FREDRIC WOODBRIDGE WILSON

Burnett, Avery. Gentleman of the Chapel Royal in 1526; he may be identifiable with AVERY.

Burnett, Duncan (*fl* Glasgow, 1614–52). Scottish composer. He was related to the illustrious family of Burnets of Leys in Aberdeenshire. In 1614 he was described as schoolmaster in Glasgow, and in 1638 he was granted a licence 'to tak up ane musik schooll' there. His will is dated 1652 and was made in Glasgow. Burnett's surviving music, which is for keyboard, is in an early 17th-century manuscript collection (*GB-En*), probably made by the composer in about 1615, and comprises a named pavan, two other pavans, a set of variations on a ground and two song arrangements attributable to him on internal evidence of style. The pieces range from decorative (possibly early) song transcriptions (which include Lassus's popular and much arranged *Susanne un jour*; ed. in EKM, xv) to elaborate and effective dance movements, which reveal a liking for sombre key, low tessitura, expressive harmony and a contrapuntal texture. These include a powerful pavan and a spectacular setting of *The Queine of Inglands Lessoune* (both ed. in EKM, xv), the latter on a theme known elsewhere as *Pavanne d'Angleterre* (Gervaise, *Sixième livre*, 1555), *Prince Edward's Paven* (ed. in MB, xv) and *Heaven and Earth* (in the Fitzwilliam Virginal Book). Burnett's manuscript also contains most of the surviving keyboard music of William Kinloch, as well as keyboard music by Byrd, consort versions of 16th-century Scottish and French partsongs, Scottish consort music by John Black and 44 settings of the Proper psalm tunes by Andrew Kemp.

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KENNETH ELLIOTT

Burnett, Richard (Leslie) (*b* Godstone, Surrey, 23 June 1932). English fortepianist. He studied at the RCM with Geoffrey Tankard and privately with Peter Katin and Maria Donska. His interest in early pianos was first stimulated by the tenor Nigel Rogers, with whom he recorded Schubert's *Die schöne Müllerin*. From the late 1960s Burnett built up a collection of harpsichords, chamber organs, clavichords and especially early pianos, which has been housed at Finchcocks in Kent since 1971. He has developed this manor house as a museum and music centre with many of the instruments in playing order. Burnett has made about 30 recordings of the Finchcocks collection including *Die Winterreise* with Ian Partridge, Classical clarinet sonatas with Alan Hacker and Mozart piano quartets, as well as solo works of the English Piano School.

GEORGE PRATT

Burney, Charles (*b* Shrewsbury, 7 April 1726; *d* Chelsea, London, 12 April 1814). English musician, composer and music historian. A fashionable and popular teacher of music, he was a composer and performer of modest talents whose greatest success and legacy are his writings on music.

1. LIFE. His father, James Macburney, was a dancer, violinist and portrait painter who dropped the prefix from his surname about the time that Charles was born. Charles and his twin sister Susanna, born to Macburney's second wife, were the last of 20 children in the family. Before the age of eight he was sent to Condover under the care of a nurse. He returned to Shrewsbury to enrol in the Free School, and in 1739 rejoined his family in Chester, where he entered Chester Free School as a King's Scholar. Here the early introduction to music he had received at Condover was continued under the direction of the organist of the cathedral, and he was soon able to perform the services. His education and interest in music were heightened by the many famous musicians who travelled through Chester on their way to or from Ireland.

In 1742 Burney returned to Shrewsbury to assist his half-brother James, who had become the organist of St Mary's Church. James proved to have limited talents and Burney's autobiographical reflections on this period are of intense self-guided study in music, letters and practising. In 1743 he returned to Chester 'inflamed with a rage for composition'. He again benefited from association with the many notable musicians in transit between London and Dublin. The visit of Thomas Arne in 1744 ultimately led to Burney's becoming apprenticed to him for a period of seven years. Burney's association with Arne was troubled. He was obliged to carry a very heavy burden transcribing music, teaching Arne's less important singers, giving lessons to Arne's instrumental pupils and playing in various orchestras. All of the income from these activities accrued to Arne. Nonetheless, Burney gained invaluable experience and important associations. In 1745 Arne sent him to Handel, who engaged him to play in the orchestra for his new oratorios *Hercules* and *Belshazzar*. He eventually obtained a regular place in the orchestra of the Drury Lane Theatre and performed at Vauxhall Gardens.

In 1746 Burney met Fulke Greville, a well-travelled and sophisticated gentleman, who took an interest in Burney because of his uncommon intellect and social ability. For several years Greville purchased a portion of Burney's time from Arne so that Burney could entertain his friends at his country home. In 1748 Greville purchased the remaining years of Burney's apprenticeship from Arne. Burney became apprentice, music-master and intellectual

companion to Greville. However, after less than a year, in May 1749, Burney was released from all obligations to Greville so that he could marry Esther Sleepe, who had clandestinely given birth to their first child one month earlier. Freed from all apprentice obligations, he quickly established himself. He became a Freeman of the Musician's Company in July 1749. The friends he had made during his service to Arne and Greville assisted all of his efforts. With their help he was appointed organist of St Dionis Backchurch. In 1749 he replaced John Stanley when the fashionable series of concerts held at the Swan Tavern were relocated, after a fire destroyed the former site, to the King's Arms Tavern. Burney states that he 'began to be in fashion in the City, as a Master, and had my hands full of professional business of all kinds with scholars at both ends of the town, Composition, & public playing'. Among his pupils were Giulia Frasi and Gaetano Guadagni, two of Handel's leading singers. In 1750 Burney provided the music for the comic opera *Robin Hood* (with a libretto by Moses Mendez) under the name of the pretend Society of the Temple of Apollo, an institution of which Burney repeatedly asserted he was the sole member. The 'Society' also provided music for the pantomime *Queen Mab*, based on a libretto by Henry Woodward, to great success. Burney subsequently provided many new songs for Garrick's production of *The Masque of Alfred* (1751), but it was only moderately successful.

Burney fell seriously ill in 1751. Forced to leave London for the cleaner air of the countryside, he settled in King's Lynn, as organist of St Margaret's Church. For nine years he served as organist, music instructor to the best families in the area, and as impresario and performer for concerts. He continued his course of self-directed study of languages, literature and music history and befriended many of the leading citizens in the region. In 1760 he returned to London, where he quickly re-established himself as a leading music teacher. He did this in part by displaying the talents of his daughter Esther, who was already an impressive harpsichordist at the age of ten. His many influential friends ensured the rapid success of his return to London; however, his wife's protracted illness and subsequent death in 1762 deprived him of the full enjoyment of this success. In 1763 David Garrick enlisted him as musical director for his production of *A Midsummer Night's Dream*. Burney provided 14 of the songs for the production which, however, was unsuccessful and quickly withdrawn. He visited Paris for the first time in 1764 to enrol his daughters in a school, and used the occasion to become acquainted with the state of theatre, opera and music. Burney collaborated with Garrick again in an English adaption of Rousseau's pastoral *Le devin du village*. Burney had translated the work during his stay in King's Lynn and he reworked this version for the production in 1766. Adapted as *The Cunning Man*, Rousseau's work enjoyed moderate success. Burney was to produce nothing more for the theatre.

In 1767 Burney married his second wife, Mrs Stephen Allen, the widow of a close friend from his time in King's Lynn. In 1769 he sought and gained an appointment to write the ode for the installation of the chancellor of the University of Cambridge, but withdrew over disagreement about the cost of the orchestra. Instead, he wrote an exercise for Oxford and matriculated from University College in June 1769 with the degrees of BMus and DMus.

Burney's lifelong interest in astronomy, as well as his passion for literature, found expression in 1769 in the anonymous publication *An Essay towards a History of the Principal Comets that have Appeared since the Year 1742*, a work calculated to benefit from the scheduled reappearance of Halley's Comet that autumn. Burney next turned to writing about the history of his own art, but determined that he would need to engage in research in France and Italy to augment his broad acquaintance with the relevant and available material in England. In June 1770 he left England on a tour of the leading cities of France and Italy, bearing numerous letters of introduction to leading intellectuals and musicians on the Continent. Burney's published account of this tour, *The Present State of Music in France and Italy*, established him as one of music history's keenest observers and most entertaining commentators. By virtue of its reflection of his wide ranging intelligence and interest, it laid the foundation for Burney's acceptance as a man of letters rather than what his daughter Fanny would call 'a mere musician'.

In 1772 Burney undertook a trip through the Low Countries, Germany and Austria, motivated in part because of his desire to know more about the music in these countries and in part at the prompting of Christopher Daniel Ebeling, who was translating Burney's Italian tour into German. His sojourns in the great musical cities (such as Vienna, Berlin, Potsdam and Hamburg) included visits to Metastasio, Hasse and Gluck, as well as to C.P.E. Bach. Less than a year later he published his extensive *The Present State of Music in Germany, the Netherlands and the United Provinces*. His work, which contained criticisms of German manners and taste, drew strong protests from loyal Germans, but was highly successful in England.

The success of his writings only increased his fashionable status. His home was the gathering place for prominent musicians, men of letters, politicians and artists. The Sunday Evening Concerts held there were justly famous (fig.1). His musical activities continued unabated and he secured the post of organist of Oxford Chapel (now St Peter's, Vere Street) in 1773. Burney moved to the former home of Sir Isaac Newton in St Martin's Street, Leicester Fields in 1774.

Three years in the writing, the first volume of Burney's *General History of Music* was published in 1776, two years later than proposed. He barely succeeded in his ambition to beat to publication the history of music written by Sir John Hawkins. However, Hawkins published his complete five-volume history at one time, whereas it was to take Burney until 1789 to complete his task. Contemporary reviews cast the books as rivals and the relative merits of the two histories have been in debate continuously since. Burney's initial volume enjoyed immediate success and very positive reviews, some of which Burney contrived to manipulate to ensure favourable comment. The second volume of the *History* was delayed by a relaxing of Burney's ambition, partly because he enjoyed his earlier successes and because of his distaste for the Gothic music that was his subject; it did not appear until 1782. The volume was a critical success, nevertheless, and drew notable attention because its publication coincided with the publication of *Cecelia* by his daughter Fanny. Work on the third volume of the *History* was



1. Sunday Concert at the home of Charles Burney: engraving by Charles Loraine Smith, 1782; among the performers are Ferdinando Bertoni (piano), James Cervetto (cello) and, behind them, Cariboldi (double bass), Hayford (oboe), Gasparo Pacchierotti (castrato), Johann Christian Fischer (oboe), Langani (violin) and Jacques-Joseph-Toussaint Pieltain (horn), with Burney gossiping in the foreground

interrupted by Burney's involvement with the Handel Commemoration of 1784. He was appointed official historian of the event, which caused him considerable difficulty and expense. He found himself in the hands of the exclusive admirers of Handel, who expected him to surrender all of his earnings to the charitable fund that was the beneficiary of the event. As a result of the direct intervention of the king, and others whom Burney could not afford to offend, the essays on Handel and his music in the *Account of the Commemoration of Handel* do not always reflect his honest critical opinion.

In 1789, at the age of 63, Burney published the third and fourth volumes of his *History*. A new, somewhat revised, edition of the first volume was also published, enabling the purchase of all four volumes (the first volume had gone out of print many years earlier). The completed work, though inevitably compared with that of Hawkins, was favourably received. The following year Burney began writing a biography of Metastasio. He worked on it only sporadically, not completing the work until 1796. In addition to his broad participation in the social and cultural life of London, his work was delayed by Haydn's two visits to England. It was to Burney that Haydn came when he first arrived in England. Burney published a poem of welcome and the two spent a great deal of time together during a total of the three years Haydn spent in England between 1791 and 1795.

In 1801 Burney undertook his last large-scale project, the writing of the articles on music for Rees's *Cyclopaedia*. This task occupied him for much of the rest of his life. In 1806 he received a pension of £200 a year. In 1810 he was appointed a Correspondant of the Institut de France Classe des Beaux-Arts. During the final years of life Burney worked on his memoirs, attempted to bring order to an immense correspondence and spent time organizing his very extensive library. After his death, his library was separated into three lots. The Miscellaneous Library and his collection of music were sold at two separate auctions. His extensive library of books on music was sold as he had wished, without being separated, to the British Museum. In 1817 a monument to Burney was erected in the North Choir Aisle of Westminster Abbey.

Burney joined the Royal Society of Musicians in 1749 and was elected a Fellow of the Royal Society of Arts in 1764 and the Royal Society (FRS) in 1773. He was a member of the Music Graduates Meeting throughout its existence. In 1767 he was appointed 'Extra Musician' in the King's Band, and in 1774 he was promoted to musician-in-ordinary. He made a number of attempts to achieve more notable and more lucrative appointments but without success.

Portraits of Burney exist as follows: (1) Reynolds (original, fig.2, now in the National Portrait Gallery, and formerly the property of the descendant of the Rev. Dr Charles Burney; copies in the Music Faculty, Oxford, and the Conservatorio di Musica G.B. Martini, Bologna; engraving by Bartolozzi in the *History*). (2) Drawing by Dance (in the National Portrait Gallery). (3) Engravings in the *European Magazine*, 1 April 1785 (possibly after the now lost portrait by Sir Joshua Reynolds's sister, Frances). (4) Bust by Nollekens (exhibited at the Royal Academy in 1802; copies in the British Museum and the



2. *Charles Burney: portrait by Joshua Reynolds, 1781 (National Portrait Gallery, London)*

Music Faculty, Oxford). (5) Drawing in black chalk, done at Calais, 1770 (collection of J.M. Osborne, Yale University).

Burney figures in Barry's huge painting *Commerce*, or the *Triumph of the Thames* (1783) in the Great Room of the Royal Society of Arts, John Adam Street, London. Finally, there is a well-known colour-print caricature, *A Sunday Concert* (1782; fig.1), recalling the celebrated musical parties at Burney's St Martin's Street residence: a silhouette copy of this on glass formerly belonged to Percy A. Scholes.

2. ACHIEVEMENTS.

(i) Compositions. Burney's compositions are competent and reflect his activities as a performer, impresario and church musician. None has achieved lasting fame, although the link to Rousseau's *Le devin du village* has attracted attention to *The Cunning Man*. Late in life he described his own music as negligible.

(ii) Literary works. Burney's *Tours* and the *General History of Music* remain wellsprings of observation and insight into 18th-century musical life and practice. The *History* remains an impressive, if inconsistent, work of great value even after more than 200 years of specialized scholarship. The distinguishing mark of Burney's history, in comparison to that of Hawkins, is his greater familiarity and interest in contemporary music and his skill in addressing the general reader. Burney intended his work to be a distinctively English history of music directed to improving the taste of his readers. He wrote for a specific audience and sought the help of his collaborators, particularly Thomas Twinning (1735–1804) as much to assist him with the literary and general interest aspects of his work as with its musical content. The extensive treatment of Handel in the fourth volume of the *History* is the result both of Burney being granted access to the king's great collection of Handel manuscripts and of his catering to the general enthusiasm for Handel's music that dominated English taste for many years. Burney himself was a modernist who, though capable of admiring what was exceptional about Handel's music, was unprepared to accept Handel or any other composer as the greatest that ever lived or ever would live.

It is essential in reading Burney's writings to pay due attention to the tenets laid out in his 'Essay on Musical Criticism'. Many misinterpretations, such as the often-repeated notion that Burney was an 'enemy of counterpoint' can be avoided by considering his comments against the principles he followed in making his critical judgments. The prudent reader will remember that Burney wrote in a period and under conditions quite different from those available to contemporary authors. Throughout his life he was hopeful of receiving positions through patronage and later pensions. He consciously avoided placing his ambitions in jeopardy and this affected the content of his work. At its least intrusive this anxiety led him to 'praise what is worthy and to be silent about the rest'. In at least one instance, his *Account of the Commemoration of Handel*, Burney's reliance on the favour of those who might be his beneficiaries caused him to alter his opinion to the point of prevarication.

The *Memoirs of . . . Metastasio* are largely unsuccessful. His articles for Rees's *Cyclopedia* are inconsistent and have been frequently ridiculed: they are an uneven compilation of material drawn from other authors, especially from Burney's early translation of Rousseau's *Dictionnaire de Musique*, and from his own works. Nevertheless, they are valuable in that they offer a good deal of new material, including assessments of Mozart and Haydn, and even mention of Beethoven. The comparison of essays in their original form in Burney's early works with the versions found in the Rees articles yields many interesting insights. Burney assembled his own memoirs late in his life, but his incomplete work was taken up by his daughter Fanny, whose editorial work reshaped his career to her own conception, protecting her sense of family dignity by emphasizing his accomplishments as a man of letters. Her wish to de-emphasize the place of music in Burney's later life led to the destruction of material of inestimable value, including what was essentially a diary of Haydn's activities in London.

(iii) A man of letters. Unquestionably one of Burney's greatest accomplishments was his transcendence of the cultural and practical limitations of musicians in his time to a place in London's best society. He was largely self-educated, yet could hold his place in the company of England's finest intellects. He was not without character faults – one observer noted that he had no fault save that of obsequiousness – yet he presented himself in such an agreeable manner that Samuel Johnson could say of him 'my heart goes out to meet him. I much question if there is in the world such another man for mind, intelligence, and manners'. Although he succeeded in moving to such levels of society that he would be in the company of the king and queen, he was constantly aware of the necessity of protecting his success by accommodation to the powerful or merely influential. Not surprisingly, this affected his writings to a greater or lesser degree, depending on his subject.

(iv) His children. Several of Burney's children achieved recognition in their right: Esther (Hester, 'Hetty'), a well-known harpsichordist; Frances ('Fanny', Madame d'Arblay), diarist and novelist; Rear Admiral James Burney, FRS, who twice sailed round the world with Captain Cook and wrote an important five-volume *History of the Voyages and Discoveries in the South Sea or Pacific Ocean*; the Rev. Charles Burney, DD, LlD, FRS, one of the most eminent classical scholars of his day, whose magnificent library together with his extensive collection of newspapers and materials about the history of the theatre was purchased for the British Museum; and Charlotte Ann (Mrs Broome) and Sarah Harriet, both minor novelists. The musician Charles Rousseau Burney (who married Hester) and the artist Edward Francis (or Francesco) Burney were his nephews, sons of his brother Richard.

WORKS

printed works published in London, unless otherwise stated

INSTRUMENTAL

6 Sonatas, 2 vn, vc/hpd, op.1 (1748)
VI Cornet Pieces . . . and a fugue, hpd (1751)
VI Sonatas or Duets, 2 fl/vn, op.3 (1754)
6 Sonatas, 2 vn, b, op.4 (1759)
6 Concertos a 7, 4 vn, va, vc, bc, op.5 (*c*1760)
6 Sonatas, hpd (1761)
2 Sonatas, hpd/pf, vn, vc, 1st set (1769)
2 Sonatas, hpd, pf, vn, vc, 2nd set (1772)
4 Sonatas or Duets for 2 performers, pf/hpd (1777/*R*)
A 2nd set of 4 Sonatas or Duets, pf/hpd (1778/*R*)
? Sonate à 3 mains, hpd (*c*1780)
Preludes, fugues and interludes, org, bk 1 (*c*1787)

OTHER WORKS

6 songs composed for the Temple of Apollo, bk 1, op.2 (*c*1750)
The Cunning Man [adapted from J.-J. Rousseau: Le devin du village], Drury Lane, 21 Nov 1766 (*c*1767/*R* 1998 in RRMCE, l suppl.)
Ode on St Cecilia's Day (burlesque, B. Thornton), Ranelagh Gardens, 1769, ?1760/1763, ?lost
I will love thee, O Lord my strength (Ps xviii), solo vv, chorus, orch, DMus exercise, 1769, *GB-Ob*
XII Canzonetti a 2 voci in canone (P. Metastasio) (*c*1790)
Other songs, airs, etc., some perf. in stage works, pubd singly and in 18th-century anthologies, see Scholes, 1948

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Journal of Burney's travels in France and Italy (MS, 1771, *GB-Lbl* Add.35122) [see Poole, 1969]
The Present State of Music in France and Italy, or the Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music (London, 1771, 2/1773) [based on Journal, 1771; see Scholes, 1959, and Poole, 1969]
Lettere del defonto Signor Giuseppe Tartini alla Signora Maddalena Lombardini inserviente ad una importante lezione per i suonatori di violini/A Letter from the late Signor Tartini to Signora M. Lombardini (now Signora Sirmen) published as an Important Lesson to Performers on the Violin, Translated by Dr Burney (London, 1771, 2/1779/*R*)
The Present State of Music in Germany, the Netherlands, and the United Provinces, or the Journal of a Tour through these Countries, undertaken to collect Materials for a General History of Music (London, 1773, 2/1775) [see Scholes, 1959]
A General History of Music from the Earliest Ages to the Present Period, to which is prefixed, a Dissertation on the Music of the Ancients, i (London, 1776, 2/1789), ii (1782, repr. 1811–12), iii–iv (1789); ed. F. Mercer in 2 vols. with the 1789 text of the orig. vol. i (London, 1935/*R*)
'Account of an Infant Musician [W. Crotch]', *Philosophical Transactions of the Royal Society*, lxix (1779), 183–206; also pubd separately (London, 1779)
An Account of Mademoiselle Theresa Paradis (London, 1785)
An Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th; and June the 3rd and 5th, 1784, in Commemoration of Handel (London, 1785/*R*)
Verses on the Arrival in London of the Great Musician Haydn (London, 1791)
Memoirs of the Life and Writings of the Abate Metastasio (London, 1796/*R*)
Reviews, etc., in *Monthly Review* (1785–1802) [see index of contributors in B.C. Nangle: *The Monthly Review, First Series, 1749–1789* (Oxford, 1934) and *The Monthly Review, Second Series, 1790–1815* (Oxford, 1955)]
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Letters, journals, memoranda, memoirs, etc., in various libraries [summary list in Lonsdale, 1965; complete guide, incl. MSS of other members of Burney family, in J. Hemlow: *A Catalogue of the Burney Family Correspondence, 1749–1878* (New York, 1971), see also Ribeiro, 1991]

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KERRY S. GRANT

Burnham, Robertus de. *See* ROBERTUS DE BRUNHAM.

Burno, [Bruno] **Rinaldo** (*fl* 1546–70). Italian composer. He was one of the circle of composers and noblemen living in Naples during the 1540s who contributed to the early history of Neapolitan song. Seven of his works were included in *Elletione de canzone alla napoletana a tre voci* (RISM 1546[18]), which was compiled in Naples by his friend, Dionisio de Palii, but probably printed in Padua by Fabriano and Bindoni. The print was listed by Antonfrancesco Doni in his *Libraria* (1550). The characters in Burno's strophic songs (five *napolitane* and two *mascherate*) are complaining lovers whose colourful anecdotes are saturated, like Nola's, with local proverbial expressions. Only the bass partbook of the *Elletione* is extant, but it reveals that Burno cultivated two essential features of the Neapolitan style: syllabic declamation on short note values (flagged semiminims are common) and spirited truncation of words and phrases. A *napolitana* by Burno in the later style, *S'io havesse tantillo*, was published in Primavera's first book of *napolitane* (RISM 1565[17]) and reworked, possibly by Arpa (RISM 1570[29], 1570[31]).

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DONNA G. CARDAMONE

Burns, Robert (*b* Alloway, Ayrshire, 25 Jan 1759; *d* Dumfries, 21 July 1796). Scottish poet and songwriter. His father was a poor tenant-farmer, an occupation Burns himself followed though with no success. He decided to emigrate but was dissuaded, partly by the success of his first published volume, *Poems, Chiefly in the Scottish Dialect* (Kilmarnock, 1786), and then trained as an excise officer. He had little formal education, first at a local school, then from his father, but his appetite for wide reading, and his intense interest in and love for the Scottish countryside and the oral literature and music of its people, gave him an enviable command over two languages, English and Scots, and a deep appreciation of the wide range of sentiment expressed in Scots traditional melody. In 1786 he began supplying material to James Johnson for publication in *The Scots Musical Museum* (six vols., 1787–1803) and later also to George Thomson, editor of the *Select Collection of Original Scottish Airs* (five vols., 1793–1818). His work entailed drawing on the vast store of Scots songs he already knew and collecting others, using fragments of existing lyrics as a basis for his own poems and selecting suitable airs on which to compose new lyrics. He produced over 350 songs, including more than one third of those published in the *Musical Museum* and about 114 of those printed in the *Select Collection*: this represents the major part of the published repertory of Scottish national song. Those tunes printed in the *Musical Museum* were given basses by Stephen Clarke, Johnson's musical editor; both airs and lyrics in the *Select Collection* were probably subjected to a considerable amount of editorial tinkering and were given 'Symphonies and Accompanyments for the Violin and Piano Forte' by Pleyel and others, out of character with the simple and affecting nature of the songs. Though few of his songs were published before his early death, they soon became immensely popular and have since appeared in innumerable arrangements and editions. Among the most recent have been those of the American pianist-composer Serge Hovey, who, in collaboration with Jean Redpath, a professional Scots folksinger, published seven volumes of his arrangements on disc and cassette.

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PETER COOKE

Buroni [Burroni], **Antonio.** *See* BORONI, ANTONIO.

Burrell, Diana (*b* Norwich, 25 Oct 1948). English composer. After studying music at Cambridge University (BA 1971) she worked as a teacher and freelance violist before concentrating on composition, in which she has largely been self-taught. Her first work to attract critical attention was *Missa Sancte Endeliente* (1980) for five soloists, chorus and orchestra, in which she set the liturgy in both

Latin and Cornish and used a characteristically wide range of sonorities and harmonies within a clearly defined structure. She has fulfilled a steady stream of commissions in a variety of genres for many different performers, festivals, ensembles and orchestras, including the City of London Sinfonia, with which she was composer-in-association (1994–6).

Burrell has said that her works begin with the idea of a visual form and that she composes her music as 'architectural shapes on paper'. She has developed a bold, distinctive and deeply spiritual musical language that is always concerned to communicate directly with the audience, while refusing to compromise its rhythmic and harmonic complexity. Central to much of her work is a vivid depiction of place. *Landscape* (1988), for orchestra, creates a primeval urban landscape, using the unusual sounds of steel pans, scrap metal and tenor recorders, while *Das Meer* (1992), for strings, is a dark, teeming seascape. The massive *Symphonies of Flocks, Herds and Shoals* (1995–6) reflects the abundant life forms of the universe. Burrell's places are often inhabited by swooping, shrieking birds, as in her string quartet *Gulls and Angels* (1993) and the orchestral *Resurrection* (1992), which also incorporates one of her favourite themes, that of rebirth. The english horn plays a central dramatic role in *Resurrection* and in *Dunkelhvide månestråler* (1996), for contralto, english horn and orchestra, where it reflects on the agony behind Tove Ditlevsen's words with a virtuoso keening.

WORKS
(*selective list*)

Dramatic: Dalliance of Eagles (elec ballet), 1986; The Albatross (op, Burrell, after S. Hill), 1987; Sequence, vc, tape, 1993

Orch: Praeludium, 1983; Io!, 3 tpt, 3 trbn, str, 1984; Archangel, 2 ob, eng hn, 3 tpt, str, wind, 1987; Landscape, 1988; Landscape with Procession, 1988; Scene with Birds, 1989; Das Meer, das so gross und weit ist, da wimmelt's ohne Zahl, grosse und kleine Tiere, str, 1992; Resurrection, chbr orch, 1992; Anima, str, 1993; Va Conc. '... calling, leaping, crying, dancing ...', 1994; Enchaînements, chbr orch, 1994; Cl Conc., 1996; Symphonies of Flocks, Herds and Shoals, 1995–6; Fl Conc., 1997

Vocal: Pavan (B. Jonson), S, Bar, va, vc, pf, 1979; Missa Sancte Endeliente (liturgy in Cornish and Lat., trad. hymn), S, C, Ct, T, Bar, chorus, orch, 1980; Io Evoe! (ancient Gaelic and Amerindian texts), chorus, 3 tpt, 3 trbn, str, 1984; Angelus, S, vc, db, perc, 1986; Creators of the Stars of Night (trad. hymn), chorus, eng hn, org, 1989; Lights and Shadows (trad. spells), children's choir, chorus, recs, brass insts, perc, str, 1989; Night Songs (Burrell, P. Verlaine), S, chorus, orch, 1991; Invocation for Justice (Carmina gaedelica, ed. A. Carmichael), S, cl, va, 1992; Heil'ger Geist in's Himmels Throne (trad. Lutheran chorale), chorus, perc, org, 1993; Tachograph (S. Armitage), Bar, pf, 1993; Dunkelhvide månestråler (T. Ditlevsen), C, eng hn, orch, 1996; Mag & Nunc, treble vv, org, 1996; Michael's Mass, unison vv, org/pf, 1997

Chbr and solo inst: Concertante, 6 vn, 2 va, 2 vc, db, 1985; Heron, vc, pf, 1988; Shadow, 2 va, 4 vc, db, cel, 1988; Untitled Composition, cl, vc, opt. pf, 1988; Arched Forms with Bells, org, 1990; Wind Qnt, 1990; Aria, vn, 1991; Barrow, hn, bn, vc + drums, el gui + drums, pf, 1991; Lucifer, vn, tpt, 1991; Bright Herald of the Morning, cl, pf, 1992; Gulls and Angels, str qt, 1993; Constellations I, II, pf, 1995; Confession, any combination of 2 or more insts, 1996; Constellations III (The Little Bear), pf, 1997; Gate, 6 vn, 2 va, 2 vc, db, 1997; Bronze, 18 insts, 1997–8; Earth, str qt, 1998; Ritual Sentences, str trio, 1999

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SOPHIE FULLER

Burrell, John. *See* BURELL, JOHN.

Burrian, Carl. *See* BURIAN, KAREL.

Burrowes, John F(reckleton) (*b* London, 23 April 1787; *d* London, 31 March 1852). English organist and composer. He was a pupil of William Horsley. He lived in London, where for nearly 40 years he held the post of organist at St James's, Piccadilly. His works include an overture produced at the concerts of the Philharmonic Society (of which he was one of the original associates), songs and piano pieces, and arrangements of operas. Burrowes was the author of *The Piano-Forte Primer* (1818) and *The Thorough-Base Primer* (1819), both of which passed through many editions and were used for nearly a century. He was also a correspondent of R.M. Bacon and the *Quarterly Musical Magazine and Review*, and supplied his own entry, with work-list, for Sainsbury's *Dictionary*. (*DNB*, W.B. Squire; *SainsburyD*)

W.H. HUSK/LEANNE LANGLEY

Burrowes, Norma (*b* Bangor, Co. Down, 24 April 1944). British soprano. She studied in London at the RAM, where she sang Thérèse in Poulenc's *Les mamelles de Tirésias* (1968), Monteverdi's Poppaea and Magda in *La rondine* (1969). In 1970 she won a Gulbenkian Foundation Award and made her professional début with Glyndebourne Touring Opera, as Zerlina. That year she sang Philidel in Purcell's *King Arthur* with the English Opera Group and made her Covent Garden début as Fiakermilli in *Arabella*. In 1971 she appeared at Salzburg as Blonde, a part she also sang with the ENO, the Netherlands Opera, the Paris Opéra and the Metropolitan (1979), and recorded with Colin Davis. Other roles in her repertory included Fiorilla in *Il turco in Italia*, Elisa in *Il re pastore*, which she sang at Wexford in 1971, Oscar, Alison in Holst's *The Wandering Scholar* (which she recorded) and Sophie. At Glyndebourne (1970–81) she sang Papagena, Janáček's Vixen, Pamina and Susanna. Her pure, bright-toned voice, secure coloratura technique and charming appearance were much admired when she sang Zerbinetta for Scottish Opera (1975). Burrowes was also a delightful singer of Purcell and Handel, as can be heard in several recordings; she gave many recitals and appeared on television, notably as Susanna and Nannetta. She retired in 1982.

ELIZABETH FORBES

Burrows, (James) Stuart (*b* Cilfynydd, nr Pontypridd, 7 Feb 1933). Welsh tenor. A schoolteacher before winning the tenor solo competition at the Royal National Eisteddfod in 1959, he studied at Carmarthen. He made his début in 1963 with the WNO as Ismaele (*Nabucco*), also singing Rodolfo (*La bohème*), Macduff, Jeník (*The Bartered Bride*), the Duke of Mantua and Ernesto (*Don Pasquale*). At Athens in 1965 he sang the title role in *Oedipus rex* under Stravinsky. He made his Covent Garden début in 1967 as Beppe (*Pagliacci*), returning for 22 seasons as Fenton, Elvino (*La sonnambula*), Faust, Lensky, Jack (*The Midsummer Marriage*), and in Mozart roles. He made his San Francisco (1967) and Vienna Staatsoper (1970) débuts as Tamino and sang Don Ottavio at Salzburg (1970) and for his Metropolitan début (1971), returning there as Belmonte, Des Grieux (*Manon*) and Alfredo. He also sang in Aix-en-Provence and Santa Fe. He was a renowned exponent of Idomeneus, Tamino and Titus. His sweet-toned voice of great

flexibility was ideally suited to Mozart and it was used with skill. He recorded many of his best roles, notably Don Ottavio, Tamino and Lensky with Solti and Titus with Colin Davis.

ALAN BLYTH

Burt, Francis (*b* London, 28 April 1926). English composer, active in Austria. He studied at the RAM (1948–51), where his teachers included Ferguson and Lennox Berkeley, and at the Berlin Hochschule für Musik (1951–4) with Blacher, among others. After a scholarship enabled him to spend close to a year in Rome, he settled in Vienna as a freelance composer (1956). By that time he had already made a name for himself with his String Quartet op.2, which received its first performance at Darmstadt in 1953. He received increasing recognition in the following years with his stage and orchestral works. His opera *Volpone*, for example, was produced by five different companies. In 1973 he was appointed professor of composition at the Vienna Hochschule für Musik und Darstellende Kunst, where he also directed the institute for electro-acoustic music (1989–91).

Burt took an expanded vision of late Romanticism as his starting point, but also found inspiration in the work of Stravinsky and in Nigerian drum music, with which he became familiar during a year of army service in Nigeria (1946–7); dance and gesture became particularly important, aspects of expression that led him to the world of music theatre. Through Blacher he became acquainted with a varied palette of stylistic and technical possibilities. In his works, rhythms often become germ-cells for development and expressive melodic lines converge to form dense chordal structures. Later compositions retain a greater linearity, so that even dramatic concentrations of material can be heard as the interaction of individual voices. He has also composed music employing quarter-tones and rhythmic phasing.

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Stage: Volpone (Der Fuchs) (op, 2, B. Jonson, trans. A.E. Eichmann), op.9, 1952–8, rev. 1960–61, Stuttgart, 2 June 1960; Der Golem (ballet, E. Hanka, Y. Georgi and Burt), op.11, 1959–63, Hannover, 31 Jan 1965; Barnstable (Jemand auf dem Dachboden) (op, 1, J. Saunders, trans. H. Spiel), op.13, 1967–9, Kassel, 30 Nov 1969

Orch: Jamben, op.5, 1953; Espressione orchestrale, op.10, 1958–9; Fantasmagoria, op.12, orch, 1963; Morgana, 5 Bilder, orch, 1983–6; Blind Visions, ob, small orch, 1994–5

Vocal: 2 Songs of David, op.1, chorus, 1951; Hüte (C. Sandburg), 7 lieder, medium v, pf, 1952; The Skull (Der Schädel) (C. Tourneur), op.6, T, pf/orch, 1955; Bavarian Gentians (D.H. Lawrence), op.8, 4 solo vv, pf, 1956; Unter der blanken Hacke des Monds (P. Huchel), Bar, orch, 1974–6; Und GOtt der HErr sprach (Betrachtungen nach einer goldenen Hochzeit) (from Bible: *Old Testament*, trans. M. Luther), Mez, Bar, B, 2 mixed choruses, orch, 1976–83

Chbr and solo inst: 3 Little Pieces for J.J., pf, 1949; Str Qt, op.2, 1951–2; Musik, op.4, 2 pf, 1952; Serenata notturna, op.3, ob, cl, bn, 1952; Duo, op.7, cl, pf, 1954; Echoes, fl, cl, hn, tpt, perc, str trio, 1988–9; For William, fl, cl, hn, tpt, perc, pf, str trio, 1988; Für AlFrED SCHIEE (Ein postmoderner Geburtstagsgruss), str qt, 1991; Str Qt no.2, 1992–3; Hommage à Jean-Henri Fabre, 2 fl, vn, mand, perc, 1993–4

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HARTMUT KRONES

Burt, Warren (*b* Baltimore, 10 Oct 1949). Australian composer of American birth. He studied at SUNY, Albany (BA 1971), where his teachers included Joel Chadabe, and at the University of California, San Diego (MA 1975) with Robert Erickson, Kenneth Gaburo and others. His appointments have included the posts of composer-in-residence at the American Composers Forum, St Paul, Minnesota (1994–5), and visiting lecturer in computer music at the Australian Centre for the Arts and Technology, Canberra (1994–6). Among his numerous honours are the Bicentennial Commission for the Australian Broadcasting Corporation (1988) and the Australian Council Composers' Fellowship (1998–2000). An important figure in the development of Australian avant-garde music in the 1970s and 80s, he is best known for his algorithmic and multimedia works. His other interests have included microtonality and extended tunings, and acoustic instrument building. His live electronic and computer music often involves a degree of physical interaction.

WORKS
(*selective list*)

Nighthawk (media op), 1972–6; Le Grand Ni, live elecs, 1978–9; Green, bn, str trio, 1981–5; Meditations, video, elecs, 1986; Sensus, installation, 1988; The White Room, installation, 1992; Two Enharmonic Cycles, SATB, tuning forks, 1993; Dense Room, installation, 1994–9; Three Bicycles, tape, 1996; Diversity, multimedia theatre piece, 1998

Principal publishers: Frog Peak, Red House

Principal recording companies: Tall Poppies, Scarlet Aardvark

WRITINGS

'A Set of Justly-Tuned Aluminum Tuning Forks', *Experimental Musical Instruments*, ii/5 (1987), 12–13

'Australian Experimental Music 1963–90', *Leonardo Music Journal*, i (1991), 5–10

'Experimental Music from Australia Using Live Electronics', *CMR*, vi (1991), 159–72

'Thoughts on Physicality and Interaction in Current Electronic Music and Art', *Continuum*, viii/1 (1994), 69–82

'Some Parentheses around Algorithmic Composition', *Organized Sound*, i/3 (1996), 167–72

'Microtonal and Structural Aspects of my Monodies I and II for Microtonal Guitar', *Leonardo Music Journal*, vii (1997), 81–3

MICHAEL C. FRENGEL

Burthen. *See* BURDEN.

Burtius, Nicolaus. *See* BURZIO, NICOLÒ.

Burton, Avery [Averie]. *See* AVERY.

Burton [Burten], **David** [Davy]. Gentleman of the Chapel Royal at the beginning of the 16th century; he may be identifiable with AVERY.

Burton, Gary (*b* Anderson, IN, 23 Jan 1943). American jazz vibraphonist, band leader and writer on music. He taught himself to play the vibraphone, and made his first recordings, for RCA with the country guitarist Hank Garland, when he was 17. After studying for two years at Berklee College of Music he joined George Shearing's quintet (1963), then rose to prominence as a member of Stan Getz's quartet (1964–6). From 1967 Burton led his own groups. In the early 1970s he made tours of Europe, Japan and Australia. Burton's ensembles have included the guitarists Larry Coryell, Pat Metheny and John Scofield. He has also performed in duos, notably with Chick Corea (*Crystal Silence*, 1972, ECM), and as a soloist, and in 1986 he recorded at the Montreux Jazz Festival as a member of the ensemble New Tango led by the Argentine composer Astor Piazzolla. He has occasionally played marimba. Burton's activities as a teacher form

a major part of his career. In 1971 he became a member of the staff at Berklee, and by the 1990s he had become Dean of Curriculum there. He has published method books and *A Musician's Guide to the Road* (Ontario, 1981) and has toured the USA with his groups presenting lecture-concert programmes.

A virtuoso vibraphonist, Burton developed an original style of improvisation quite distinct from those of his influential predecessors on the instrument, Lionel Hampton and Milt Jackson. In the early 1960s he promoted a playing style that made use of four mallets at once, and in many ways he created a compromise between contemporary jazz wind and piano styles (he cites Bill Evans and Thelonious Monk as inspirations). He has employed electronic attachments that produce fuzz tone and reverberation, and has performed on a vibraphone that has no pulsator. Burton is one of the few modern jazz improvisers not to have drawn substantially on the melodic conceptions of the bop pioneers Charlie Parker and Dizzy Gillespie. He replaced their vocabulary with a fresh one that emphasizes 20th-century classical music as well as country music. He frequently employs accompanying devices rich in vamps and pedal points, reminiscent of country music, as well as the flavour of Latin American styles.

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J. Beránek: *Gary Burton Discography* (Brno, *c*1984)
B. Milkowski: 'Gary Burton: Vibes Alive', *Down Beat*, lvi/4 (1989), 20
R. Mattingly: 'Gary Burton: an Improviser's Game Plan', *Musician*, no.154 (1991), 24, 28 only
Oral history material in *US-NEij*

MARK C. GRIDLEY

Burton, John (*b* Yorks., 1730; *d* Portici, ?3 Sept 1782). English harpsichordist, organist and composer. A pupil of Keeble, he acquired considerable celebrity as an organist and harpsichordist. Burney remarked that Burton 'was an enthusiast in his art: but having in his youth exercised his hand more than his head, he was not a deep or correct contrapuntist. He had, however, in his pieces and manner of playing them a style of his own'. In 1754 he made a successful concert tour of Germany, where he must have become acquainted with the new continental fortepianos (probably he was among the first Englishmen to do so).

Burton's *Ten Sonatas for the Harpsichord, Organ or Piano-forte* (1767) represents one of the earliest known references to the instrument on an English title-page. Busby observed that 'a movement in one of this master's lessons, called the "Courtship", was, for many years, upon the harpsichord desk of every practitioner in England'. In fact, two other titled pieces, equally tuneful ('The Chace' and 'Tit for Tat'), shared this popularity. Some of his keyboard music was included in a manuscript anthology compiled by Thomas Attwood, dated 1779. Burton wrote in an assured pianistic style, reflected in his liberal but precise indication of dynamics. Contemporary advertisements indicate that he played organ concertos between the acts at Drury Lane; and a keyboard concerto by him survives in manuscript. He apparently played the harpsichord at the London residence of Lord Clive in March 1765, at the time of Mozart's visit.

Burton travelled to Italy in the 1770s; he is reported to have played the harpsichord at concerts in Rome on 20 December 1775 and in March 1776. In 1782 he accompanied William Beckford to Portici, near Naples, where he died of malaria at the home of Sir William and Lady Hamilton. He is said to have left a personal estate worth £9000.

WORKS

all printed works published in London

VOCAL

12 Italian Canzonetts (P. Rolli), 1v, hpd, op.3 (*c*1770)
Welcome, welcome, brother debtor, song, transcr. M. Cooke (1795)

INSTRUMENTAL

Concerto, A, kbd, *GB-Cfm**
10 Sonatas, hpd/org/pf (1767)
6 Sonatas, pf/hpd/org, vn, op.2 (*c*1770); with addl fugues, *Lbl* Add.16155

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T. Busby: *A General History of Music* (London, 1819/*R*)
'Harpsichord', *Rees's Cyclopaedia* (London, 1819–20)
C.L. Cudworth: 'The English Organ Concerto', *The Score*, no.8 (1953), 51–63
J. Harley: *British Harpsichord Music* (Aldershot, 1992–4)
I. Woodfield: 'New Light on the Mozarts' London Visit', *ML*, lxxvi (1995), 187–208
J. Ingamells, ed.: *A Dictionary of British and Irish Travellers in Italy, 1701–1800* (New Haven, CT, 1997)

GERALD GIFFORD

Burton, Robert (*b* Dewsbury, 1 Sept 1820; *d* Harrogate, 2 Aug 1892). English organist and conductor. He studied under Cipriani Potter and succeeded S.S. Wesley in 1849 as organist of Leeds Parish Church, a post he occupied till 1880. As conductor and chorus master of many Yorkshire choral societies, at York, Leeds, Bradford, Huddersfield, Halifax, Barnsley, Harrogate and elsewhere, he took an important part in directing and improving the choral music for which the West Riding of Yorkshire became famous. He was chorus master to the first Leeds Festival in 1858 and again in 1874, but resigned the position after differences of opinion with the committee. With Vincent Novello he jointly edited *The Choral Service, as used in the Parish Church of Leeds* (1855) by James F. Hill. His most important work was perhaps in connection with the Bradford Festival Choral Society, which he trained and conducted from 1878 to 1887. The essence of his method was his careful attention to vocal phrasing.

HERBERT THOMPSON/R

Burton, Stephen Douglas (*b* Whittier, CA, 24 Feb 1943). American composer. He was educated at the Oberlin and Peabody conservatories (MM 1974), and at the Salzburg Mozarteum with Henze. In 1973 he was appointed professor of music at George Mason University in Fairfax, Virginia. He has received commissions from major orchestras, including the Berlin PO, the Chicago SO and the Orchestre National de France. His many awards include a Guggenheim Fellowship and grants from the National Opera Institute and the Coolidge Foundation.

Burton's compositional aesthetic centres around melody, supported by a rich range of harmonies and enlivened by a fluid sense of rhythm. He handles large forms with assurance, and the eclectic diversity of his style is particularly apparent when he is responding to a text. He writes artfully and colourfully for the voice, and his music is challenging to the singer in its requirements of both range and expression. His choice of stories for his stage

works demonstrates a sophisticated literary sense as well as a bold concept of dramaturgy. He makes use of all the resources of the modern orchestra and has the symphonists's characteristic capacity to sustain and develop a musical line.

WORKS
(*selective list*)

Stage: No Trifling with Love (op, 1, Burton, after A. de Musset), 1970; Finisterre (ballet), 1970; An American Triptych (3 ops, Burton): [1] Maggie (1, after S. Crane), [2] Dr Heidigger's Experiment (1, after N. Hawthorne), [3] Benito Cereno (1, after H. Melville), 1975; The Duchess of Malfi (op, 3, C. Keene, after J. Webster), 1975–8

Syms.: no.1, 1968; no.2 'Ariel' (S. Plath), Mez, Bar, orch, 1976; no.3 'Songs of the Tulpehocken' (Pennsylvanian Ger. folk texts), T, orch, 1976; no.4 'Homage to Bach', org, orch, 1980; no.5 'Prelude', 1981; no.6 'I Have a Dream' (Burton, after M.L. King), S, nar, chorus, orch, 1987; no.7 'The Tempest', 1988

Other: Ode to a Nightingale (J. Keats), S, orch, 1962; Stravinskiana, fl conc., 1971; Dithyramb, orch, 1972; Str Qt, 1973; Impressione Romani, pf, perc, tape, 1974; 6 songs (H. Hesse), S, chbr ens, 1974; 6 Hebrew Melodies (Byron), Mez, pf, 1975; Eurydice, vn, chbr ens, 1977; Fanfare for Peace, orch, 1983; Consecration, 14 brass, 8 timp, 1996

Principal publisher: Dryad Music

WRITINGS

Orchestration (Englewood Cliffs, NJ, 1982)

SAM DI BONAVENTURA

Burundi. Country in Central Africa. *See under* RWANDA AND BURUNDI.

Bury, Alison (Margaret) (*b* Woking, 20 Jan 1954). English violinist. She studied the violin at the RCM with Sylvia Rosenberg and Jaroslav Vanáček, and the viol and Baroque performance practice with Francis Baines. Aided by a Boise Scholarship and a Countess of Munster Award, she studied in Salzburg (1976–7) with Sandor Végh (modern violin) and Nikolaus Harnoncourt (Baroque performing practice), and at this time also performed with Vienna Concentus Musicus. She has subsequently played with a large number of the leading period instrument orchestras (frequently as leader and soloist): the Academy of Ancient Music (1975–90), with whom she recorded Vivaldi's 'Four Seasons' as soloist, the Taverner Players (1976–92), with whom she made a second recording of the 'Seasons', the Ars Musica Baroque Orchestra (1978–80), the Amsterdam Baroque Orchestra (1980–86), the Raglan Baroque Players (1980–) and, most importantly, Gardiner's English Baroque Soloists (1979–), which she has led from 1983. She is also a co-leader of the Orchestra of the Age of Enlightenment (1986–). Bury has made recordings of the Bach Double Violin Concerto with both Monica Huggett (Amsterdam Baroque Orchestra) and Elizabeth Wallfisch (Orchestra of the Age of Enlightenment) and is highly respected as a chamber musician, working with groups including the Chandos Baroque Players (1981–9), L'Ecole d'Orphée (1982–9) and the Geminiani Trio (1983–90). She teaches at the RCM and directs its Baroque Orchestra. Bury's playing style is characterized by a beautiful open sound and sensitive phrasing.

LUCY ROBINSON

Bury [Buri], Bernard de (*b* Versailles, 20 Aug 1720; *d* Versailles, 19 Nov 1785). French composer. The son of Jean-Louis Bury, *ordinaire de la musique du roi*, he came of a musical family, many of whom held court appointments. He was a pupil of his father and Collin de Blamont. At about 15 he published his *Premier livre de pièces de clavecin*, five suites in the style of François Couperin, and at 19 he composed the music for a three-act ballet produced by the Duke of Tremouille. On 25 November 1741 he bought for 6000 livres the reversion of Marguérite-Antoinette Couperin's post of keyboard player to the *chambre du roi*. In 1743 he was commissioned to write a three-act *opéra-ballet*, *Les caractères de la folie*, for the Paris Opéra; the following year he married a niece of Collin de Blamont, who assured him in a note of 27 February 1744 of the reversion of his post as *maître de chapelle* and also of his patronage. In 1745 Blamont suggested to Bury that he compose a divertissement in honour of the victory at Fontenoy; as a result the five-act tragedy *Jupiter vainqueur des Titans* was performed in the Grande Ecurie at Versailles for the dauphin's wedding on 11 December 1745, being acclaimed as the highlight of the festivities. In 1751 Bury was given the reversion of Rebel's post as *surintendant de la musique du roi*; he later relinquished the position to Pierre Berton and then to François Giraut for a sum of 10,000 livres and an annuity of 1000 livres, payable also to his widow and children. He was commissioned to edit the operas of Lully, and in May 1770 he collaborated with Dauvergne, Rebel and Francoeur on a revival of *Persée* for the marriage of the dauphin to Marie Antoinette. He had earlier composed a new prologue for the same opera, of which the *Mercure de France* (March 1747) remarked: 'L'ouverture, qui est dans le goût moderne, passe, avec raison, pour une des plus belles de ce genre. Toutes les paroles sont fort bien exprimées, il y a un Choeur très-beau, et les symphonies sont agréables, mélodieuses, pleines de tours de chant heureux, et faciles à danser'. From 1779 he received a royal pension, and in June 1785 he was ennobled by Louis XVI: he died little more than five months later.

While Bury's early works are in the style of Lalande and Collin de Blamont, his later compositions show the influence of Mondonville and Rameau, especially in the descriptive instrumental symphonies. Although rather conventional in melodic invention, Bury excelled in dances and in his treatment of the orchestra, notably when writing for flutes and bassoons. Almost all his works were very successful: the divertissement *La nymphe de Versailles* was repeated at the personal request of the queen, and the third entrée ('Les caprices de l'Amour') of *Les caractères de la folie* (which the *Mercure* of September 1743 stated to be 'sans contredit, la plus belle de ce Ballet ... elle a parû trop courte, quoiqu'elle soit une des plus longues du Théâtre Lyrique') was selected together with 'Les Incas' from Rameau's *Les Indes galantes* for a gala performance in March 1744. Only the pastorale *Titon et l'Aurore* (1750) appears to have had little success: according to the *Mercure* of April 1751 'l'ancienne et grande reputation de M. Roy; les charmes de M. Jeliotte et beaucoup de fort bonne musique répandue dans cet ouvrage, n'ont pû le faire réussir'.

WORKS
all printed works published in Paris

STAGE

Les caractères de la folie (opéra-ballet, prol, 3, C.-P. Duclos), Paris, Opéra, 20 Aug 1743 (1743), *F-Pn*; with new entrée, Hylas et Zélie, Opéra, 6 July 1762

Jupiter vainqueur des Titans (tragédie lyrique), Versailles, 11 Dec 1745, lib *Pc*, music ?lost

La nymphe de Versailles (divertissement, Mlle de Lussan), Versailles, 19 March 1746

Titon et l'Aurore (pastorale héroïque, prol, 3, Abbé de la Marre, A.H. de la Motte), Versailles, Théâtre des petits appartements, 14 Jan 1750 (1750)
La parque vaincue (divertissement, 1, A. Tanevot), 'sur la convalescence de Mgr le duc de Fronsac', Versailles, Hôtel de Richelieu, 1751, ?lost
Palmyre (ballet héroïque, S.-R.-N. Chamfort), Fontainebleau, 24 Oct 1765, *Pc*
Zénis et Almasie (ballet héroïque, 1, Chamfort), Fontainebleau, 2 Nov 1765 (1765), collab. J.-B. de La Borde, ?lost
Addns for Lully's Persée (N. Joliveau after P. Quinault), Versailles, wedding of dauphin and Marie Antoinette, 17 May 1770, lib *Pc*
La nymphe de la Seine (divertissement), 1746; Les bergers de Sceaux (divertissement), for Duke of Maine: both cited in *FétisB*

OTHER WORKS

Premier livre de pièces de clavecin (*c*1736)
La prise de Berg-op-Zoom (cant.) (1747)
Le retour de Philis (cantatille), T, vn, bc (n.d.)
Other works pubd in 18th-century anthologies
De profundis, grand motet, *Pc*; 73 arrs. of orchestral pieces by Berton, Trial, Monsigny, Martini, Dauvergne, Rameau, 1774, *Pc*

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F. Rebel: 'Maîtres et surintendants du roi au XVIIIe siècle: une nouvelle querelle', *RMFC*, xxiv (1986), 222–60



Burzio, Eugenia (*b* Turin, 20 June 1872; *d* Milan, 18 May 1922). Italian soprano. She appeared first as a violinist, then studied singing at the Milan Conservatory, making her début in 1899 at Turin in *Cavalleria rusticana*. Specialising in the new *verismo* school, she sang throughout Italy, in South America and at St Petersburg. Among her many appearances at La Scala were admired performances in Gluck's *Armide* and Bellini's *Norma*. For a while she was one of the leading dramatic sopranos in Italy, but suffered from nerves and ill-health. She made her final appearance in 1919 in Ponchielli's *Marion Delorme*. Her recordings show a vibrant voice and a passionate style, which was imaginative and exciting at best but open to many criticisms on grounds of unevenness and overemphasis.

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J.B. STEANE

Burzio [Burtius, de Burtiis, Burci], **Nicolò** [Nicolaus] (*b* Parma, *c*1453; *d* Parma, Aug 1528). Italian music theorist, poet and chronicler. He was a member of a noble Parmesan family and was destined for the religious life. During the course of his seminary training he studied music with the well-known theorist Johannes Gallicus. He was ordained as sub-deacon on 28 March 1472 and promoted to priest by 1478. He then began to study canon law at Bologna, where he seems to have enjoyed the patronage of the powerful Bentivoglio family. When Annibale Bentivoglio married Lucrezia, daughter of Ercole d'Este, in 1486, Burzio celebrated the event in verse: his *Musarum nympharumque* is dedicated to Antongaleazzo Bentivoglio. By 1498 Burzio had returned to Parma and by 1503 he held benefices in two Benedictine monasteries. In December 1504 he was named *guardacoro* at Parma Cathedral, a post he held until his death.

Although Burzio was active as a poet and historian of Bologna and Parma (on these works, see Rizzi), his most significant work is the *Musices opusculum*, printed by Ugo de Rugeriis in Bologna on 30 April 1487 (facs. in BMB, section 2, iv, 1969; ed. as *Florum libellus: introduzione, testo e commento*, Historiae musicae cultores: biblioteca, xxviii, Florence, 1975; trans. in MSD, xxxvii, 1983). It consists of three tracts: the first, in 30 chapters, treats the nature of music, the elements of musical sound, solmization, modal theory and the conservation of the voice; the second, containing six chapters, discusses the rules of counterpoint; and the third contains 21 chapters on notation, number theory and the division of the monochord, and a final chapter on astrology. The treatise includes a number of musical illustrations printed from woodcuts, which are the first of their kind (*see* PRINTING AND PUBLISHING OF MUSIC, fig.2*a*).

Burzio wrote his *Musices opusculum* as a defence of the hexachord system of Guido of Arezzo, which had been vigorously attacked by the Spaniard Bartolomeus Ramis de Pareia in his *Musica practica* (Bologna, 1482), in which Ramis advocated an octave system based on a new solmization pattern. Burzio's counter-attack, defending his teacher Johannes Gallicus as well as Guido, was part of a controversy which lasted almost half a century and involved Hothby and later Gaffurius on one side and Spataro, Ramis's principal defender, on the other. Burzio claimed that he had lent a treatise by Guido to Ramis but that the Spaniard had not understood it. The vehemence of Burzio's attack on Ramis was without precedent, though Ramis's sarcastic remarks and personal criticism set the tone. Burzio's colourful and vitriolic comments reveal the intensity of his emotions; his most polite description of the Spanish theorist is 'prevaricator'. Ramis himself remained silent, but Spataro, in his *Honesta defensio* (Bologna, 1491), replied in equally heated invective.

Musices opusculum is based, in part, on the *Ritus canendi* of Johannes Gallicus, which Burzio copied in 1478 (*GB-Lbl* Add.22315). Several sections use a question-and-answer pattern of disciple and teacher; since Burzio called himself the 'primus discipulus' it is quite possible that he was the pupil. He certainly quoted extensively from Gallicus in his own treatise, and several of his woodcuts are exact copies from the *Ritus canendi*. He also shared Gallicus's view that an enormous gulf existed between the ordinary singer and the educated musician.

In support of his theses Burzio cited numerous authorities, including Euclid, Aristotle, Theophrastus, Pliny, Pythagoras, Boethius, Guido, Hothby, Gallicus and many others. The woodcut in book 2, chapter 5, is the first complete polyphonic composition in print. It demonstrates the technique of successive composition, in which the soprano is written first, then the tenor, and finally the lowest part, called the contrabassus. In compositions based on plainchant, however, the tenor is created (i.e. mensuralized) first, then the soprano and lastly the contrabassus. Burzio was well aware of the compositional techniques being developed in his time and in one of his contrapuntal rules (bk 2, chap.2) he observed that the best method of writing a soprano part against a given tenor was to use imitation or *fuga*, a procedure he found applicable in contemporary mensural music. He also discussed (bk 2, chap.6) two-part improvised counter-

point, based on the theory of sights, and gave principles which he said were used daily in royal chapels in Gallic territories.

The *Musices opusculum* is a Janus-like treatise. Burzio was essentially conservative and presented in a compendious but thorough way the traditional teachings based on Boethius and later medieval writers. Yet he appreciated current trends, as is evident in the tract devoted to mensural music and in his comments on the imitative style of composition. In the history of printing his treatise is an important landmark among musical incunabula. He also wrote a number of non-musical treatises (for details see Rizzi).

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N. Pelicelli: 'Musicisti in Parma nei secoli XV–XVI', *NA*, viii (1931), 132–42, esp. 135–7

F. Rizzi: 'Un parmigiano a Bologna: Nicolò Burci', *Aurea Parma*, xxxix (1955), 103–15

G. Massera: 'N. Burzio di Parma, trattatista e guardacoro', *Aurea Parma*, xlix (1965), 109–27

G. Massera: 'N. Burtii Parmensis Regulae Cantus Commixti', *Quadrivium*, vii (1966), 91–101; viii (1967), 33–49

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CLEMENT A. MILLER/BONNIE J. BLACKBURN

Bus, Gervais de. French notary and writer. *See also* FAUVEL, ROMAN DE.

Busatti [Busatus], **Cherubino** (*b* early 17th century; *d* Venice, before 15 Aug 1644). Italian composer and organist. He was a priest who in 1638 was organist of S Sebastiano, Venice. He composed a number of short, secular strophic arias, but nearly all are lost. Those that survive are mainly pleasant, urbane pieces. The three solo madrigals in his 1638 book are more ambitious, and the sonnet *Angela siete* in the same book uses both an ostinato bass and the *genere concitato*.

WORKS

Arie, 1v, gui/bc (hpd/chit/other inst) (Venice, 1638); 4 ed. in K. Jeppesen, *La flora*, i, ii (Copenhagen, 1949); 1 ed. in Leopold

Compago ecclesiasticorum motectorum, 1v, bc, op.3 (Venice, 1640)

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JOHN WHENHAM

Busby, Thomas (*b* Westminster, 26 Dec 1754; *d* London, 28 May 1838). English composer, writer and musician. He was the only surviving son of Thomas Busby, a coach painter of Southwark, and had instruction in music from Jonathan Battishill, Samuel Champness and Charles Knyvett. In summer 1769 he was engaged to sing at Vauxhall Gardens. The changing of his voice terminated the engagement soon afterwards, and he was articled to Battishill for five years as resident pupil, taking advantage of Battishill's library to educate himself in science and general literature. Busby sang tenor at the 1784 Handel commemoration. He was organist at St Mary's, Newington, Surrey, from 23 March 1784 and from 1798 at St Mary Woolnoth, Lombard Street. In 1786 he married Priscella Angiers, with whom he had seven children. In summer 1800 he entered Magdalene College, Cambridge, and received the MusD in June 1801. His pupils included Thomas Adams, the actress Mrs Edwards, Thomas Howell and Giovanna Sestini.

Busby composed pianoforte sonatas, odes, songs and assorted theatre music. *The Prophecy* (1799) was billed as the only oratorio 'composed in this Country, nearly these 30 years', and enjoyed some success. Busby also introduced London audiences to the French melodrama, spoken drama in which musical cues punctuate action and portray mood. His most popular scores were for Thomas Holcroft's *A Tale of Mystery* (1802), claimed as the first English 'Melo-Drame', and Matthew 'Monk' Lewis's *Rugantino* (1805).

Throughout his life, Busby was also concerned with literature and journalism. He was for several years connected with the Literary Fund, the New Musical Fund (1805) and the Wittinagemot Club that met at the Chapter Coffee House. In the winter of 1795–6 Sir Richard Phillips lodged there, looking for contributors to his new venture, the *Monthly Magazine*. Phillips supported liberal writers, among them Busby, who contributed signed and unsigned articles and reviews to several of Phillips's undertakings. He also wrote many separate works, edited the first four numbers of the *Monthly Musical Journal* (1801) and achieved contemporary notoriety for his translation of Lucretius's *De rerum natura*: it was much reviewed, discussed and parodied.

Because of the furore in connection with Busby's Lucretius, his *A General History of Music* attracted more notice than was its due. The powerful *Edinburgh Review* accused Busby of plagiarism, an accusation that is not altogether valid. Busby was a popularizer, and his writings must be seen in this perspective. Like most of his other books, the *History* was a compilation; by compressing subject matter contained in the massive tomes of Burney's and Hawkins's histories, Busby attempted to reduce the size and cost of his own volumes, thereby making them accessible to a wide audience. Of value to present-day scholarship are Busby's biographies of his contemporaries, for they present information not to be found elsewhere. These lie scattered throughout the periodical literature, in the last chapter of the *History*, in some pages of the *Anecdotes*, and in a preface to a collection of music. An engraving of Busby by R. White was published in *Public characters for 1802–3* (London, 1803).

WORKS

STAGE

The Man the Master (afterpiece), ?1774, inc., unperf., lost

Joanna of Montfoucon (musical drama, 5, R. Cumberland, after A. von Kotzebue), London, CG, 16 Jan 1800, vs (London, 1800)

Alfonso, King of Castile (tragedy, 5, M.G. Lewis), London, CG, 15 Jan 1802, 1 song pubd in *Monthly Magazine* (April 1802), 249

A Tale of Mystery (melodrama, 2, T. Holcroft, after R.-C. Pixérécourt: *Coelina*), London, CG, 13 Nov 1802, vs (London, 1802)

The Captive (tragic monodrama, 1 scene, Lewis), London, CG, 22 March 1803, lost

The Fair Fugitives (afterpiece, 2, A. Porter), London, CG, 16 May 1803, ov. and 7 songs (London, 1803), song texts pubd

Rugantino, or The Bravo of Venice (melodrama, 2, Lewis, after Pixérécourt: *L'homme à trois visages*), London, CG, 18 Oct 1805, vs (London, 1805)

Macbeth (burletta, J. Cross, after W. Shakespeare), London, Royal Circus, 30 Aug 1809, lib pubd in Sprague

ORATORIOS, ODES

The Prophecy (orat, after A. Pope: *The Messiah*), ?1776, London, Little Theatre, Haymarket, 29 March 1799
The Creation (orat), 1788, unperf., excerpts pubd in The Divine Harmonist (London, 1792)
Ocean (ode), London, Little Theatre, Haymarket, 29 April 1799
Britannia (orat, after T. Gray: *The Progress of Poesy*; addl text by J. Gretton and T. Dutton), excerpts perf. London, King's, 28 May 1800; London, CG, 16 June 1800
Thanksgiving Ode on the Naval Victories (ode, M. Crespigny), private perf., St Mary the Great, Cambridge [as doctoral degree exercise], ?May/June 1801; London, Little Theatre, Haymarket, 14 May 1801
Secular Anthem (ode, H. Pye), London, Little Theatre, Haymarket, 14 May 1801

4 odes, lost: Ode to Peace, ?1783; British Genius (after T. Gray: *The Progress of Poesy*), ?1800; Comala (after J. Macpherson: *Ossian*), ?1800; Ode for St Cecilia's Day (A. Pope), ?1800

OTHER VOCAL

Nymph of the Hill, ballad (London, ?1772)
Thou worthy cask, glee (London, 1773)
When I drain, glee (London, 1776)
Ode to Philanthropy, song (Busby) (London, 1794)
Love, Wine and Friendship, song (Busby), 1v, 2 vn, pf (London, 1797)
Go, dimpled boy, glee (London, ?1800)
William and Jane, ballad (Baltimore, 1802)

Sacred: O God, thou art my God (Ps lxiii), anthem, S/T, SAATB (London, ?1780); pubd in Harmonia sacra, ed. J. Page (London, 1800); vocal works in A Collection of Hymns, ed. J. Page (London, 1804)

INSTRUMENTAL

6 Sonatas, hpd/pf, op.1 (London, ?1785); no.4, E, ed. in LPS, vii (1985)
10 marches, pf/military band, in The British Military Library or Journal (London, 1798–1801)
Other vocal and inst works in *The Anacreontic Magazine*, *La belle assemblée*, *The Monthly Magazine* and in works ed. by Busby

EDITIONS

The Divine Harmonist, or Sunday Associate (London, 1792)
Melodia Britannica, or The Beauties of British Song (London, *c*1794), lost [a few nos. only]
attrib. H. Purcell: A New Edition of the Celebrated Music in the Tempest (London, *c*1800 or later)
Songs sung by E. Billington in T. Linley (i) and T. Linley (ii): The Duenna, S, pf (London, 1801) [incl. vocal embellishments by Billington]
Songs sung by E. Billington in T. Arne: Artaxerxes, S, pf (London, ?1805) [incl. vocal embellishments by Billington]
T. Arne: 'Let not rage', 1v, pf, from Artaxerxes (London, ?1805)

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An Universal Dictionary of Music (London, 1783–6) [inc., issued in pts in *The New Musical Magazine* without title-page or attrib.; probably Busby compiled the literary portion, Samuel Arnold the musical portion]
A Complete Dictionary of Music (London, *c*1801, 6/1827)
'Memoirs of the Late Mr Jonathan Battishill', *Six Anthems and Ten Chants Composed by the Late Mr Jonathan Battishill*, ed. J. Page (London, 1804)
A Complete and Comprehensive Dictionary of Music (London, 1805)
A Dictionary of Arts and Sciences, ed. J. Joyce (London, 1806–7)
'Life of the Late William Jackson, Esq.: Organist of Exeter Cathedral', *West of England Magazine* (May 1813), 369–72
A Grammar of Music (London, 1818/*R*, 3/1834)
A General History of Music, from the Earliest Times to the Present (London, 1819/*R*; Ger. trans., 1821)
Concert Room and Orchestra Anecdotes of Music and Musicians, Ancient and Modern (London, 1825)
A Musical Manual, or Technical Directory: Containing Full and Perspicuous Explanations of All the Terms, Ancient and Modern (London, 1828/*R*)
Catechism of Music (London, 1829)

Reviews and articles in *Attic Miscellany*, *European Magazine* (1784–5), *Analytical Review* (1788–9), *Monthly Magazine* (1796–1826), *Public Characters*, various newspapers

Editorship of the *English Musical Gazette* formerly attrib. Busby on unknown grounds

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K.G.F. Spence: 'The Learned Doctor Busby', *ML*, xxxvii (1956), 141–53
A. Sprague: 'A *Macbeth* of Few Words', *All These to Teach: Essays in Honor of C.A. Robertson*, ed. R.A. Bryan and others (Gainesville, FL, 1965), 80–101
C. Grabo: 'The Practical Aesthetics of Thomas Busby's Music Reviews', *Journal of Aesthetics and Art Criticism*, xxv (1966), 37–45
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D. Dawe: *Organists of the City of London 1666–1850* (Padstow, 1983), 85
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JAMIE C. KASSLER/LINDA TROOST

Busca, Lodovico (*b* Turin; *fl* 1670–88). Italian composer. He was a Cassinese monk at S Simpliciano, Milan. Earlier he had probably been in the service of the court of Savoy. His *Mottetti* op.1 (Bologna, 1672) and *Ariette da camera* op.2 (Bologna, 1688), both for one voice and continuo, survive. He also composed operas. The music of most of these is lost, but the librettos of three operas by him presented at the Teatro Ducale, Milan, survive: *La Regina Floridea* (?1669, text by G. Pancieri with P.S. Agostini and F. Rossi), *L'Ippolita, Reina delle Amazzoni* (1670, text by C.M. Maggi with Agostini and P.A. Ziani; score in *I-Nc*) and *Amor tra l'armi, overo Corbulone in Armenia* (1673, text by Maggi).

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SERGIO LATTES

Busch. German family of organ builders. Johann Dietrich Busch (*b* Mesmerode, Hanover, 27 Dec 1700; *d* Itzehoe, 18 Jan 1753) studied organ building in Copenhagen, Stockholm and Danzig. From at least 1721 he was working in Itzehoe as the principal journeyman of L.D. Kastens, a former pupil and co-worker of Arp Schnitger. Eight years later Kastens moved to Copenhagen, leaving the management of his Itzehoe workshop to Busch; after Kastens's death in 1744 Busch also took over his organ-building licence in Schleswig and Holstein. Johann Daniel Busch (*b* Itzehoe, 6 Sept 1735; *d* Apensen, 12 Sept 1787), a son of Johann Dietrich, was trained in his father's workshop, and in 1753 took over the management of the family firm. He died on a journey, and is buried in Itzehoe. The Busch family were among the best organ builders of their time, and continued to build in the Arp Schnitger tradition, though in a rather conservative way. Most of their organs were built in Schleswig, Holstein and

Hamburg; owing to his close relationship with the Moravian Brethren, Johann Daniel exported organs to other parts of Europe, including Sarepta (now Krasnoarmeysk, near Volgograd) in Russia. Façades from several of Busch's organs have survived in northern Germany and southern Jutland, and some organs, such as those at Jade and Neuenkirchen (both near Oldenburg), retain a considerable portion of the original parts.

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G. Fock: *Arp Schnitger und seine Schule* (Kassel, 1974)

OLE OLESEN

Busch, Adolf (Georg Wilhelm) (*b* Siegen, 8 Aug 1891; *d* Guilford, VT, 9 June 1952). German violinist and composer, brother of Fritz Busch. He was taught the violin by his father from the age of three, and when only 11 entered the Cologne Conservatory as a pupil of Willy Hess and Bram Eldering. He also studied conducting and composition with Fritz Steinbach, the director of the conservatory, and in 1908 became a composition pupil in Bonn of Hugo Grüters, whose daughter he married in 1913. From 1907 he was associated with Reger, and played many of his chamber works with him. In 1912 he became leader of the orchestra of the Konzertverein in Vienna, under Ferdinand Löwe, and in 1918 he succeeded Henri Marteau as a violin teacher at the Hochschule für Musik in Berlin. In 1913, with Löwe's encouragement, he founded the Wiener Konzertvereins-Quartett, but the war intervened, and it was not until 1919 that it was reformed as the Busch Quartet, with Karl Reitz, Emil Bohnke and Paul Grümmer. Two years later, Reitz and Bohnke were succeeded by Gösta Andreasson and Karl Doktor, and in this form the quartet achieved international fame. In 1930 Busch's brother Hermann (*b* Siegen, 24 June 1897; *d* Bryn Mawr, PA, 3 June 1975) became its cellist (see illustration).

Busch settled in Basle in 1927, and adopted Swiss nationality in 1935. He toured in many countries both as a soloist and with his quartet. In England in the late 1930s, he established the Busch Chamber Players, whose small-scale performances of Bach's Brandenburg concertos were highly praised. He also formed a piano trio with Hermann Busch and Rudolf Serkin, who often accompanied him in sonatas, and who later became his son-in-law. In 1939 all three musicians moved to the USA, and a year later the other two members of the quartet followed. Apart from a lapse of three years (1945–8), the quartet was active until Adolf Busch's death, but from 1948 the second violin and viola were played by Ernst Drucker (later Bruno Straumann) and Hugo Gottesmann. While in the USA, Busch continued to perform as a soloist, in chamber works with Serkin, as leader of the re-established Busch Chamber Players, and also as a conductor of larger-scale orchestral works. In 1950 he founded the Marlboro School of Music in Vermont.

Busch was greatly admired as a soloist, especially in the concertos of Beethoven and Brahms, but his outstanding importance was as a player and director of chamber music. Although he commanded a superb technique, he disliked showmanship and superficial charm, and concentrated on showing the true qualities of the music with honesty, clarity and intensity. Among the characteristics of his playing were a careful control of vibrato, sparing use of portamento, and subtle variation in shades of staccato and legato. His quartet was especially famous for its fervent and lucid performances of Beethoven, and for its ability to make the supposedly difficult late quartets perfectly comprehensible. The Busch Chamber Players, which he directed from the violin, brought to the music of Bach and Handel clear textures, sensitive moulding of melodic lines, and a degree of rhythmic poise and vitality that has seldom been equalled. His recordings include string quartets by Beethoven, Brahms and Schubert, Bach's complete Brandenburg concertos and orchestral suites, Handel's concerti grossi op.6 and, with Serkin, several works by Brahms, among them a famous performance of the horn trio with Aubrey Brain. His compositions, rarely performed, show the influence of Reger, and include orchestral and choral works, concertos, songs and a large number of chamber works. Busch was a distinguished teacher, and Yehudi Menuhin was among his pupils.



Busch Quartet: (from left to right) Adolf Busch, Gösta Andreasson, Hermann Busch and Karl Doktor

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For further bibliography *see* BUSCH, FRITZ.

ROBERT PHILIP

Busch, Carl (Reinholdt) (*b* Bjerre, Denmark, 29 March 1862; *d* Kansas City, MO, 19 Dec 1943). American composer, conductor and teacher. He studied at the Copenhagen Conservatory with J.P.E. Hartmann and Gade (1882–5), at the Brussels Conservatory (1885) and in Paris with Benjamin Godard (1886). In 1887 he emigrated to the USA and settled in Kansas City. He founded and conducted several musical organizations, including the Kansas City SO (1911–18), and appeared as guest conductor with orchestras throughout the USA and Europe. He was a noted teacher of string instruments and of theory and composition, numbering among his pupils Robert Russell Bennett and William Dawson. From 1924 to 1938 he taught at the Chicago Musical College, Brigham Young University, Notre Dame University, Kansas City-Horner Conservatory and Kansas City University. As a composer, he was especially noted for works based on American subjects, particularly the Amerindian; his several award-winning compositions include *A Chant from the Great Plains*, which won the first Goldman Band Composition Contest (1920). He was knighted by the kings of Denmark and Norway. (D.R. Lowe: *Sir Carl Busch: his Life and Work as a Teacher, Conductor, and Composer*, diss., U. of Missouri, 1972)

WORKS

Orch: 6 suites, 1890–1928; Rhapsody no.1, 1897; 14 works, str orch, 1897–1918; Sym., 1898; March, 1898; 4 sym. poems, 1898–1924; Prologue (1899); Rhapsody no.2 (1905); Vc Conc., 1919

Inst: 4 str trios (1893–1926); 44 str solos (1893–1926); 8 ww solos, 1893–1940; Sonata, vn, pf, 1897; Str Qt, 1897; Str Qnt, 1897; 24 str études (1909); 26 works, ww ens (1930–43)

Vocal: 13 choruses, female vv, 1887–1930; 69 songs, 1891–1925; 15 choruses, male vv, 1893–1928; 22 cants., 15 with orch, 1894–1929; 14 choruses, mixed vv, 1900–35

Other: 8 works, band, 1906–34

Principal publishers: Breitkopf & Härtel, Ditson, FitzSimons, C. Fischer

DONALD R. LOWE

Busch, Fritz (*b* Siegen, Westphalia, 13 March 1890; *d* London, 14 Sept 1951). German conductor, brother of Adolf Busch. He was the eldest child of Wilhelm Busch, an itinerant musician who settled at Siegen as an instrument maker. As children, Fritz and Adolf played dance music with their father in taverns. In 1906 Fritz went to the Cologne Conservatory, where he joined Steinbach's conducting class. His career began in 1909 with a season as the conductor at the Deutsches Theater, Riga. In 1912 Busch was appointed music director at Aachen, with responsibility for the city's distinguished choral society (from this period dated his close friendship with D.F. Tovey). In 1914 he volunteered for the army; in 1918 he conducted the Aachen Municipal Opera for six weeks, then became music director at the Stuttgart Opera. There he brought a fresh mind to widening the repertory and encouraging new artistic developments: for instance, with first performances of the young Hindemith's one-acters *Mörder, Hoffnung der Frauen* and *Nusch-Nuschi*; the inclusion of five Verdi operas, and three by Pfitzner; the choice of Appia's designs for *Das Rheingold*.

From 1922 to 1933 Busch was music director of the Dresden Staatsoper; in addition he made many guest appearances, including the reopening of Bayreuth with *Die Meistersinger* in 1924, visits to New York in 1927 and 1928, and to London in 1929. Though he was not immediately accepted as the fine opera conductor he became, and was criticized for not doing enough German repertory, Busch and his Intendant Alfred Reucker between them brought the Staatsoper to high renown. First performances given by Busch included Strauss's *Intermezzo* (1924) and *Die ägyptische Helena* (1928), Busoni's *Doktor Faust* (1925), Weill's *Der Protagonist* (1926), Hindemith's *Cardillac* (1926). The German Verdi revival, too, was now in its stride; and as well as the new works, Strauss's earlier operas were given, often with the composer conducting. Guest designers included Max Slevogt, Oskar Kokoschka and Oskar Strnad. Nonetheless Busch remained dissatisfied with the difficulty of maintaining repertory performances at the level of new productions, and with the inability of the solo ensemble to do justice to Mozart. In 1932 he found a congenial spirit in Carl Ebert. The two worked harmoniously on Mozart's *Die Entführung aus dem Serail* for that year's Salzburg Festival, and subsequently on Verdi's *Un ballo in maschera* at the Städtische Oper, Berlin. Busch held that production to mark the culmination of his work in Germany. Outside events now intervened. Busch was not Jewish and, until he began openly to express dislike and mistrust of the Nazis, was not politically active. Bitter intrigues led to his dismissal from Dresden in March 1933.

Busch left Germany in May, refusing to take his friend Toscanini's place at Bayreuth, but accepting an invitation to the Teatro Colón, Buenos Aires. On his return to Europe that winter to start a long association with the Danish RSO and the Stockholm PO, he was greeted with the proposal to become music director of the private opera house John Christie had recently built at Glyndebourne. He accepted, on condition that Ebert was made artistic director. The level achieved by the carefully chosen and rehearsed ensemble at the summer festivals, 1934–9, is part of operatic history. The repertory was based on Mozart but included Donizetti's *Don Pasquale* and the first staging by a British company of Verdi's *Macbeth*. Ironically, it was at patrician Glyndebourne rather than at Dresden that the democratically minded Busch came nearest to his ideal of being able 'to build up an opera production in the smallest detail and with … complete respect for the work'. He conducted three more seasons in Buenos Aires (in 1934 he gave there the first complete *St Matthew Passion* on the American continent). Winters up to 1940 were spent in Scandinavia, Busch having grown so attached to Copenhagen that he turned down the offer of Toscanini's post with the New York PO. From June 1940 to 1945 he was mostly in South America, except for a Broadway experiment (New Opera Company) and guest appearances with the New York PO, both in 1942. In 1945 he conducted at the Metropolitan Opera and toured with the company for four seasons. Busch was never entirely at ease in New York, where one concert promoter complained that 'he was not a showman'. He conducted the Chicago SO in 1948–9 and 1950,



Fritz Busch: portrait by 'Dr Desiderius', watercolour, 1929

resumed work in Copenhagen and Stockholm in 1949, and went back to Glyndebourne for the 1950 season. That year he took the Danish RSO to the Edinburgh Festival, then appeared as a guest conductor at the Vienna Staatsoper. Early in 1951 Busch revisited West Germany, conducting the North-west German radio orchestras at Cologne and Hamburg. At Glyndebourne in 1951 he conducted four Mozart operas including *Idomeneo*. The Glyndebourne *Don Giovanni* he repeated at the Edinburgh Festival, adding Verdi's *La forza del destino*.

Busch was the soundest type of German musician: not markedly original or spectacular, but thorough, strong-minded, decisive in intention and execution, with idealism and practical sense nicely balanced. Recordings of three Mozart operas remain as testimony of his work at Glyndebourne, where a plaque dedicated to his memory and bearing his effigy is on the wall of the main foyer.

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RONALD CRICHTON

Busch, Hermann. German cellist. *See under* his brother BUSCH, ADOLF.

Busch, Lou(is) [Bush, Louis Ferdinand; Carr, Joe 'Fingers'] (*b* Louisville, KY, 18 July 1910; *d* Camarillo, CA, 19 Sept 1979). American ragtime pianist, composer and recording executive. At the age of 16 he left home to tour as a pianist with the Clyde McCoy band, a popular dance orchestra of the 1930s. He later served as a pianist and arranger with a series of big bands, notably those of George Olsen, Ray Noble, Vincent Lopez and Henry Busse. In 1941 he settled in Los Angeles and, after a period as accompanist to Lena Horne, was employed by the newly formed West Coast record label Capitol. When Euday L. Bowman's *Twelfth Street Rag* (recorded in 1948 by Pee Wee Hunt) sold more than 3 million copies worldwide, Busch was placed in charge of Capitol's artists and repertory department and invited to capitalize on the success of the recording. He then adopted his pseudonym, Joe 'Fingers' Carr, and agreed to be marketed on record covers as a typical black bar-room pianist with gartered sleeves, cigar and derby hat; despite this promotional gimmickry, he played fine ragtime piano. He also wrote a long series of sturdy hit rags. His 36 singles and 14 albums during the 1950s created a congenial setting for the ragtime revival and inspired many young musicians who later developed the second revival in the late 1960s. Under the name Lou Busch he also enjoyed success in Britain with his recording *Zambesi* (1956). After moving to Warner Bros. Records he was associated, as music director, with the comedian Allan Sherman, and in the late 1970s he toured with a former pupil, Lincoln Mayorga, as a ragtime duo called the Brinkerhoff Piano Company.

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IAN WHITCOMB

Busch, William (*b* London, 25 June 1901; *d* Woolacombe, Devon, 30 Jan 1945). English composer and pianist. Both parents were of German birth but naturalized British subjects. He studied the piano in Berlin with Leonid Kreutzer – and to some extent with Backhaus and Egon Petri – and harmony and composition with Hugo Leichtentritt. From 1924 onwards he completed his training in London: with Mabel Lander (piano), and Ireland, van Dieren and Alan Bush (composition).

He first became known as a pianist, making his début in London in 1927, and later in Berlin and New York. During the 1930s he was well known in England and was a regular broadcaster. However, composition was his chief interest, and from about 1935 he devoted more and more time to it. For several years before his early death he was a sick man, often unable to work. It was in pursuit of better health that he settled at Woolacombe, in Devon, where his last compositions, mainly elegiac in tone, were written.

A distinctive minor composer, the works from Busch's most active period include the Prelude (1936) for orchestra, *Ode to Autumn* (1937) for voice and string quartet, the Piano Concerto in F minor (1937–9) which was first

given by the BBC with Boult conducting and the composer as soloist, the four-movement Piano Quartet (1938–9), the Cello Concerto (1940–41) and the *Nicholas Variations* for piano, inspired by Busch's young son. One of Busch's last compositions was the cycle to poems by Wilfrid Gibson, *There have been happy days*. There are some 20 songs, four of which were recorded by Henry Cummings for Decca, the second in a series of recordings made by the Council for the Promotion of New Music in the 1940s.

WORKS
(*selective list*)

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Buschop, Cornelius Symonszoon. *See* BUSCOP, CORNELIS SYMONSZOON.

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Buscop [Buschop, Boscoop, Boskop etc.], **Cornelis** [Cornelius] **Symonszoon** (*b* before 1531; *d* Amsterdam, bur. 9 Oct 1573). Dutch organist and composer. He was organist at the Grote Kerk, Alkmaar (1 May 1551–4), at the Oude Kerk, Delft (1 May 1554–March 1573), and finally at the Oude Kerk, Amsterdam (June–October 1573, as successor to Peter Swybbertszoon, father of Sweelinck, who in his turn succeeded Buscop). He composed the *Psalmen David, Vyfftich, mit vier partyen, seer suet ende lustich om singen ende speelen op verscheiden instrumenten, gecomponeert by M. Cornelius Buschop Ende nu erstmaell ... in druck gestelt* (Düsseldorf, 1568; ed. in UVNM, xxii, 1899; an edition of 1562 was formerly believed to exist, but the book's title suggests that this is unlikely). The dedication is to Duke Erick of Brunswick and Lüneburg, Baron of Liesvelt and Master of Woerden, and was written at Delft. Towards the end Buscop stated that he had composed other psalms in five- and six-part settings, which he would, perhaps, be able to publish; as far as is known, these never appeared. In the series of 'Souterliedekens', based on van Zuylen van Nyevelt's Dutch translation of the psalms, Buscop's book takes an important place. The simple polyphony, with some imitation and ornamentation, makes no great demands on the performers, so these psalms are likely to have been intended for domestic use.

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GODELIEVE SPIESSENS

Busenello [Businello], **Giovanni** [Gian] **Francesco** (*b* Venice, 24 Sept 1598; *d* Legnaro, nr Padua, 27 Oct 1659). Italian librettist, poet and lawyer. He was born into a wealthy and prominent Venetian family, and his elder brother Marc'Antonio played an active and varied role in Venetian public life. He probably studied at the University of Padua just before 1620. According to his own account, Paolo Sarpi and Cesare Cremonino were his teachers. In 1620 he was named a dean of the Scuola Grande della Misericordia della Val Verde. In 1623 he was admitted to practise law, his primary profession and one in which he enjoyed much success. His supposed international travels, notably to Madrid, have been doubted (see Livingston, 1913). He was a member of several academies: the Delfici, the Umoristi, the Imperfetti and most notably the Accademia degli Incogniti, a circle of libertines, including Venice's most prominent authors, who dominated the literary, and to some extent the commercial, side of Venetian public opera in its first years. A follower of G.B. Marino, he entered briefly into the polemics over *L'Adone*. He wrote a great deal of verse in Italian and in Venetian dialect, including a poetic exchange with Giacomo Badoaro and a number of poems to singers.

Busenello's significance for music history derives mostly from five librettos written for Venice, set to music by Cavalli and Monteverdi and published collectively in *Delle hore ociose* (Venice, 1656). As one of Venice's earliest librettists he played a significant role in establishing the literary conventions of Venetian opera. The succession of his dramas exemplifies the variety of ways in which this first generation of Venetian librettists transformed myth and history in a manner that was appropriate for musical setting and spectacle, while serving the political, social and commercial interests of the Republic. Busenello drew upon a broader range of ancient sources than did his predecessors at the courts of Mantua or Florence, infusing Ovid, Plutarch, Lucan, Tacitus and Virgil with the ideologies in currency among the members of the Accademia degli Incogniti, ignoring the Aristotelian unities of time and place, and deftly combining the comic, the serious and the erotic. In *Gli amori d'Apollo e di Dafne* (1640, Teatro S Cassiano, music by Cavalli), he juxtaposes two contrasting love stories from Ovid's *Metamorphoses* (Apollo and Daphne with that of Cephalus and Procris), citing Guarini's *Il pastor fido* as a precedent for its multiple love affairs. *La Didone* (1641, Teatro S Cassiano, music by Cavalli) is the first operatic treatment of Virgil's *Aeneid*; it emulates the epic structure of the poem by devoting the entire first act to the fall of Troy, yet contradicts its model with the obligatory happy ending in which a guilt-ridden Dido eschews suicide in favour of marriage to the suitor Iarbus. *L'incoronazione di Poppea* (1643, Teatro SS Giovanni e Paolo, music by Monteverdi) is today among the best known of all early operas, largely because of its strong musical setting, although in its own day it had no greater currency than Busenello's other works. Specially striking

features of *L'incoronazione di Poppea* are the variety of character types portrayed and the fullness of relationships between them. The apparent amorality of its conclusion – in which Nero exiles his wife Octavia and marries his mistress Poppaea – violates the nascent Venetian tradition: a rejected spouse would nearly always have been re-embraced at the last. It shares with Busenello's other dramas a language rich in erotic expression in keeping with his place in the Marinist tradition and with the literary conventions and political aspirations of the Accademia degli Incogniti. *La prosperità infelice di Giulio Cesare dittatore* (meant for Teatro SS Giovanni e Paolo, supposedly performed in 1646 with music by Cavalli, but perhaps never even composed) resembles *L'incoronazione di Poppea* in its historical origin and wealth of character type. Like Badoaro's *L'Ulisse errante* it is in five acts (instead of the more normal three) separated by time and place, each a discrete episode with largely different characters. The decade between *La prosperità infelice di Giulio Cesare dittatore* and *La Statira* (1655) saw a rise of intricate and multi-layered dramas to which Giovanni Faustini and G.A. Cicognini were principal contributors. *La Statira* adheres to many of the same conventions, such as disguise, multiple pairs of lovers, and exotic settings and characters. A sixth drama by Busenello, *La discesa d'Enea all'inferno*, survives in manuscript and was apparently not set to music.

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THOMAS WALKER/WENDY HELLER

Buset, Martin (*b* ?Hennuyères, Hainaut, *c*1565; *d* Madrid, 29 Nov 1618). Flemish composer and singer. Engaged as a singer in the chapel of Philip II of Spain, he arrived at the Madrid court on 28 June 1586 together with seven other singers recruited in the Low Countries, among them Englebert Turlur. After studying composition with Philippe Rogier, the *maestro de capilla*, he served Philip II and Philip III as singer and composer. He enjoyed the goodwill of Philip III, who on several occasions bestowed financial favours on him. The music library of King João IV of Portugal, destroyed in the Lisbon earthquake of 1755, contained several works by him: two masses, for five and eight voices; eight motets, for four, six and eight voices; a five-part hymn; and two settings of Spanish texts, both for one and six voices.

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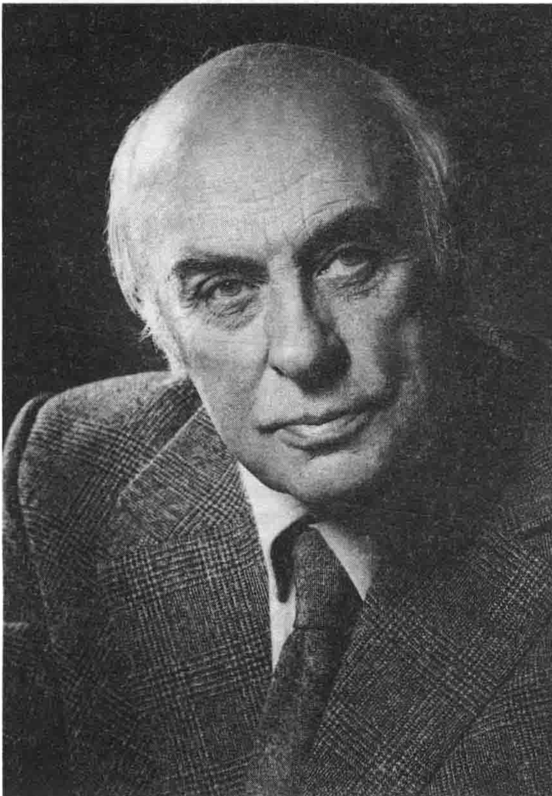
PAUL BECQUART

Bush, Alan (Dudley) (*b* London, 22 Dec 1900; *d* Watford, 31 Oct 1995). English composer, pianist and teacher. He studied music at the RAM (1918–22) with Corder for composition and Matthay for piano, winning numerous scholarships during this period. In 1921 he met Ireland and in the following year began to study composition with him privately, continuing until 1927. He took further piano lessons privately from Moiseiwitsch, Mabel Lander and Schnabel (1924–9). To complete his training he studied philosophy and musicology at the University of Berlin (1929–31). In 1925 he was appointed a professor of composition at the RAM; he was elected FRAM in 1938 and continued teaching there until 1978. From 1925 he took an active role in working-class movements, joining the Communist Party in 1935. In 1929 he succeeded Boughton as music adviser and conductor to the London Labour Choral Union (until 1940) and in 1936 founded the Workers' Music Association, of which he became president in 1941. During the years up to World War II Bush made various appearances as a pianist and conductor in performances of his own works. He served in the army (1941–5) and then made several tours as a conductor, mainly in eastern European countries. For a time he conducted his own string orchestra.

Bush's first success as a composer was in 1924 when his String Quartet op.4 won a Carnegie award. Another work for quartet, *Dialectic* (1929), did much to establish his reputation abroad when it was played at the Prague ISCM Festival (1935). The successful performance of the Piano Concerto at a BBC concert in 1938, with Bush playing the solo part and Boult conducting, was followed by that of the First Symphony at a promenade concert in 1942. In 1949 the Nottingham Cooperative Society commissioned a symphony for the quincentenary celebrations of the granting of the royal charter to the city. Bush's opera *Wat Tyler* was one of the four prize-winning works

in the Arts Council's Festival of Britain opera competition in 1951. Its first stage production took place at Leipzig in 1953, where it had 14 performances during the season and was revived the following year; a further production took place at Rostock in 1955. Following this success Bush received three more commissions from East German opera houses, and also wrote his Byron Symphony for performance in Leipzig (1962). Of his four important operas, however, only *Wat Tyler* received a professional English production (1974), though his second, *Men of Blackmoor*, was staged by the Oxford University Opera Club in 1961. Bush was awarded the Händel Prize of the city of Halle in 1962, was elected a corresponding member of the DDR Akademie der Künste in 1965, and received doctorates from the universities of London and Durham (1968 and 1971). His Fourth Symphony, the 'Lascaux', inspired by a visit to the famous prehistoric caves in 1982, was first performed at a BBC concert conducted by Downes (1986). Bush continued to compose prolifically until his eyesight failed him in his 90th year. His late works displayed the characteristic features of his postwar music: clarity of tonality and thematic integration, athletic vigour and contrapuntal mastery.

There is an important division in Bush's works between those written before and those written after the end of World War II, when he began consciously to simplify his style. The break was not abrupt, for the works written during the war had already begun the process of simplification, and Bush continued in the later works to employ his 'thematic' method of composition, which, although he expounded it only in 1946 (in the article 'The Crisis of Modern Music') he had always used, if not always consistently or consciously. This method, in which every note must be thematically significant, has something in common with Schoenberg's 12-note method, in which he was always deeply interested, although he came to reject it. Some sort of serial melodic structure can be discerned in many of his works, and there are 12-note themes in the first and slow movements of the First Symphony and of the Violin Concerto. These series, however, are used in a tonal context, with an accompaniment of, or as an accompaniment to, freely moving (though thematically composed) other parts.



Alan Bush, 1974

The harmonic use of series in the Violin Concerto, particularly in common chords, is symptomatic of a general movement in Bush's later works from a strongly contrapuntal and harmonically rather severe style to one more sensuously and directly harmonic. Many of the works up to the Piano Concerto (1937) were written in the most advanced central-European idioms of the 1920s and 30s. Bush's temperamental sympathy and intellectual acuteness enabled him to use such techniques with complete mastery and conviction, and hence in an entirely personal way which is unmistakably English. In later works the national element became more obviously discernible as extreme technical sophistication gave way to a simpler harmonic style, in which Ireland's teaching and Bush's early admiration for Ravel bore fruit for the first time. Mild dominant discords, of consonant effect, are used with great originality in uncommon progressions alive with swift, purposeful harmonic movement. Consonances in unusual relation are typically English, but except in Britten they are nowhere used with more telling expression, colour and sense of movement than in Bush. An excellent example is the introduction to *The Winter Journey*, and there are many others in the Second Symphony and the Violin Concerto.

In his essays (1980) he wrote that for him 'as a musician and as a man, Marxism is a guide to action'. Bush's political beliefs greatly influenced both his work and its reception. In forging the stylistic simplification that came after the war, considerable modifications were called for, but in his later works he never attempted the use of popular idioms that might win support among the musically naive. He often adopted a folklike idiom, but the connections it suggests are with Vaughan Williams rather than Weill. The plots of his operas (three of which have librettos by his wife Nancy) and the themes of his vocal works have been criticized for reflecting his political views too directly and for a lack of psychological subtlety. Yet the issues he chose to treat were a powerful stimulus and gave him a constantly fresh sense of direction.

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COLIN MASON/HUGO COLE/D. WATSON

Bush, Geoffrey (*b* London, 23 March 1920; *d* London, 24 Feb 1998). English composer. He was educated at Salisbury Cathedral Choir School, Lancing College and Balliol College, Oxford, where he took the MA in classics and the DMus, both in 1946. He was an extra-mural music lecturer at Oxford and London universities, and from 1969 to 1989 was visiting professor at King's College London. In 1986 he was made an honorary Fellow of the University College of Wales. He was mainly self-educated as a composer, although Ireland helped him with advice and criticism while he was at school. In 1949 his popular overture *Yorick* won the Royal Philharmonic Society prize. His achievement as a composer was enriched by his scholarly pursuits as an editor, particularly of Elizabethan and Victorian music. Aside from contributing to a revival of interest in neglected English composers, these activities had a direct bearing on his vocal and dramatic output. His six operas attest to the affinity he shared with his models Purcell and Britten in their idiomatic vocal lyricism, clarity of text-setting and

theatrically effective accompaniment; such qualities can also be found in the song cycles of the 1980s and 90s (e.g. *Mirabile misterium* and *Four Chaucer Songs*). His insights into Elizabethan polyphony and 19th-century harmony infuse his many transcriptions and Stravinskian arrangements, while his music's chromaticism, within a broadly tonal idiom, its love of counterpoint and its delicate, colourful orchestration betray the influences of Prokofiev. Bush has also edited several collections of music by John Ireland.

WORKS
(*selective list*)

OPERA
librettos by Bush unless otherwise stated

The Blind Beggar's Daughter (ballad op for young people, 3 scenes, S. Bathurst), Farnham, 21 Jan 1954, rev, 1964
If the Cap Fits (1, after Molière: *Les précieuses ridicules*), 1956, Cheltenham, 12 July 1956
The Equation (1, after J. Drinkwater), 1967, London, 11 Jan 1968
Lord Arthur Savile's Crime (1, after O. Wilde), 1972, London, GSM, 5 Dec 1972
Love's Labours Lost (2, after W. Shakespeare), 1988, unperf.

OTHER

Choral: A Christmas Cant., S, chorus, ob, str, 1947; A Summer Serenade, T, chorus, str, pf, timp, 1948; In Praise of Mary, S, chorus, orch, 1955; A Nice Derangement of Epitaphs, SATB, 1971; Dafydd in Love (D. ap Gwylim), Bar, vv, pf, 1974; Magnificat and Nunc dimittis, SATB, org, 1976; Phantoms, S, children's chorus, orch, 1978; Daystar in Winter (C. Causley), chorus, org, 1982; A Little Triptych for a Birthday, 1991
Orch: Divertimento, str, 1943; Yorick, ov., 1949; Sym. no.1, 1954; Sym. no.2 'The Guildford', 1957; Music for Orch, 1967; Concertino no.2, pf, orch, 1976; Consort Music '6 Victorian Sketches', str, 1987
Songs: 4 Songs (R. Herrick: *Hesperides*), Bar, pf, 1949; Songs of Wonder, S/T, str/pf, 1959; A Lover's Progress (17th-century text), T, ob, cl, bn, 1961; Greek Love Songs (Meleger, trans. D. Fitts), Bar, pf, 1964; Mirabile misterium, 1v, pf/(str qt, hpd), 1985; 4 Chaucer Settings, Bar, ob, pf, 1987; Songs of the Zodiac (D. Gascoigne), high v, pf, 1989; Yesterday (C. Causley), high v, pf, 1990
Chbr and solo inst: Trio, ob, bn, pf, 1952; Dialogue, ob, pf, 1960; Whydah Variations, 2 pf, 1961; Wind Qnt, 1963; Tpt March, org, 1981; Pavans and Galliards, wind qt, 1982; Tributes: 5 Respectful Pieces, cl, pf, 1986; Suite Champêtre, pf, 1990

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MALCOLM MILLER

Bush, Kate [Catherine] (*b* Bexleyheath, Kent, 30 July 1958). English pop singer. She began performing professionally in 1974, fronting the K.T. Bush band, then came to the attention of Pink Floyd's Dave Gilmour, who was instrumental in securing her a solo recording contract. Her first single, *Wuthering Heights* (EMI, 1978), was an astonishing début and reached number one in the UK charts. The accompanying album, *The Kick Inside* (EMI, 1978), was a moving collection which showcased Bush's affected, almost hysterical, confessional lyrics. She bridged the gap between the earnest melodicism of 1970s singer-songwriter styles and arty progressive rock, and also became well known for her intensely theatrical videos incorporating dance and mime. Perhaps Bush's most realised work was 1980's *Never For Ever* (EMI), which contained the UK hit single *Army Dreamers*, the most telling of any commentary on the 'Troubles' of Northern Ireland. *The Dreaming* (EMI, 1982) and *Hounds of Love* (EMI, 1985), her second UK number one album, saw Bush appropriating ethnic folk influences from Ireland and central Europe into her music. By the mid-1980s, she was one of the most commercially successful, if reticent, pop stars in the UK. Since then she has only made two albums in over a decade, and her unwillingness to perform live has denied her wider global success. Despite this, she has maintained a large popular following and influenced many artists, most notably the American singer Tori Amos.

DAVID BUCKLEY

Bushman music. The music of the Khoisan-speaking people of southern Africa, a semi-nomadic people with a tradition of hunting and gathering. They were historically referred to as 'Bushmen', a name that many still prefer. To avoid negative connotations associated with this term, the Nama name 'San' has also been used, though this is now considered by some to be even more derogatory. The primary social unit of the people is a band usually consisting of between 20 and 50 members related either by blood or by marriage. They have no leaders or formal legal institutions, and their mode of social organization is among the most simple and egalitarian known.

The most common musical instrument used by the Bushmen is the (*goma g!oma*) or (*nao n!ao*) mouth-resonated musical bow, which is usually a hunting bow: the string is stopped by the left hand while the right hand strikes the string with a small stick. Another instrument, the *mbira* (*see* LAMELLOPHONE), is gaining popularity, having been adopted by the Bushmen from Bantu-speaking neighbours.

The heart of Bushman music, however, is singing. The vocal music is usually polyphonic and polyrhythmic, characterized by a kind of yodelling and using a high tonal centre, and the voices are supported by complex hand-clapping, sometimes supplemented by one or two drums. The songs, sung by choirs of women and girls, accompany dances performed mainly by men and are given titles such as *The Giraffe*, *The Elephant*, *The Kudu* etc. These dances are at the core of Khoisan religious life and are frequently used for trance therapy.

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ROGER L. HEWITT

Busine. *See* BUISINE.

Businello, Giovanni [Gian] **Francesco.** *See* BUSENELLO, GIOVANNI FRANCESCO.

Busnoys [Busnois, Bunoys, de Busnes], **Antoine** [Antonius] (*b c*1430; *d* shortly before 6 Nov 1492). French composer, singer and poet. He was the most prolific French composer of songs between Guillaume Du Fay and Claudin de Sermisy, and was widely acknowledged, along with Johannes Ockeghem, among the most outstanding composers of the second half of the 15th century.

1. Early years in France. 2. The Burgundian years. 3. Burgundian benefices. 4. Busnoys and the origins of the *L'homme armé* tradition. 5. Musical style. 6. Reception.

1. EARLY YEARS IN FRANCE. The place and date of Busnoys' birth are unknown. In all likelihood he hailed from the tiny village of Busnes near Béthune (Pas-de-Calais) in the province of Artois. He could conceivably have been related to 'Messire et maître Philippe de Busnes', recorded as priest, dean and canon of Notre-Dame, Lens (about 30 km from Busnes), in 1499, a descendant of the noble counts of Busnes. Nothing is known of his early musical training, though he surely attended an ecclesiastical choir school, as did most late-medieval singers, probably in northern or central France.

Literary, musical and other circumstantial evidence points to Busnoys' activity in aristocratic circles surrounding the French royal court in the Loire valley by the 1450s, if not earlier. The recent re-attribution to Busnoys of the motet-chanson *Resjoïs-toy, terre de France/Rex pacificus* (see Lindmayr in Higgins, 1992), probably composed for the accession of Louis XI to the crown in 1461, signals his proximity to French court circles, and the earliest known biographical document places him squarely in Tours. A petition for absolution preserved in the papal archives, dated 28 February 1461, recounts an incident in which Busnoys (then a chaplain in Tours Cathedral), along with a number of unnamed associates, had allegedly beaten a certain priest to the point of bloodshed on five separate occasions. He had then proceeded in open defiance of canon law to celebrate Mass in his state of anathema, actions for which he was excommunicated and afterwards pardoned by Pope Pius II. The document gives no further details about the circumstances of the beatings, but it resembles many similar accounts of clerical violence preserved in the archives of the Sacred Penitentiary.

By 1465 Busnoys had moved from Tours Cathedral to the collegiate church of St Martin, where Ockeghem held the dignity of treasurer; this would have facilitated even more direct musical contact between the two composers than had probably already existed. According to an 18th-century transcript of the now lost chapter acts, 'Antonius Bunoys, clericus de choro et pannus' was promoted to acolyte and the other minor orders on 7 April and to subdeacon on 13 April. Soon thereafter he must have assumed responsibility for the church's *maîtrise*, for he was styled 'currently master of the choirboys of St Martin of Tours' in September 1465, when he proposed himself for the same position at the allied church of St Hilaire le Grand, Poitiers. In doing so he was challenging the incumbent master, one Jehan le Begue, whom most of the canons of St Hilaire preferred to retain in spite of his inadequacy (or even incompetence). Busnoys' reputation by 1465 is made clear by the superlatives his advocates invoked to describe him: 'extremely skilled in music', 'exceptionally qualified in music and poetry, and best able to instruct the boys, especially in music and morals', 'a most dignified and eminent man'. In the end Busnoys was hired, but the chapter continued to disagree about the handling of his appointment. Within weeks of his arrival in Poitiers a flood of new musical talent descended upon St Hilaire. The chapter accepted a new singer named Etienne Aubry, 'expertus in musica', who lodged in Busnoys' house. Shortly thereafter they admitted a certain 'poor tenor', as well as a number of new choir clerks who were identified as 'expertus in musica' and whose admission was contingent on satisfying the succentor of their competence in 'musica et letteratura'. Busnoys' arrival appears not only to have stimulated the chapter to augment its polyphonic resources but also to have served as a magnet for capable singers.
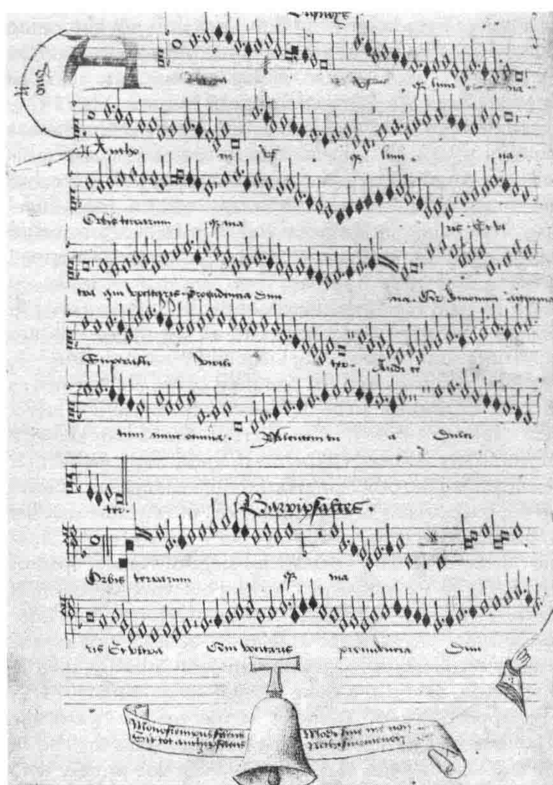
What might have induced Busnoys to leave St Martin, one of the most prestigious churches in France, for an identical position at its equally renowned sister institution – particularly since the ancient ties of confraternity between the two churches formally prohibited the raiding of each other's personnel? One obvious lure was the renowned University of Poitiers, established in 1432. Numerous allusions by 15th- and 16th-century theorists, as well as the profusion of pseudo-Greek terminology in prescriptive texts and canons in his music, suggest that Busnoys' learning and erudition surpassed that of most 15th-century musicians. Scholars have thus supposed that he must have had a university education, but it is not known where he studied. At least two contemporary composers followed precisely such a career trajectory: Johannes Tinctoris studied at the University of Orléans while serving as *magister puerorum* of Orléans Cathedral in the early 1460s, and Philippe Basiron pursued a degree in canon law at the University of Bourges in 1471 while he was master of the choirboys at the Ste Chapelle of Bourges. Busnoys may well have matriculated at the

University of Poitiers in 1465, but it seems unlikely that he made substantial progress towards a degree at this time. By 26 July 1466 he was described as 'master of the choirboys during the year just past', and Le Begue had his old job back. Busnoys' decidedly precipitous departure may have been due to irreconcilable power struggles within the chapter over his appointment. In January 1467 the canons were still trying to find the best way of settling their debt to their 'former master of the choirboys'.

Busnoys seems to have written nearly two-thirds of his chansons by 1466 (see Fallows in Higgins, 1992) – that is, by the time he left Poitiers. Much of the surviving sacred music, too, must have been composed before 1467. The four-voice setting of the Easter sequence *Victimae paschali laudes*, with its unusually high ranges, unique in his oeuvre, may have been written with the choirboys of Tours or Poitiers in mind; likewise the two settings of *Regina caeli*, the second of which has been described as 'one of the loveliest stretches of music ever written'.

2. THE BURGUNDIAN YEARS. Not long after Busnoys left Poitiers his name turns up in a document of 14 March 1467, as a *chantre* in the service of Charles, count of Charolais and heir to Duke Philip the Good of Burgundy. Within a few months of his arrival at the court Busnoys must have composed the motet *In hydraulis*, whose text pays homage to Ockeghem as 'a new Orpheus' and designates Busnoys himself 'the unworthy musician of the count of Charolais' (the count became duke of Burgundy on 15 June 1467). Charles the Bold took a far more active interest in music than his predecessors, and over the period 1467–70 he augmented the vocal forces of his chapel and issued payments for the copying of 'new' musical works into the chapel's choirbooks; Busnoys undoubtedly composed some of these. One choirbook of the Burgundian chapel survives (*B-Br 5557*) with nine sacred works by Busnoys added to its original nucleus. Most of these are in a single hand, and the care with which they were copied – especially the rubrication of the composer's name at the beginning and end of *Anthoni usque limina* ('*Anthoni us*que limina . . . fiat in omni*Bus Noys*'; see illustration) – suggests that the scribe was Busnoys himself.

It is not clear exactly when, how or why Busnoys entered Charles's service in 1466 or 1467, but he did not join the ducal chapel on Charles's accession. From time to time over the next three years he received 'gifts' from Charles's treasury in order to defray his expenses in performing unspecified services. The sums he was given were much less in aggregate than the salary of a chaplain, conforming more to the wages of a domestic servant. Probably he was not working for Charles full-time or officially and had other resources to live on, though the nature of these is unknown. The freelance 'services' he was paid for were almost certainly specifically musical ones, such as composing and performing, but probably included the more delicate diplomatic task of recruiting new musicians from other courts. In November 1470 Busnoys was paid for 'services . . . of which the duke wished no further mention to be made in the accounts', a formula regularly used in payments for embassies and other political missions. It is also possible that Busnoys acted as the duke's teacher in musical or poetic composition. There is no evidence that he served in the dual function of *chantre* and *varlet de chambre*, as Hayne van Ghizeghem and Adrien Basin are known to have done at



Opening page of Busnoys' motet 'Anthoni usque limina' (B-Br 5557, f.48v), perhaps copied by Busnoys

this time; in all the documents before his entry into the ducal chapel he is called simply *chantre*. In any case, with the majority of his chansons having been already composed before he came to Burgundy, there is no need to suppose his status as *varlet de chambre* as an explanation of his chiefly secular oeuvre.

Busnoys finally became an official member of the Burgundian chapel staff as a *demi-chappellain* in October 1470, although the ducal ordinance confirming his appointment was still pending. A separate entry in the next month's accounts refers to him as 'a chaplain in my lord's domestic chapel', but on the next surviving roster of the chapel, from 8 March 1471, he was still on half pay, which may mean that his status was still contingent; by July 1472 he had become a full chaplain of the ducal chapel. He probably had a semi-official connection with the chapel before his appointment, however: a clothier and a furrier had been paid in the autumn of 1469 for the materials for robes matching those of the chapel, which the duke had given to Busnoys and another *chantre*. From 1471 onwards Busnoys' name appears on all the surviving *escroes* or daily rolls of the ducal household up to 1475, which enables us to follow his whereabouts with uncommon precision. Charles the Bold spent much of his decade-long reign on military campaigns, extending his territories and consolidating his power within them; unlike his predecessors, who had taken only a skeleton crew of chaplains into combat, Charles almost invariably travelled with his entire chapel. Chroniclers consistently reported that the duke was nowhere more at home than in his military camps, where foreign dignitaries and ambassadors were received and entertained with as much ceremony

as at his palaces in the Low Countries. It is not surprising that music played an important role in life on the battlefield. The Milanese ambassador Johanne Pietro Panigarola reported from the siege of Neuss in May 1475: 'Even though [the duke] is in camp, every evening he has something new sung in his quarters; and sometimes his lordship sings, though he does not have a good voice; but he is skilled in music'. It seems certain that ducal composers such as Busnoys and Robert Morton would have supplied at least some of the 'new' music performed on these occasions.

Along with the other singers of the Burgundian chapel, Busnoys accompanied Charles to all his major military confrontations before 1476: Liège and Péronne in 1467–8, Péronne, Beauvais and the conquest of the Somme towns in 1472–3, and the siege of Neuss, which lasted nearly a year during 1474–5. The *escroes* for 1476 show a substantially reduced chapel staff, and it is probable that Busnoys and the other singers did not accompany Charles on the particularly brutal campaigns in Lorraine that led to his death early the next year. On 7 December 1476, at the outset of Charles's disastrous siege of Nancy, most of his chaplains were in Ghent serving his wife, Margaret of York. The duke's chaplains may have rejoined him later on his final engagement at Nancy: at least one of the regular chaplains, the Englishman John Stewart, died in that battle, as did the duke himself on 5 January 1477. The appearance of Busnoys' name on the wardrobe accounts for Charles the Bold's funeral marks the end of his association with the mercurial warrior-prince, who balanced an obsession with military conquest with a passionate interest in music and musicians. Busnoys remained in the service of Charles's daughter and heir, Mary of Burgundy, and on her marriage in 1478 transferred to the chapel of her consort Maximilian of Austria. The last appearance of Busnoys' name in the records of the Habsburg-Burgundian court is on 17 April 1483. Nothing more is known of him until his death was reported almost a decade later. It has been conjectured that he may have spent part of the 1480s in Italy, though no supporting evidence has come to light. Certainly his music was well known and highly prized in Italy, to judge from surviving sources of his music, and it is not impossible that, like so many of his contemporaries, he may have sought employment beyond the Alps.

3. Burgundian benefices. Most of what is known of Busnoys after the death of Charles the Bold comes from the records of ecclesiastical benefices he held. Only one benefice is certainly known to have been bestowed on him by Charles himself (though the one mentioned immediately below may well have been): the chaplaincy of St Silvestre in the ducal château at Mons, Hainaut. Charles wrote from Maastricht to the wardens of the château on 4 June 1473 to inform them that on that day Busnoys had resigned the chaplaincy in favour of Bernard Buillot (who was later organ porter in the ducal chapel). The benefice must have been at least partly residential, since the officials of the château needed to know of the change in personnel, but Busnoys is now known to have been absent from the ducal court during the previous two years; he may have resided in Mons at periods when the *escroes* do not survive.

The remaining records of benefices concerning Busnoys are all problematic in one way or another. Jean Molinet referred to Busnoys as 'Monseigneur le doyen de Vorne', which has led to some confusion as to whether he meant Veurne [Furnes] near the Flemish coast or Oostvorne on the island of Vorne in Zeeland. Molinet spoke of Busnoys as flourishing in 'ce bas pays flandrinois', which led Dupire to suppose that Veurne was meant, but Busnoys' name does not appear among the deans of the collegiate church of St Walburge. Fétis, however, working with evidence supplied by the Brussels archivist Alexandre Pinchart, had argued on behalf of Oostvorne, where one of the canonries of the small collegiate church of St Pancrace was in the collation of the dukes of Burgundy. Jongkees (without citing specific documents) confirmed that Busnoys was dean of St Pancrace and canon of Tholen (also in Zeeland) in 1473. It is not known how long Busnoys may have held the deanship in Oostvorne; the as yet untapped archives of the Burgundian court in the southern Netherlands may hold valuable information.

There is a supplication in the Vatican archives, dated on the day of Charles's death, 5 January 1477, requesting a canonicate for Busnoys in the diocese of Thérouanne (the church is not specified but may be that of Saint Omer), but it is not known whether the application was successful. On 10 November 1478 Busnoys, described as canon of an unspecified church (perhaps the one supplicated for), acquired a chaplaincy in St Nicolas, Brussels, through a permutation of benefices with the former Burgundian singer Walter Henrici, only to resign it on 14 November in exchange for another chaplaincy in the park of Tervuren near Brussels, probably in the ducal hunting lodge in the park. A collation list of Maximilian's, dating from about 1480, lists Busnoys' name against benefices in Mons (probably not the same as the chaplaincy in the château he had held earlier), Condé (undoubtedly Notre Dame, where Josquin was later provost and where the dukes of Burgundy had the collation of some of the prebends) and Tholen. Unfortunately this document does not name the churches involved, although it is probable that it refers to benefices actually held rather than nominations, as Jongkees's researches, mentioned above, confirm the canonry in Tholen (the prebends at Oostvorne, unfortunately, are left blank). A tantalizing entry in the list names 'Marie, daughter of Hughes Busnois', who may have been – if not the composer's sister and father – at least relatives.

Vander Straeten published a document recording the permutation of a prebend at Lier [Lierre] on 27 January 1481 from 'Buysnois' to 'Jans bastaert van Brabant'. This must have been at St Gommaire, the only collegiate church in Lier whose benefices were in the collation of the dukes of Burgundy. According to Theunissens, who gave no supporting evidence or dates, Busnoys was among the holders of the tenth prebend; a Jean de Brabant did in fact hold the fourth prebend in 1481, dying in 1486. A number of Busnoys' colleagues in the Burgundian chapel also held prebends in this chapter, including Jean Cordier and Jean Bracconier *dit* Lourdault. Busnoys' final and biographically most significant benefice is also rather mysterious: he seems to have been responsible for directing the choir at St Sauveur, Bruges, in the late 1480s and early 1490s. Busnoys was listed as a deceased member of the choir confraternity of the church about 1510, and a now lost document of 6 November 1492 recorded the appointment of a replacement to 'the job (*onus*) of directing the choir' after Busnoys' evidently recent death. The office of cantor at St Sauveur seems to have united both the normal

responsibility for ruling the plainchant and the duty of teaching the choirboys; Busnoys probably obtained the office after 1484/5, when another singer is described as master of the children. Strohm (*StrohmM*) has suggested that Busnoys may well have owed the position to the nomination of Maximilian of Habsburg, and noted that he was probably not permanently resident. It is striking that, just as had happened when Busnoys become master of the choirboys at St Hilaire, Poitiers, in 1466, the practice of polyphony began to flourish at St Sauveur in the latter half of the 1480s; it undoubtedly owed much to his efforts.

It is worthy of remark that Busnoys is not known to have held any benefices at the most important churches (either musically or ecclesiastically) of France or the Burgundian territories, as so many of his counterparts both among the major composers of the time and in the Burgundian chapel – even if not composers – did. Further research may turn up more benefices than are known of at present, but it seems likely that the only one with much prestige was the possible prebend at Condé; all Busnoys' other benefices were in the geographical and musical backwaters of the Burgundian lands.

4. BUSNOYS AND THE ORIGINS OF THE 'L'HOMME ARMÉ' TRADITION. The most important claim made about Busnoys by 15th- and 16th-century theorest's is Pietro Aaron's statement in his *Thoscanello* (1523): 'It is believed that the tune (*canto*) called L'HOMME ARMÉ was invented (*trovato*) by Busnoys, and that he took the tenor and, because it was short, transferred the beat from the semibreve to the minim in order to have a wider field'. It is uncertain whether Aaron meant that Busnoys had reworked the rhythm of an existing composed or popular chanson, or that he had newly composed it himself, either as a monophonic or polyphonic chanson or as the tenor of his mass. Giovan Tomaso Cimello (*c*1540) stated that Ockeghem had written the original song; in 1613 Pietro Cerone repeated the claim that Busnoys had composed the tune, but added that Ockeghem had been the first to write a mass on it. Perhaps more important than the question of the truth of Aaron's claim (whatever it was) is its testimony to a tradition – three decades after his death and in a country where he is not known to have been active – associating Busnoys with the origin of one of the most stimulating *cantus prius facti* in music history.

Busnoys' *Missa 'L'homme armé'* may or may not have been the original mass in the series of ultimately more than 40 composed on this tune, but in any case it was one of the first, probably written about 1460, and plainly the most influential of the first generation of *L'homme armé* masses. Strunk first pointed out the extreme dependence of Obrecht's mass on Busnoys', employing virtually the identical rhythmic schema in the tenor (though diverging in placing the tune on E rather than the usual G). Wegman (*JRMA*, 1989) has shown how an anonymous *Missa de Sancto Johanne Baptista* similarly appropriates the entire rhythmic plan of Busnoys' cantus firmus. Other *L'homme armé* masses, particularly those of Du Fay, Faugues and Basiron, seem to quote literally from portions of Busnoys'. Taruskin has drawn attention to the careful demonstration of Pythagorean proportions in the mensural relationships of Busnoys' tenor, showing a similarity to the procedure in several masses in the cycle of six anonymous *L'homme armé* masses in Naples, which he argued (as Cohen and others had earlier proposed) were also composed by Busnoys. Taruskin has emphasized the anomalous number of 31 breves that distinguishes the 'Et incarnatus est' section of the Credo, which he associated with the number of 31 knights in the Burgundian Order of the Golden Fleece during the reign of Charles the Bold. This coincidence is regarded with less favour now, especially since the *L'homme armé* tradition in general and Busnoys' mass in particular seem clearly to antedate Busnoys' association with the court of Burgundy. Charles, however, undoubtedly had the opportunity to acquaint himself with Busnoys' mass after 1467, and he is unlikely to have overlooked its potential for allegorizing his own military ambitions.

5. MUSICAL STYLE. Busnoys' musical style is characterized melodically by wide-spanned lines, patterned and organized through the use of melodic and rhythmic sequences, complex rhythmic combinations and syncopation. Contrapuntally, his music shows a propensity for conservative dissonance treatment, invertible counterpoint and frequent use of imitation in all voices, including precocious examples of four-part pieces using paired imitation and three- and four-voice pieces beginning each textual phrase with a new point of imitation. Harmonically, he had a strong preference for triadic sonorities, strong harmonic (quasi-tonal) progressions, V–I cadences and non-quartal harmonies.

Busnoys' long, arching, wide-spanned melodic lines are perhaps his most singular achievement. He was a brilliant melodist, and this undoubtedly accounts for the great appeal of his works and their frequent use as a basis for other composers' creative endeavours. Busnoys shared this melodic style with Ockeghem, who also wrote similar lines consistently, though less frequently. Wide-spanned lines are an important instance of the general trend towards expansion of vocal ranges and increasing independence of voice-parts manifest in the later 15th century. This particular characteristic of Busnoys' music may have arisen as a natural result of his career as a professional singer: to judge from the great rhythmic complexity and wide range of his melodic lines, there can be little doubt that he and the singers for whom he composed were vocal virtuosos of the highest calibre. Perle singled out the virelai *Je ne puis vivre ainsi* as typical of 'the wonderful subtlety and ingenuity of his rhythmic ideas, probably unsurpassed in the entire history of music'. Busnoys' works are characterized by a 'rational' organization of the wide-spanned melodic line into syncopated rhythmic patterns and sequences, as well as an increasing use of structural imitation. For Sparks, Busnoys was the pivotal figure of the late 15th century, in whose works these new trends are most clearly visible:

> Busnois exceeded any of his contemporaries in his exploration of the possibilities of linear organization of the counter-melodies; passages dominated by motifs stated in sequence, close imitation or ostinato appear frequently in his works, particularly at cadences. These passages, which often sound experimental, are of considerable significance, since they point to a direction that Franco Netherlands style was to take for the next 30 years.

Busnoys' ingenious use of syncopated rhythms is a feature of his style that had a great impact on his younger contemporaries. In addition to hemiola, he delighted in accentual displacement and intricate cross-rhythms, often emphasized by close imitation. Evident already in the motet *Anima mea liquefacta est/Stirps Jesse* (in all likelihood his earliest sacred work), one finds stunning

examples in *In hydraulis* as well as in sections of the *Missa 'L'homme armé'* where the cantus firmus is silent (Kyrie II, Agnus II), involving long quasi-canonic duos or trios. Several of these passages bear striking similarities to passages in Josquin's *Illibata Dei virgo nutrix* and *Missa 'Hercules Dux Ferrariae'*, as has been frequently noted in the literature. In equal-voiced pieces, Busnoys' tendency to employ motivically-constructed lines in imitation often results in brilliant passages of ostinato, best exemplified throughout the songs *Bel Acueil*, *Ha que ville et abominable* (canonic version), *A vous sans autre* and especially in the concluding passages of the motets *Victimae paschali laudes* and *Anthoni usque limina*, where the ostinato passages create a strong sense of impending climax and drive to the cadence.

The strong sense of tonality evident in many of Busnoys' works arises not only from his systematic use of V–I cadences as well as linear and vertical triadic sonorities, but also from his preference for eliminating essential 4ths between voices. A concomitant feature of this avoidance of 6-3 chords is an increasing use of parallel 10ths between the outer voices, which also appear in abundance. Trowbridge has shown that Busnoys more than any other composer of his day figured centrally in the general trend towards the greater spacial integrity of individual voice parts, key aspects of which include the employment of textures spanning larger ranges, less frequent voice-crossing, the increasing isolation of the contratenor part as a fundamental bass line and especially the use of non-quartal harmonies, all of which are especially prevalent in Busnoys' style. An important linear aspect of his 'quasi-tonal' harmony is his propensity for writing conjunct melodic lines exploiting the octave species of the prevailing modality. In contrast to many of his contemporaries, whose melodies more consistently articulate discrete species of the 4th or 5th, Busnoys shows a marked tendency towards a seamless expression of the species of the entire modal octave, resulting in wider-spanned phrases frequently encompassing an octave and often a 10th. Striking examples occur at the openings of *Je ne puis vivre ainsi*, *Ha que ville et abominable*, *Joye me fuit* and *Ung plus que tous*; one often finds similar gestures near the conclusion of a work, where syncopated scalar passages sometimes ascend the tonic octave, or the octave of the 3rd degree of the modal scale, from which the final tonic will be approached, as in *Ma plus qu'assez*, *Amours nous traitte*, *Je ne demande aultre degré* and *Bel Acueil*.

One particular gesture appearing so frequently in Busnoys' works as to be a stylistic fingerprint is the ascending scalar passage, spanning an octave and often a 10th, fitted to a sharply syncopated trochaic rhythm. This became perhaps the most striking linear characteristic of the music of virtually every composer of the next generation, especially Obrecht, Josquin, Agricola and Isaac. Examples of these syncopated lines are so pervasive in Busnoys' works that it is difficult to isolate a few of the best, though certainly two of the most brilliant occur at the closing of both *partes* of *Anthoni usque limina*, the first on the words 'psallentem tua dulciter', and the second on the syllables of his own last name. '-Bus noys'. The only other composer who regularly wrote similar lines, albeit infrequently, was Ockeghem. We might draw attention to the parallel moments in the Sanctus of both composers' *L'homme armé* masses, with their soaring bass lines on the words 'Domini' and 'Sabaoth'. One especially memorable passage of Busnoys' that could easily stand comparison with some of the more sublime moments in all the history of Western music appears in the 'Qui tollis' of the *L'homme armé* mass, where the bass begins a majestic, syncopated ascending scale on *D*, soars up a breathtaking span of a 10th to *f* and gracefully winds its way back down to its starting pitch. One cannot help wondering if this unforgettable moment in Busnoys' mass inspired the striking and equally memorable entrance of the bass in the 'Et in terra' of Josquin's *Missa 'L'homme armé sexti toni'*, which follows the opening duo between the upper voices.

Busnoys' penchant for a kind of formal 'rationalism', as Sparks called it, extends to the background level of cantus-firmus organization. Recent studies of individual works have further demonstrated Busnoys' preference for contrapuntal floor plans consisting of a strictly literal presentation of the cantus firmus laid out according to a carefully wrought rhythmic scheme. The *Missa 'L'homme armé'* now appears to have been constructed by planning the lengths of discrete sections according to mathematical ratios corresponding to Pythagorean proportions. *In hydraulis* provides an example of a 'constructed' cantus firmus consisting of a three-note ostinato stated in transpositions at the 5th and octave – corresponding to the Pythagorean intervals named in the text – and in successive proportional diminutions. *Anthoni usque limina* is similarly based on a 'constructed' tenor consisting of the note *D*, whose performance on (or in imitation of) a bell must be rhythmically reconstructed from an obscure verbal and pictorial 'canon' in the sole source (see illustration), and the text itself incorporates Busnoys' full name (*Anthoni us*que limina . . . fiat in omni*Bus Noys*). The four-part hymn *Conditor alme siderum* assigns a different mensuration to each voice-part. The cantus firmus of the virelai *Maintes femmes* is based on an elaborate hexachordal scaffolding ingeniously constructed from notes of the superius in the first section and from solmization syllables in the second, a procedure strikingly evocative of the even more recondite canon in Ockeghem's *Ut heremita solus*. *J'ay pris amours tout au rebours* incorporates the tenor of the well-known anonymous rondeau *J'ay pris amours* in inversion ('au rebours').

6. Reception. Busnoys' musical legacy of some 75 chansons, 10 motets, a *Magnificat* setting, two masses and a Credo survives in more than 50 manuscripts and prints of the 15th and 16th centuries, whose provenances extend from England to Hungary. He is the composer most frequently represented in no fewer than nine major late-15th-century chansonniers – Dijon (*F-Dm* 517), Laborde (*US-Wc* M2.1 L25 Case), Wolfenbüttel (*D-W* Guelf.287 Extrav.), Copenhagen (*DK-Kk* Thott 291 8°), Nivelle de La Chaussée (*F-Pn* Rés.Vmc 57), Mellon (*US-NHub* 91), Casanatense (*I-Rc* 2856), Bologna Q16 (*I-Bc* Q16) and Seville (*E-Sc* 5-1-43/*F-Pn* n.a.fr.4379) – and he figures prominently in the Pixérécourt (*Pn* fr.15123) and Braccesi (*I-Fn* B.R.229) chansonniers as well. More than half of his secular songs are found only in sources of Italian origin, further attesting the international scope of his reputation and specifically to their popularity within the musical circles of the Este family in Ferrara, the Medici in Florence and the Aragonese court of Naples. Busnoys' sacred music can have been no less popular than his chansons. In a rare description of the reception of the now lost motet *Gabrielem*, an Italian instrumentalist

reported in 1494 to Duke Francesco Gonzaga in Mantua that 'in truth, all Venice wishes to hear no other'.

A late exponent of the venerable but moribund tradition of the medieval poet-musician, Busnoys was also exceptional among his contemporaries in enjoying a purely literary reputation as well, happily corroborated by the first-hand testimony in Poitiers of his exceptional qualifications in 'music and poetry'. Quite apart from the likelihood that he wrote the Latin texts of *Anthoni usque limina* and *In hydraulis* as well as the French poems for many of his secular songs, he holds the singular distinction among 15th-century composers of having no less than three poems attributed to him in literary manuscripts and treatises of the period. Pierre Fabri, in his treatise on the *Seconde Rhétorique*, used a text attributed to Busnoys, *Cent mille fois le jour*, as a paradigm of the bergerette (virelai). A poetry manuscript (*F-Pn* fr.9223) emanating from the French court circle of Charles VII and Charles d'Orléans transmits an otherwise unknown rondeau, *Lequel vous plairoit mieulx trouver*, ascribed to Busnoys. The *grand rhétoriqueur* Jehan Molinet, whose poetry contains references to Busnoys and his compositions, paid homage to Busnoys in his clever *Je te rends honneur et tribus*, which uses only the two end-rhymes '-bus' and '-nois'. Busnoys responded to Molinet with the rondeau quatrain *Reposons nous entre nous amoureux*, based in turn on the refrain of Molinet's poem. This is the only one of Busnoys' texts for which music survives – curiously, not by the composer himself, but by Pierre de Manchicourt, in Susato's second book of chansons (RISM 1544^{10}). The texts Busnoys favoured in his own musical settings seem to be those of the French *formes fixes*, particularly the rondeau and the virelai.

Quite apart from his alleged role as progenitor of the *L'homme armé* tradition, Busnoys was among the most imitated and emulated composers of his generation, to judge from the number of composers who used his songs as a basis for their own musical settings. The composer most heavily indebted to Busnoys was Jacob Obrecht, whose *Missa diversorum tenorum* quotes the tenors of Busnoys' *Joye me fuit*, *Mon mignault musequin* and *Acordés moy*, while his mass on *Fortuna desperata*, like that of Josquin, incorporates all three voices of Busnoys' song. One of only two Italian texts associated with Busnoys (the other, *Con tutta gentileça*, is unlikely to be the original text for its music), *Fortuna desperata* gave rise to some 30 further polyphonic elaborations, including multiple secular settings by Henricus Isaac, Alexander Agricola and Ludwig Senfl. (Busnoys' authorship of *Fortuna* has recently been challenged by Joshua Rifkin on stylistic grounds and reattributed to one 'Ser Felice' of Florence.) Johannes Ghiselin employed Busnoys' four-part *Mon mignault musequin/Gratieuse plaisante* in his *Missa 'Gratieuse'* and also wrote a Sanctus-Agnus pair based on Busnoys' *Joye me fuit*. Isaac employed all three voices of Busnoys' *Quant j'ay au cueur* in his mass on the tune, and he also set *Fortuna desperata* at least twice. Busnoys' setting of the popular tune *In myne zynn*, his only piece with Flemish text, may have been the polyphonic model for the some dozen subsequent polyphonic settings by other composers. A version virtually identical to Busnoys' is preserved in a Dutch painting of 1533. *Je ne demande aultre degré* served as the basis for polyphonic mass settings by Obrecht and Agricola, a lost setting by Prioris, an incomplete anonymous setting, a six-voice secular setting by Agricola, a lute intabulation by Spinacino and Compère's *Missa 'Ave Domine Jesu Christe'*.

Busnoys stands out as a composer with an unusual interest in his own self-fashioning as a creator of music. In the quasi-autobiographical motet *Anthoni usque limina*, he concealed his own name in the text itself, wrote a clever verbal canon to ensure the reader wouldn't miss it, and constructed the piece in symmetrical halves corresponding to the numerical cipher (108) of his own name. With *In hydraulis*, while cloaking his last name in the protective shroud of the conventional medieval humility topos, he nevertheless declared himself the 'unworthy musician of the count of Charolais' and as the musical 'offspring' (*propago*) of its dedicatee, Johannes Ockeghem, 'the reincarnation of Orpheus'. The artistic selfconsciousness manifested in these works goes beyond the way Du Fay inserted his name in a petition in his *Ave regina celorum* or the simple acrostic 'here I am' of Josquin's *Illibata Dei virgo nutrix*. His emphasis on his having composed *Anthoni usque limina* and *In hydraulis* betrays the ambition to present himself as an *auctor*. His thematizing of creative genealogy and invocation of the classical past (Pythagoras, Orpheus, Graecizing musical terms) manifests a certain anxiety about legitimation. His description of himself as the metaphorical son of the composer he identified with the greatest musician of antiquity suggests that he had a high opinion of himself. And this apparently arrogant self-assessment seems to have been shared by his contemporaries, who regarded him as a truly exceptional man and consistently invoked superlatives to describe him.

Tinctoris dedicated his *Liber de natura et proprietate tonorum* jointly to Busnoys and Ockeghem as 'the most outstanding and most famous professors of the art of music', whose music was 'worthy of the immortal gods', and in his *Proportionale musices* he referred to them as 'pre-eminent in Latinity' and among 'the most excellent of all the composers I have ever heard'. Adam von Fulda's chronological list (in his *Musica*) of the most important musical figures of all time singled out only two composers of the 15th century: 'the most learned (*doctissimi*) Guillaume Du Fay and Antoine Busnoys'. In crediting him with the creation of the *L'homme armé* tune, Pietro Aaron noted that he was 'a great man and an excellent musician'. The same language was used by the supporters of his bid to become master of the children in Poitiers: 'a very dignified and eminent man', 'exceptionally skilled in music and poetry', who would 'best teach the choirboys'. Even those who would criticize Busnoys acknowledged his authority and power. Tinctoris, who aimed at a thoroughly consistent theory of music, expressed his frustration at Busnoys' 'inconsistent' notational practices, implicitly acknowledging the composer's influence on other practitioners when he emphasized that 'Busnoys *alone* disagrees . . .'. Adrianus Petit Coclico (*Compendium musices*, 1552) categorized Busnoys among his 'mathematicians', identifying his faults as ones of excess: 'In teaching precepts and speculation they have specialized excessively, and in accumulating a multitude of symbols and other things they have introduced many difficulties'.

Some 70 years earlier Bartolomeus Ramis de Pareia (*Musica practica*, 1482) had cited examples drawn from the works of Busnoys to illustrate the ways in which composers might use esoteric inscriptions or cryptic

canons to conceal the resolutions of their contrapuntal manipulations of a cantus firmus. This facet of his creative personality marks Busnoys as the virtually unrivalled *magister ludi* of late-15th-century music. Typical of Busnoys' delight in this sort of musical puzzle is the song *Ha que ville et habominable* (Oh how vile and abominable), in which Busnoys ingeniously fashioned the upper voice to function both as a strict three-part canon at the unison (signalled in the manuscripts with the rubric *trinitas in unitate*) and as the highest voice against two additional lower parts. The text of the song is itself a pun on the name of one Jacqueline de Hacqueville, for whom Busnoys wrote at least three other songs, all of them concealing her name in some form of acrostic or cryptogram. Another of these songs is the three-voice virelai *Je ne puis vivre ainsy tousjours* (I cannot live like this any longer), of which the first letters in each line form the acrostic JAQUELYNE DAQVEVJLE. Benthem (in Higgins, 1992) has demonstrated the probability that Busnoys originally wrote the ostinato tenor of *In hydraulis* as a canonic entity (notated only once with instructions for resolving the mensuration of its successive statements), proposed emendations necessary to effect a correct transcription from the work's two rather corrupt surviving sources, and explored a complex nexus of numerically significant textual and musical relationships that may represent an exegesis in 'sounding number' of Busnoys' identity and his relationship to Ockeghem.

Until quite recently Busnoys has stood very much in the shadow of Ockeghem in the eyes of modern scholarship, even though the two were regarded as equals in their own time. Much of the responsibility for this imbalance lies with one of the defining moments in the evolution of modern musicology: Raphael Georg Kiesewetter's prizewinning essay in the competition, What were the contributions of the Netherlanders to music? (1829). Kiesewetter imposed what is now seen to be an inappropriately strong separation between Netherlandish and French musical traditions in the 14th, 15th and 16th centuries; it is surely no accident that he proclaimed Ockeghem, with his patently Flemish surname, head of the 'First Netherlandish School' rather than the French surnamed Busnoys – never mind that Ockeghem spent nearly all his working life at the French court while Busnoys devoted his last three decades to Burgundy. Furthermore, the preponderance of chansons over masses composed by Busnoys has led to his being viewed as a less serious composer than Ockeghem, who wrote more masses and fewer chansons, in the same way that Chopin is often regarded as less serious than Brahms. The last two decades have gone far to redress this inequity. Although there is still no complete edition of Busnoys' chansons, all of them are now available in modern editions, and the publication of his complete sacred music in 1990 has shown unmistakably how serious and influential he was in that sphere. Even before the quin-centenary year of 1992 there had been an upsurge in scholarly writing and in the performance of Busnoys' music; 1992 saw an exceptionally lively conference devoted to him, and attention to Busnoys has not lost momentum in the meantime. Busnoys is at last taking his rightful place in the attention of scholars and musicians.

The character that emerges from what is known of Busnoys' life and music is one of excess, flamboyance and brilliance, exploding with energy, disrupting convention, thwarting expectation, and determined to experiment with his own way of doing things.

The physical and emotional excess evident in the episode of his beating the priest in Tours, together with the precarious circumstances of his later activity, offers a tantalizing sketch of a somewhat marginal, Villonesque character, headstrong and independent, 'living on the edge', defying ecclesiastical authority. This nascent if incomplete picture of Busnoys as a musical and social renegade may account in part for the attraction his life and music holds for us today. His works are rife with harmonic surprise, abrupt changes of tempo and texture, musical canons, extensive imitation, melodic sequences, and large-scale repetitions of motifs and even of whole passages. He exceeded conventionally accepted limits of the gamut in cultivating wide-spanned melodic lines that prefigure those of Josquin and Obrecht. And in extending the outer ranges of the upper and lower voices and enabling individual musical lines to operate unobstructed by interference with crossing parts, Busnoys essentially reconfigured the existing boundaries of tonal space. Standing at the crossroads of an era that witnessed the ideological transformation of the composer from an able craftsman to an innately endowed creator, Busnoys emerges as a pivotal figure in a critical period of changing styles and one of the most original and powerful musical minds of the 15th century. Further investigation into the activities of Busnoys and his contemporaries, coupled with a more discerning critical scrutiny of Busnoys' individual musical legacy, will gradually dispel much of the mystery still surrounding this enigmatic and ingenious composer.

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Je ne puis vivre ainsi tousjours, 3vv, D 64, P no.12 (virelai)
Joye me fuit, 3vv, A xiv–xv, 247, D 50, P no.29 (rondeau)
Laissez dangier, 3vv; ed. in Brooks (1953), 132 (virelai)
L'autrier la pieça/En l'ombre du buissonet/Trop suis jonette, 4vv; ed. in Goldberg (1994), 360
L'autrier que passa, 4vv; ed. in MRM, ii (1967), 117
Le corps s'en va, 3vv, P no.21, G 65 (rondeau)
Le monde est tel pour le present, 3vv; ed. in Goldberg (1994), 320 (?rondeau)
Le second jour d'avril = In myne zynn
Ma damoiselle ma maistresse, 3vv, D 22; ed. in Goldberg (1994), 330, Perkins (1995), 174 (rondeau)
Ma doulce ceur = M'a vostre cueur
Maintes femmes m'ont dit souvent, 4vv; ed. in Hewitt (1957), 109, Goldberg (1994), 356 (virelai)
Ma plus qu'assez, 3vv, D 54, J 24 (virelai)
Ma tres souveraine princesse, 3vv; ed. in Goldberg (1994), 323
M'a vostre cueur mis en oubli [= Terribile fortuna], 3vv, J 16, B no.228 (virelai)
Mon mignault/Gracieuse playsante muniere, 4vv, H 258, B no.184; ed. in RRMR, lxxvii (1989), no.30 (rondeau)
Mon seul et celé souvenir [= Ave rosa rubicunda], 3vv, A xxii, 74, B no.49 (rondeau)
O Fortune, trop tu es dure, 3vv, P no.37 (rondeau)
On a grant mal par trop amer/On est bien malade pour amer trop, 4vv, B no.183; ed. in RRMR, lxxvii (1989), no.29 (rondeau)
On en bien maldi pour amor trop (= On a grant mal), kbd intabulation; ed. in SMd, viii (1992), 172
Pour entretenir mes amours, 3vv, R iv, 64, P no.15 (rondeau; text attrib. F. Villon)
Pucellotte que Dieu vous gart, 3vv; ed. in Brooks (1953), 122, Goldberg (1994), 379 (ballade)
Quant j'ay au cueur, 3vv, S vi, 185; ed. in CMM, lxv/7 (1984), 136, Goldberg (1994), 332 (rondeau)
Quant vous me ferez, 3vv, J 44; ed. in Besseler (1931), 212 (rondeau)
Quelque povre homme (i), 3vv; ed. in Goldberg (1994), 334
Quelque povre homme (ii), 3vv; ed. in Goldberg (1994), 336
Regina regnancium virgo puellaris (= Au povre par necessité), R viii, 64, lxxxv, 10
Resjoïs-toy terre de France/Rex pacificus magnificatus est, 4vv; ed. I. Pope and M. Kanazawa, *The Musical Manuscript Montecassino 871*(Oxford, 1978), 391, Lindmayr-Brandl in Higgins (1992); the mutilated ascription in *F-Pn* fr.15123, almost certainly to Busnoys (see Lindmayr-Brandl), has also been read as Ockeghem
Seule a par moy en chambre bien paree, 3vv, B no.60; ed. in Brooks (1953), 129 (rondeau)
Soudainement mon cueur a pris, 3vv, J 42 (virelai)
Terribile fortuna = M'a vostre cueur
Terrible dame, 4vv; ed. in Goldberg (1994), 381 (rondeau)
Une filleresse d'estouppes/S'il y a compagnon/Vostre amour, 4vv, B no.62 (?rondeau)
Ung grand povre homme insanne, 3vv, B no.61 (?rondeau)
Ung plus que tous, 3vv, 2 versions: (i) P no.8; (ii) B no.52 (rondeau)
Vostre beauté/Vous marchez du bout du pié/L'autrier quand je chevauchoie, 4vv, A xiv–xv, 236; ed. in RRMR, lxxvii (1989), no.34 (also attrib. Isaac)
Vostre gracieuse acointance, 3vv; ed. in Goldberg (1994), 339 (rondeau)

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Amours, amours, amours, 4vv, H 270, B no.164 (ballade); attrib. Busnoys in *I-Bc* Q17, attrib. Japart in 1500
Amours fait moult tant qu'argent dure/Il est de bonne heure né/Tant que nostre argent dura, 4vv, H 286, B no.157 (rondeau); attrib. Busnoys in *I-Bc*Q17, attrib. Japart in *Fn* B.R.229, *Rc* 2856, attrib. 'Pirson' [La Rue] in *CH-Bu* F.X.1–4
Ave stelle fulgida (= Fortuna desperata); ed. In EDM, 1st ser., xxxiv (1975), 408
Cent mille escus quant je vouldroye, 3/4vv, R iv, 67, B no.70 (rondeau); ed. J. Thomson, *Les oeuvres complètes de Philippe(?) Caron*, ii (Brooklyn, NY, 1976), 167; attrib. Busnoys in *I-Fn* B.R.229, ?*F-Pn* fr.15123, attrib. Caron in *I-Rc* 2856, *Rvat* C.G.XIII.27
Et qui la dira dira, 4vv; ed. in Goldberg (1994), 385 (rondeau); attrib. Busnoys in *I-Bc* Q17, attrib. Japart in *Fn* Magl.XIX.107bis
Fortuna desperata [= Poi che t'hebi nel core, Ave stella fulgida, Virginis alme parens], 3/4vv, S i, 170; ed. in Strohm (1993), 621, Meconi in Higgins (1992), Rifkin in Higgins (1992) (? text by Poliziano; see Meconi); attrib. Busnoys in *E-SE* s.s., attrib. 'Felice' in *I-Rvat* C.G.XIII.27
Gaude mater miserorum = Quant ce viendra
J'ay bien choisi a mon voloir [= Virgo pudicicie], 3vv, B no.109; ed. J. Marix, *Les musiciens de la cour de Bourgogne au XVe siècle* (Paris, 1937/*R*), 111, CMM, lxxiv (1977), no.18 (rondeau); attrib. Busnoys in *F-Pn* fr.15123, attrib. Hayne in *I-Rc* 2856
J'ay pris amours tout au rebours, 4vv, H 305 (rondeau); attrib. Busnoys in 1500, attrib. Martini in *E-SE* s.s.
Je ne fay plus, je ne dis ne escrips, 3vv, H 235, B no.55 (rondeau); attrib. Busnoys in *I-Bc* Q17, *Fn* B.R.229, attrib. Compère in *E-SE* s.s., attrib. Mureau in *I-Fn* Magl.XIX.176, *Rvat* C.G.XIII.27
Je suis venu vers mon amy [= Suis venu, O stella maris limes pietatis], 3vv, B no.29; ed. J. Marix, *Les musiciens de la cour de Bourgogne au XVe siècle* (Paris, 1937/*R*), 129, Aldrich (1969), CMM, lxxiv (1977), no.19 (rondeau); attrib. Busnoys in *F-Pn* fr.15123, attrib. Hayne in *I-Rc* 2856
Le serviteur [hault guerdonné], 4vv, A xiv–xv, 238, H 294 (rondeau; 2 new vv to ?Du Fay's Dc and T); attrib. Busnoys in 1500, ascription removed in later edns
Malagrota = Sans avoir fait
O stella maris limes pietatis (= Je suis venu), R lxxxvi, 234

Poi che t'hebi nel core (= Fortuna desperata); ed. in CMM, lxxvi (1977), no.35

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Sans avoir fait [= Malagrota, S'amaur vos faj], 3vv (?rondeau); attrib. Busnoys in *I-PEc* 431, attrib. Isaac in *F-Pc* Rés.Vm^7 676, anon. in *I-Bc* Q17

Se brief je puys ma dame voir, 3vv, B no.74; ed. J. Thomson, *Les oeuvres complètes de Philippe(?) Caron*, ii (Brooklyn, NY, 1976), 194 (rondeau); attrib. Busnoys in *F-Pn* fr.15123, attrib. Caron in *I-Fn* B.R.229

Suis venu = Je suis venu

Virginis alme parens (= Fortuna desperata); ed. in EDM, 1st ser., xxxii (1956), 71

Virgo pudicicie (= J'ay bien choisi); ed. in R lxxxvi, 235

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6 'L'homme armé' masses (cycle), 4–5vv; ed. in CMM, lxxxv (1981); anon., attrib. Busnoys by Cohen (1968), Taruskin (1986), Long in Higgins (1992)

Missa 'L'ardant desir', 4vv, *I-Rvat* C.S.51; anon., attrib. Busnoys by L. Feininger, Wegman (1990)

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Magnificat octavi toni, 4vv, T 193; anon., attrib. Busnoys by C. Hamm, *RBM*, xiv (1960), 45

Chargé de deuil plus que mon fais, 3vv, G 61; ed. in CMM, lxv/6 (19XX), 180 (virelai); anon., attrib. Busnoys and ed. Perkins in Higgins (1992)

Par Dieu, madame, c'est a tort, 3vv (virelai); anon., attrib. Busnoys and ed. Perkins in Higgins (1992)

Pour les biens qu'en vous je parçoy, 3vv, *F-Pn* Rés.Vmc 57 (rondeau); anon., attrib. Busnoys by Higgins in Higgins (1992)

S'il vous plaist bien que je vous tiegne, 3vv (virelai); anon., attrib. Busnoys and ed. Perkins in Higgins (1992)

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Busoni, Ferruccio (Dante Michelangelo Benvenuto) (*b* Empoli, 1 April 1866; *d* Berlin, 27 July 1924). Italian composer and pianist, active chiefly in Austria and Germany. Much to his detriment as composer and aesthetician, he was lionized as a keyboard virtuoso. The focus of his interests as a performer lay in Bach, Mozart and Liszt, while he deplored Wagner. Rejecting atonality and advocating in its place a Janus-faced 'Junge Klassizität', he anticipated many later developments in the 20th century. His interests ranged from Amerindian folk music and Gregorian chant to new scales and microtones, from Cervantes and E.T.A. Hoffmann to Proust and Rilke. Only gradually, during the final decades of the 20th century, has his significance as a creative artist become fully apparent.

1. Life. 2. Works. 3. Transcriptions and editions. 4. The pianist. 5. The writer.

1. Life. Busoni's father, Ferdinando, was a clarinet virtuoso of Corsican origin, his mother, Anna (née Weiss), an Austrian-born pianist. Although he considered himself a Tuscan, the family moved to Trieste when he was only a few months old, transplanting him into a cosmopolitan, German-orientated environment. He had no regular schooling; the theatre and literature were mainstays of his self-education, and he became a talented linguist. Early piano tuition, in which the study of Bach played a major role, came from his father. His first compositions date from 1873, and his career as virtuoso pianist began the same year. Two years later followed his concerto début, with Mozart's Concerto in C minor. During his early years Busoni served as breadwinner for his parents; later he recalled his early maturing and said: 'I never had a childhood'.

With the help of patronage, he entered the Vienna Conservatory at the age of nine. Though encouraged by Ambros, Brahms and Hanslick, he was dissatisfied with the tuition, and left after two years. In 1881 he began composition lessons in Graz with Wilhelm Mayer (W.A. Rémy) who, apart from schooling him in counterpoint, fostered his lifelong attachment to the music of Mozart and stimulated his interest in mysticism and oriental philosophy. There followed a period of study in Leipzig (1885–8), where he befriended Delius, Mahler, Henri and Egon Petri and made contact with leading German music publishers. Three years later he took a teaching post at the Helsinki College of Music, where his circle of pupils and friends (the 'Leskovites') included Sibelius and the Järnefelt brothers. In 1890, in St Petersburg, he won the

Rubinstein Prize for both piano and composition. The following season he taught in Moscow, where he married Gerda Sjöstrand, daughter of a Swedish sculptor. Finding prospects in Russia limited, he emigrated to the USA. But he was disappointed by the low standards he found at the New England Conservatory in Boston and soon moved to New York, where he began to expand his activities as a concert pianist. In 1894 he settled in Berlin, where he established a permanent home. He gave masterclasses at Weimar (1900–01), the Vienna Conservatory (1907–8), where his pupils included Eduard Steurmann and Louis T. Gruenberg, and Basle (1910).

During the 1890s he had devoted his energies primarily to perfecting his piano technique, but from 1898, with the Second Violin Sonata, he turned his attention increasingly to composition. From 1902 to 1909 he promoted and financed orchestral concerts of new music (by Bartók, d'Indy, Elgar, Magnard, Sibelius, Ysaÿe and many others) in Berlin. At the fourth of the series he introduced his monumental Piano Concerto with choral finale, the work with which he signalled the conclusion of his apprenticeship and emergence, in the craftsman's sense, as master. Two years later, with the publication of the *Entwurf einer neuen Ästhetik der Tonkunst*, he proposed bold and visionary guidelines for the future of music. He took a lively interest in Schoenberg, whose move to Berlin in 1911 he facilitated. Other young composers he particularly encouraged at this time were Bartók, Varèse and van Dieren. His most distinguished piano pupil, later his assistant and an authoritative interpreter of his music, was Egon Petri.

The climax of Busoni's pre-war career as a pianist was probably the 1911 series of six recitals in Berlin devoted to the music of Liszt. Yet acclaim in the concert hall served to diminish his reputation as a composer, and his Bach transcriptions were held in far higher regard than his original works. At its world première in Hamburg, the opera *Die Brautwahl*, which had taken six years to complete, scarcely achieved a succès d'estime.

In the spring of 1912 he set out on an Italian tour, which concluded with a series of eight recitals charting the development of keyboard literature since Bach. Shortly afterwards he was offered the directorship of the Liceo Musicale, Bologna. Himself a latterday Renaissance man, Busoni hoped to find in Italy those qualities which in the Renaissance had made the country the centre of European culture. But modern Italy failed to fulfil his expectations, and shortly after the outbreak of war he resigned his post. Early in 1915 he returned to the USA for a four-month tour. Highly critical of the American way of life, but unwilling to return to wartime Germany, he first thought to settle in Italy; but when his home country declared war on its erstwhile allies, in May 1915, he found himself stranded in New York. Only in the autumn did he return to Europe, taking refuge in Switzerland. During his six-year sojourn in Zürich he gave recitals and masterclasses, occasionally travelling to Italy for concert appearances; Volkmar Andreae entrusted him for a season with the direction of the Tonhalle concerts; he composed *Arlecchino* and *Turandot* and completed the libretto of *Doktor Faust*. Among the many other artists and intellectuals seeking shelter from the war, he made the acquaintance of Joyce and Lenin, Jakob Wassermann and Philip Jarnach.
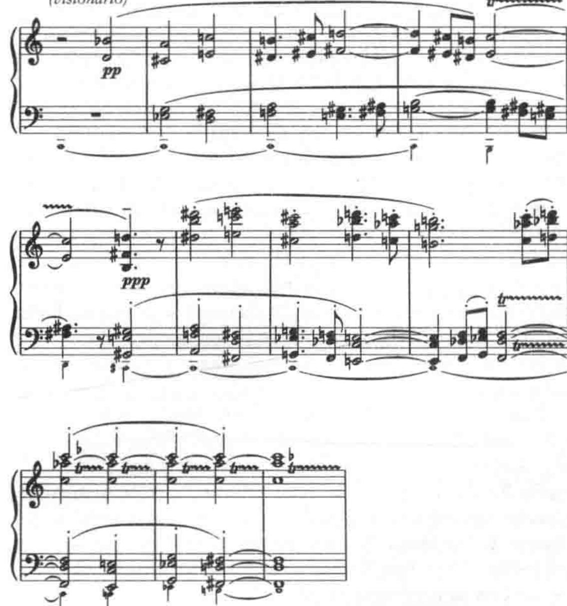


Ferruccio Busoni

With the establishment of the Weimar Republic in 1920, he accepted the invitation of his former pupil Leo Kestenberg, now a high official at the ministry of culture, to lead a masterclass for composition at the Akademie der Künste in Berlin. Of his pupils, the most distinguished were Weill and Wladimir Vogel, but he also held open house for young musicians at his apartment on the Victorie-Luise-Platz, where his many guests included Hába, Hindemith, Krenek, Erdmann, Horenstein and Mitropoulos. Ill health prevented him appearing in concert after 1922. He had always made light of his stupendous abilities as a pianist, preferring to consider himself primarily a composer. Now the completion of *Doktor Faust* became his final goal; when he died, two scenes were left incomplete.

Aside from his undisputed powers as composer, pianist and man of letters, Busoni was an enterprising (if sometimes erratic) conductor, a passionate bibliophile, a talented draughtsman and a bon vivant. Baptized into the Catholic church, he was at heart an atheist; a lucid commentator on world affairs, he remained politically uncommitted.

2. WORKS. Busoni's attitude to his extensive output of juvenilia was equivocal. 'My early works on your desk! I blush', he wrote to Leichtentritt, his first biographer; yet the catalogue of compositions he prepared in 1921 lists every item published during his early years, including many long out of print. Thanks to the recordings of Geoffrey Douglas Madge, the early piano works have become more readily accessible. The young Busoni is revealed as a composer of taste and imagination, impeccable technique, clear, well organized forms and a precise

Ex.1 *Fantasia contrappuntistica*



sense of colour, well versed in counterpoint but of stereotyped melodic invention. In place of original ideas he often alludes to extrinsic material, particularly folksong or plainchant. Melodic pluralism was increasingly to dominate his mature style. He later came to rationalize the 'latently allusive character' of his music (Reithmüller, 1988) by hypothesizing the 'omnipresence of Time'. 'The absolutely modern does not exist', he wrote, 'only that which arises at an earlier or later moment of time ... "Modern" and "old" have always existed' (*Entwurf einer neuen Ästhetik der Tonkunst*, 1907). Another of his catchwords was 'Toujours recommencer', a motto reflected in his disordered opus numberings. He declared the Second Violin Sonata op.36a to be his true op.1 but continued to sanction performances of several earlier works, including the D minor String Quartet, the *Konzertstück*, the Violin Concerto and the *Lustspielouvertüre*.

During his Leipzig years he worked at an opera, *Sigune*, which was abandoned in 1889. Some of the music was salvaged for the *Konzertstück*, and one theme, associated with the building of a cathedral, was incorporated into the Piano Concerto. Verdi's *Falstaff* revived his belief in the future of Italian music and influenced his further development. He began to search for a synthesis of the Nordic and Latin elements of his own personality: the Piano Concerto polarizes the contrast, alternating between architectural solidity and Italianate pliancy, and closing with a setting of the 'Hymn to Allah' from Oehlenschlaeger's *Aladdin* (the remainder of an unfulfilled plan to set the play 'not as an opera but as a *Gesamtkunstwerk* with drama, music, dance, magic').
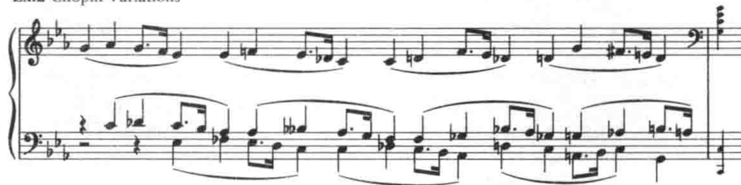
Although Busoni was never able to implement the boldest prophecies of his *Entwurf einer neuen Ästhetik* – the use of microtones and of mechanical or electronic instruments – his revolutionary dictum 'Music is born free and destined to regain its freedom' echoes through his mature compositions. Striving to break down the barriers erected by 'the law-givers', he set out in search of a new language. The first fruits of his quest, the *Elegien* for piano, explore a nebulous terrain, adjacent to that of the late works of Liszt. From 1909, with the piano pieces *An die Jugend* and the first Sonatina, the influence of Schoenberg's first experiments with atonality became palpable. Yet when Varèse declared his intention of abandoning tonality, Busoni countered: 'Tu te prives d'une belle chose'. In striving for an 'unattainable ideal of perfect beauty', he stressed, the achievements of the past should never be overthrown.

In the *Berceuse élégiaque* (1909) he sensed that finally he had found his individual sound world and succeeded in 'dissolving the form into feeling'. In 1910, between stations of a North American tour, he completed the unfinished final Contrapunctus from Bach's *Art of Fugue* (a composition entitled in its definitive form *Fantasia contrappuntistica*). Applying techniques of symmetrical inversion first exploited in the *Canonic Studies* of Bernard Ziehn, he discovered a new harmony (ex.1) in which 'precise calculation converges with mystic belief' ('The "Gothics" of Chicago', 1910). The introduction to the Chopin Variations (1922) is a locus classicus of this 'free tonality' (ex.2).

During the years preceding World War I Busoni came into contact with progressive artists in other fields – the Viennese Secessionists, the futurists, d'Annunzio, Max Reinhardt, Rilke – and himself entered a phase of intensified experiment, which bore fruit in the *Sonatina seconda* (subtitled 'senza tonalità' at its first performance) and the *Nocturne symphonique* ('woven with nerve fibres' as he described it). Between 1911 and 1916 he composed several works based on folksongs of the Amerindians, the suppression of whose culture he viewed as a crime against humanity. While the *Indianische Fantasie* does not entirely succeed in integrating the idiosyncratic vernacular melodies into a symphonic framework, the other pieces remain at a far remove from the 'brightly-painted frontier posts' of the folksong revivalists. The enigmatic *Gesang vom Reigen der Geister*, connected with the massacre at Wounded Knee, superimposes a Pawnee melody as cantus firmus on a polytonal, triadic background.

Busoni viewed the 1914–18 war as the relapse of Europe into barbarism. When hostilities ceased, he was among the first to perceive the need for cultural change: 'Many experiments have been made in this young century; now ... it is time to form something *durable* again' (letter to H.W. Draber, 9 April 1919). His ultimate artistic ideal

Ex.2 Chopin Variations



he redefined as 'Junge Klassizität' (Young Classicality), a concept which embraces many styles and in theory precludes none. His first essays in this direction were the *Sonatina ad usum infantis* and the theatrical caprice *Arlecchino*. Both works wear a Mozartian mask of wide-eyed, childish simplicity, but in *Arlecchino* the mask cannot entirely conceal aspects of scorn, bitterness and disillusionment. The libretto, Busoni stressed, was his 'confessione giocosa', but the manuscript was initially subtitled 'eine Marionetten-Tragödie'. The score is spiked with ironic quotations from the Italian and German classics; orchestral colours of icy brilliance coupled with turbulent pacing unify the bewildering dramatic structure. In the revised edition of the *Entwurf einer neuen Ästhetik* (1917), Busoni elaborated on his idea of opera as a spectacle which should 'rely on the incredible, untrue or unlikely'. He was convinced that theatre was the 'universal domain' of contemporary music and that his own musical language was essentially theatrical.

Apart from the *Klavierübung* and the *Sonatina super Carmen*, every major work after 1918 was conceived as a study for *Doktor Faust*. The 'Faustian' language of Busoni's final years, rich in extrinsic allusions and numerological symbols, serves to unify such diverse works as the sombre *Sarabande* and its light-footed companion piece, the *Cortège*, the ebullient *Tanzwalzer* and the tense, hard-driven *Toccata*. In the opera score, direct quotation from these and other 'satellite' works (altogether there are 23) is rarer than paraphrase or free adaption. Work on the music of *Doktor Faust* was begun, with the opening orchestral carillon, in 1916. Each 'satellite', once tested in performance, was duly incorporated into the opera. The distant cry of 'Pax', which concludes the *Symphonia*, was penned shortly before the end of World War I; the scene of goose-stepping Protestant students at Wittenberg, composed in 1921, already prophesied the descent of Germany into the maelstrom of Nazism. Commentators at the world première were surprised, even disappointed, that the music represented no further bold leap forward. But *Doktor Faust* represents a final synthesis, a meeting of the myriad paths along which Busoni's imagination led him. As drama, it stands beside Pfitzner's *Palestrina*, Hindemith's *Mathis der Maler* and Schoenberg's *Moses und Aron*, an operatic allegory of the crisis of the 20th-century artist.

3. Transcriptions and editions. 'Every notation is the transcription of an abstract idea. . . . The performance of a work is [also] a transcription. For a musical art-work . . . stands at once inside and outside time' (*Entwurf einer neuen Ästhetik*). The first published transcriptions (Bach's organ Preludes and Fugues in D and E♭, and the Chaconne) date from the early 1890s, the last (a movement from Weill's *Frauentanz*) from 1924. The 'allusive character' of Busoni's music often makes it impossible to draw a line between transcription and original idea. Every work which passed through his hands – even Schoenberg's op.11 no.2 – he adapted to his individual sense of sonority, keyboard geometry and formal equilibrium. Mozart's piano concertos, Field's nocturnes and Mendelssohn's *Lieder ohne Worte* are numbered among the many works of which his concert transcriptions remain unpublished. He considered his copiously annotated edition of *Das wohltemperierte Clavier* his musical testament: the first book for pianists, the second for composers. His editorial work for the Franz-Liszt-Stiftung is a model of scholarship and textual accuracy; the cadenzas to Mozart concertos reveal an imaginative, anti-historical approach.

4. The pianist. The surviving legacy of recordings is too meagre to do justice to a great virtuoso. Busoni felt ill at ease in the recording studio, and his monumental style was unsuited to the brevity dictated by the medium. Of his piano-roll recordings, those of Liszt's *Feux follets* and *Réminiscences de Don Juan* best document the demonic brilliance of his playing. Selden-Goth characterized his powerful sonority as founded on incisive, *non legato* attack combined with 'entirely new use of the pedal, in which single notes or chords were struck or silently depressed and left to resonate through a passage'; Dent recalled in Bach's C major fugue (from Book 1 of the '48') 'a haze of pedal-held sound that was not confusion but blinding clearness'.

Busoni's large repertory (published, with some omissions, in Dent's biography) ranged from Rameau to Balakirev; its mainstays were Bach and Liszt ('The two make Beethoven possible'). His predilection for 'historical' concert cycles was inspired by the idol of his early years, Anton Rubinstein. In later years concert-giving became irksome. Wary of Chopin and disinclined to Beethoven, he was among the first virtuosos to champion the Mozart concertos. Despite his interest in 20th-century piano literature, he rarely performed modern music other than his own.

5. The writer. As much a virtuoso of the pen as of the piano, Busoni commanded a literary style capable of the same variety of attack and nuance for which he was renowned as a musician. He was one of the most copious letter writers of his time: at a conservative estimate, *c*15,000 autograph letters are preserved in archives and private collections. Often brief essays in their own right – travelogue or self-portrait, political statement and, in later life, protest or lament – many letters, including those to his wife, are seemingly directed at a wider public and lend themselves uncommonly well to publication.

In 1887 Busoni published his first major essay, 'Zum Don Juan – Jubiläum', which testifies to his precocious talent as linguist, humanist, philosopher and theoretician. Soon after formulating the ingenious 'Mozart – Aphorismen' (1906), he began work on the *Entwurf einer neuen Ästhetik*, 'the outcome of long-held convictions slowly matured'. Beyond his immediate circle of friends and admirers the book aroused little resonance, but in 1914 Busoni met Rilke, who recommended it to his Leipzig publisher. Hence the revised edition was published in time of war: ideas which had previously been passed over as the musings of a 'loveable dreamer' – deprecating remarks on 'the Apostles of the Ninth Symphony', criticisms of Schumann and Wagner – were now interpreted in Germany as a national affront. A fierce controversy was fought in the press, with Pfitzner leading the fray in a counterblast entitled *Futuristengefahr* ('The Danger of Futurism'). When Busoni returned to Berlin, he was hailed by the younger generation as leader of the anti-establishment, an evaluation which only partly concurred with his vision of a 'sounding universe' as delineated in the *Entwurf einer neuen Ästhetik*.

His distinctive concept of music theatre required Busoni to write his own librettos. *Die Brautwahl* proved verbose, and *Arlecchino*, all wit and brilliance, left the audience, as the author himself admitted, 'at a loss'. D'Annunzio

and Hofmannstahl were consulted for advice on an opera whose hero was to be Leonardo or Dante. After a long period of gestation emerged the 'poem for music' *Doktor Faust*, Busoni's literary and theatrical masterpiece. Eight weeks before his death, he dictated 'Vom Wesen der Musik', in which he proclaimed himself less a leader than a seeker. 'Forced to the opinion that our conception ... is still fragmentary and dim', he concluded that 'Mankind will never know the essence of music in its reality and entirety' and closed with a yearning cry: 'Hail to the prophets!'

WORKS

K numbers are from Kindermann's catalogue

STAGE

op.	K	
—	231	Sigune (op, 2, F. Schanz), 1887–9, short score only
—	—	Turandot (incid music, C. Gozzi, trans. K. Vollmoeller), Berlin, Deutsches, 26 Oct 1911
—	258	Die Brautwahl (op, 3, Busoni, after E.T.A. Hoffmann), 1908–11, Hamburg, Stadt, 13 April 1912
50	270	Arlecchino oder Die Fenster (op, 1, Busoni), 1914–16, Zürich, Stadt, 11 May 1917
—	273	Turandot (op, 2, Busoni, after Gozzi), 1917, Zürich, Stadt, 11 May 1917; addn, 1921
—	303	Doktor Faust (op, 8 scenes, Busoni), 1916–24, completed P. Jarnach, Dresden, 21 May 1925; completed A. Beaumont, Bologna, 2 April 1985

ORCHESTRAL

op.	K	
25	201	Symphonische Suite, 1883
—	210	Introduction et scherzo, pf, orch, 1882–4
29	230	Konzert-Fantasie, pf, orch, 1888–9
31a	236	Konzertstück (Introduktion und Allegro), pf, orch, 1890
32a	240	Symphonisches Tongedicht, 1893, rev. of Konzert-Fantasie
34a	242	Zweite Orchester-Suite no.2 (Geharnischte Suite), 1895, rev. 1903
35a	243	Violin Concerto, D, 1896–7
38	245	Lustspielouvertüre, 1897, rev. 1904
39	247	Piano Concerto, with male chorus in finale (A. Oehlenschlaeger), 1903–4
41	248	Turandot, suite from incid music, 1905; Verzweiflung und Ergebung, appx no.1 (1911), Altoums Warnung, appx no.2 (1918)
42	252a	Berceuse élégiaque (Elegie no.1), 1909
45	261	Die Brautwahl, suite (1912)
43	262	Nocturne symphonique (Elegie no.2), 1913
44	264	Indianische Fantasie, pf, orch, 1914
46	266	Rondò arlecchinesco (Elegie no.3), 1915
47	269	Indianisches Tagebuch: bk 2 Gesang vom Reigen der Geister (Elegie no.4), 1915
48	276	Concertino, cl, small orch, 1918
51	282	Sarabande und Cortège: Zwei Studien zu Doktor Faust (Elegien nos.5–6), 1918–19
52	285	Divertimento, fl, orch, 1920
53	288	Tanzwalzer, 1920
54	290	Romanza e scherzoso, pf, orch, 1921; pubd with op.31a as Concertino [K292]

VOCAL ORCHESTRAL

op.	K	
39a	98a	Des Sängers Fluch (L. Uhland), A, orch, 1879
55	174	Gott erbarm sich unser (Ps.lxvii), SATB, orch, 1880
—	183	Requiem, S, A, T, B, SATB, orch, 1881
35	190	Ave Maria, Bar, orch, 1882
40	191	Primavera, Estate, Autunno, Inverno (F. dall'Ongaro), TTBB, orch, 1882
—	192	Il sabato del villaggio (G. Leopardi), S, A, T, B, SATB, orch, 1882
18/2	207a	Unter der Linden (Walther von der Vogelweide), S, orch, 1893
40	277–8	Zwei Gesänge, Bar, small orch: Altoums Gebet, from Turandot, 1917; Lied des Mephistopheles (J.W. von Goethe), 1918
—	281a	Lied des Unmuts (Goethe), orchd 1924
—	294	Grausige Geschichte vom Münzjuden Lippold, partly from Die Brautwahl, Bar, orch, 1923
55/2	295	Zigeunerlied (Goethe), Bar, orch, 1923
—	298	Schlechter Trost (Goethe), orch, 1924

CHORAL

op.	K	
27	90	Benedicta et venerabilis es, Mez, SATB, org/pf, 1878
34	103	Missa I, SATB, 1879
—	169	Missa (im alten Stil), SSATBB, 1880
44	171	Frühlingslied (O. von Kapff), TTBB, 1880
45	172	Der Wirtin Töchterlein (Uhland), TTBB, 1880
—	173	Guten Abend, gute Nacht (*Des Knaben Wunderhorn*), TTBB, 1880

CHAMBER AND INSTRUMENTAL

op.	K	
10	88	Suite, cl, pf, 1878
13	101	Solo dramatique, cl, pf, 1879
—	135	String Quartet, f, *c*1880
—	136	Allegretto, D♭, str qt, *c*1880
43	156	Duo, 2 fl, pf, 1880
76	157	Praeludium (Basso ostinato) und Fuge (Doppelfuge zum Choral), org, 1880
—	176	Suite, g, cl, str qt, *c*1880
—	177	String Quartet, C, 1881
18	184	Andante mit Variationen und Scherzo, pf trio, 1881
34	196	Serenata, vc, pf, 1883
19	208	String Quartet [no.1], C, *c*1883
23	215	Kleine Suite, vc, pf, 1885
26	225	String Quartet no.2, d, *c*1887
28	229	Four Bagatelles, vn, pf, 1889
29	234	Sonata no.1, e, vn, pf, *c*1890
—	237	Kultaselle, variations on a Finnish folksong, vc, pf, *c*1890
36a	244	Sonata no.2, e, vn, pf, 1898–1900
—	272	Albumblatt, fl/vn, pf (1916)
—	286	Elegie, cl, pf, 1921

PIANO

op.	K	
8	62	Scherzo, from a sonata in E, 1877
3	71	Cinq pièces, 1877
14	77	Minuetto, 1878
18	81	Suite campestre, 1878
21	85	Preludio e fuga, c, 1878
25	89	Gavotta, 1878
12	100	Racconti fantastici, 1878
11	126	Danze antiche, 1879
61	124	Menuetto capriccioso, *c*1880
—	151	Der Tanz (Walzer), 1880
70	152	Gavotte, f, 1880
10	159	Tre pezzi nello stilo antico, 1880
—	164	Sonata, f, 1880
74	166	Praeludium und Fuge, g, 1880
—	179	Praeludium und Fuge, a, 1880
36	180	Praeludium und Fuge, C, 1880
37	181	24 preludi, 1881
9	185	Una festa di villaggio, 6 pieces, 1881
13	189	Danza notturna (1882)
32	193	Marcia di paesani e contadine, 1882
33	194	Macchiette medioevali (1883)
4–6	197	Trois morceaux (1883): Scherzo, Prelude et fugue, Scène de ballet
—	198	Etude, D♭, en forme d'adagio d'une sonate, *c*1883
—	199	Etude (Nocturne), b♭, *c*1883
—	200	Studio, f, 1883
16	203	Sechs Etüden, 1883
20	204	Sonata, f, 1883
17	206	Etude en forme de variations, 1884
20	209	Ballettszene no.2, F (1885)
22	213	Variationen und Fuge in freier Form über Fr. Chopins c-moll Präludium, 1884

op.	K	
—	222	Anhang [variations] zu Siegfried Ochs 'Kommt a Vogerl g'flogen', *c*1886
—	B52	Fantasie über Motive aus 'Der Barbier von Bagdad' von Peter Cornelius, 1887
—	B56	Trascrizione di concerto sopra motivi dell'opera 'Merlin' di C. Goldmark, 1887
30a	235	Zwei Klavierstücke: no.1 Kontrapunktisches Tanzstück, no.2 Kleine Ballettszene [no.3], 1890, rev. as Zwei Tanzstücke K235a: no.1 Waffentanz, no.2 Friedenstanz, 1914
33a	238	Ballettszene no.4 in Form eines Concert-Walzers, 1894, rev. as Ballettszene no.4 (Walzer und Galopp) K238a, 1913
33b	241	Sechs Stücke 1895–6: Schwermut, Frohsinn, Scherzino, Fantasia in modo antico, Finnische Ballade, Exeunt omnes
—	249	Elegien, 1907: Nach der Wendung, All'Italia!, Meine Seele bangt und hofft zu dir. . ., Turandots Frauengemach, Die Nächtlichen, Erscheinung
—	251	Nuit de noël, esquisse, 1908
—	252	Berceuse, 1909
—	253	Fantasia nach J.S. Bach, 1909
—	254	An die Jugend, 1909: Preludietto, fughetta ed esercizio; Preludio, fuga e fuga figurata; Giga, bolero e variazione; Introduzione, capriccio ed epilogo
—	255	Grosse Fuge, 1910
—	256	Fantasia contrappuntistica, edizione definitiva, 1910
—	256a	Fantasia contrappuntistica, edizione minore, 1912
—	257	Sonatina [no.1], 1910
—	—	Indianisches Erntelied, 1911
—	259	Sonatina seconda, 1912
—	267	Indianisches Tagebuch, bk 1, 1915
—	268	Sonatina [no.3] ad usum infantis, 1915
—	274	Sonatina [no.4] in diem Nativitatis Christi MCMXVII, 1917
—	B40	Zwei Kontrapunktstudien nach J.S. Bach, 1916–7: Fantasie und Fuge, a; Kanonische Variationen und Fuge
—	279	Notturni, Prologo, 1918
—	280	Sonatina [no.5] brevis 'in signo Joannis Sebastiani Magni', 1918
—	284	Sonatina [no.6] super Carmen (Kammerfantasie), 1920
—	287	Toccata: Preludio, Fantasia, Ciaccona, 1921
—	289	Drei Albumblätter, no.1, from Albumblatt for fl, pf, 1917, nos.2–3, 1921
—	213a	Zehn Variationen, rev. of op.22, 1922
—	—	Klavierübung, 1st edn in 5 parts, 1917–22, 2nd edn in 10 vols. (1925)
—	296	Fünf kurze Stücke zur Pflege des polyphonen Spiels, 1923
—	297	Prélude et étude en arpèges, 1923

four hands

op.	K	
—	226	Fuge über das Volkslied 'O du mein lieber Augustin', 1888
27	227	Finnländische Volksweisen (1889)

two pianos

op.	K	
—	256b	Fantasia contrappuntistica (1922)
—	271	Improvisation über Bachs Chorallied 'Wie wohl ist mir', 1916
—	B88	Duettino concertante nach dem Finale von Mozarts Klavierkonzert K459, 1919

SONGS

for voice and piano unless otherwise stated

op.	K	
—	—	Abendfriede (N. Müller), A, pf, 1876
1	67	Ave Maria, 1877
2	91	Ave Maria, A, pf, 1878
29	93	Salve Regina, A, pf, 1878
38	94	Lied der Klage (O. von Kapff), A, pf, 1878
30	114	Album vocale, 1879: Il fiore del pensiero (Ferdinando Busoni), L'ultimo sonno (M. Buono), Un organetto suona per la via (L. Stecchetti), Luna fedel ti chiamo (A. Boito)
—	144	Espère enfant demain (V. Hugo), S, pf, *c*1880
31	167	Zwei Lieder, 1880: Wer hat das erste Lied erdacht (V. Blüthgen), Bin ein fahrender Gesell (R. Baumbach)
15	202	Zwei Lieder (Byron) (1884): I Saw thee Weep, By the Waters of Babel, no.2 rev. 1901, K202a
18	207	Zwei altdeutsche Lieder, 1884: Altdeutsches Tanzlied (Neidhart von Reuenthal), Unter der Linden (Walther von der Vogelweide), no.2 orchd
—	211	Gesang aus Mirza Schaffy (F. Bodenstedt), 1884
24	216	Zwei Lieder, A, pf, 1879: Lied des Monmouth (T. Fontane), Es ist bestimmt in Gottes Rat (E. von Feuchtersleben)
—	218	Eine alte Geschichte in neue Reime gebracht, (Bodenstedt), melodrama, *c*1884
—	299	Lied des Brander (Goethe), Bar, pf, *c*1919
—	278a	Lied des Mephistopheles (Goethe), Bar, pf, 1919
—	281	Lied des Unmuts (Goethe), Bar, pf, 1919
—	291a	Die Bekehrte (Goethe), Mz, pf, 1921
—	298a	Schlechter Trost (Goethe), Bar, pf, 1924

ARRANGEMENTS AND EDITIONS

works by J.S. Bach; for piano unless otherwise stated

Bach–Busoni gesammelte Ausgabe (Leipzig, 1920):

i: Bearbeitungen (Lehrstücke): Widmung, 1914; 18 Short Preludes and Fughetta, 1914; 2-part Inventions (1892); 3-part Inventions (1892); 4 Duets (1915); Prelude, Fugue and Allegro, E♭ (1915)

ii: Bearbeitungen: Chromatic Fantasia (1911); Clavier Conc., d, 1899; Goldberg Variations, 1914

iii: Übertragungen: Prelude and Fugue, D, BWV532, 1888; Prelude and Fugue, E♭, BWV552 (1890); Toccata, d, BWV565 (1900); Toccata, C, from BWV564 (1900); 10 Chorale Preludes (1907–9); Chaconne, from BWV1004 (?1897)

iv: Compositionen und Nachdichtungen: Fantasia alla memoria di mio padre, 1909; Preludio, fuga e fuga figurata [from An die Jugend] (1909); Capriccio sopra la lontananza del fratello dilettissimo (1915); Fantasia, adagio e fuga (1915); Fantasia contrappuntistica, versions 2–3, 1910–12

v: Das wohltemperierte Klavier, bk 1: with appendix, Prelude and Fugue, e, BWV548, 1894

vi: Das wohltemperierte Klavier, bk 2 (1916)

vii: Nachträge zu Band I–IV: Toccata, e, BWV914; Toccata, g, BWV915; Toccata, G, BWV916; Fantasia and Fugue, a, BWV904; Fantasia, Fugue, Andante and Scherzo; Chromatic Fantasia and Fugue, vc, pf (1917); Improvisation über Bachs Chorallied 'Wie wohl ist mir', 2 pf, 1916; Kanonische Variationen und Fuge (1917); Sonatina no.5 (1919)

Not in complete edition: Prelude and Fugue, e, BWV533; Sarabanda con Partite, C, BWV990; Aria variata alla maniera italiana, a, BWV989

works by other composers; for piano unless otherwise stated

Beethoven: 'Benedictus' from Missa solemnis, vn, orch; Ecossaises, concert version

Brahms: 6 Chorale Preludes, op.122

Chopin: Polonaise, op.53, A♭, edn

Cramer: 8 Etudes, edn

Gade: Noveletten, op.29, pf trio, arr. 2 pf

Goldmark: Merlin, vs

Liszt: Etudes, edn; Harmonies du soir, La campanella, Ronde des lutins, Etude de concert, D♭, Murmures du bois, edn; 6 Paganini Etudes, concert version; Fantasia and Fugue on 'Ad nos, ad salutarem undam'; Fantasie über zwei Motive aus W.A. Mozarts 'Die Hochzeit des Figaro', completion; Réminiscences de 'Don Juan', critical-instructive edn; Heroischer Marsch im ungarischen Stil, edn; Hungarian Rhapsody no.19, concert version; Hungarian Rhapsody no.20, edn; Mephisto-Walzer [no.1], arr. of orch version; Polonaise no.2, E, edn with cadenza; Légendes, edn; Scherzo, g, edn; Rhapsodie espagnole, arr. pf, orch; Totentanz, pf, orch, edn; Petrarch Sonnet no.104, orchd; Valse oubliée, vc, pf

Mendelssohn: Symphony no.1, 2 pf 8 hands
Mozart: Idomeneo, concert suite; Don Giovanni, ov., concert ending; Die Entführung aus dem Serail, ov., concert ending; Die Zauberflöte, ov., 2 pf; Die Zauberflöte, ov. pianola; Syms., K202, K318, K444; Pf Conc., K271: Andantino; Pf Conc., K453, concert version; Pf Conc. K482: Rondo concertante, concert version; Fantasy, K608, 2 pf; Sonata, 2 pf, K448, edn with cadenza
Nováček: String quartet no.1: Scherzo
Schoenberg: Klavierstück op.11 no.2, concert version
Schubert: Der Teufel als Hydraulicus, D4, ov.; Ovs. D26, D470, D556, D648; Ovs. in the Italian Style, D590, D591; 5 Minuets with 6 Trios, D89; 5 deutsche Tänze, D90
Schumann: Konzert-Allegro, op.134, 2 pf
Spohr: Introduktion (with Elegie by H.W. Ernst), cl qnt
Wagner: Die Götterdämmerung: Siegfrieds Trauermarsch
Weill: 'Ach wär' mein Lieb ein Brünnlein kalt' (Frauentanz op.10), vc score

cadenzas

Beethoven Vn Conc. op.61, 3 cadenzas, vn, timp
Brahms Vn Conc. op.77, vn, timp
Mozart Pf Concs., K271, K453, K459, K466 [2 versions], K467, K482, K488, K491, K503; Cl Conc. K622, 2nd movt, cl, orch; Fl Concs., K313, K314, 2nd movt, fl, orch

MSS in *D-Dsb, Leipzig, Staatsarchiv, I-TSmt, PL-Kj, US-Wc*

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ANTONY BEAUMONT

Bussani [née Sardi], **Dorothea** (*b* Vienna, 1763; *d* after 1810). Austrian soprano. She was the daughter of Karl von Sardi, a professor at the military academy in Vienna. On 20 March 1786 she married the Italian bass Francesco Bussani. She specialized in *opera buffa* and made her début creating the role of Cherubino in *Le nozze di Figaro* (1786); she also sang Despina in the première of *Così fan tutte* (1790) and created the role of Fidalma in Cimarosa's *Il matrimonio segreto* (1792). She always pleased the public, and a contemporary wrote that he had never heard such a beautiful and charming chest voice, nor one used

with such humour and so mischievously (*Grundsätze zur Theaterkritik*, 1790). Da Ponte, on the other hand, wrote: 'though awkward and of little merit, by dint of grimaces and clowning and perhaps by means even more theatrical, she built up a large following among cooks, grooms, servants, lackeys and wigmakers, and in consequence was considered a gem' (*Memorie*, 1823–7).

In 1795 she went to Florence and sang in Italy during the next decade. She appeared in Lisbon, 1807–9, and then sang at the King's Theatre, London; Parke later described her as having 'plenty of voice, but whose person and age were not calculated to fascinate an English audience' (*Musical Memoirs*, 1830).

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CHRISTOPHER RAEBURN

Bussani, Francesco (*b* Rome, 1743; *d* after 1807). Italian bass. He started his career as a tenor, appearing in Rome in 1763 in Guglielmi's *Le contadine bizzare*. He sang in Venice, Milan and Rome for the next 15 years, and first appeared in Vienna in 1771. In 1777 he was described in Florence as singing *primo buffo* and *mezzo carattere* roles; by this time his voice was a bass-baritone. He appeared in Venice from 1779, and in 1783 was invited to Vienna where he remained until 1794. With 20 years' experience of the theatre he was engaged not only as a singer but also as manager of scenery and costumes, and as such was paid for stage-managing Mozart's *Der Schauspieldirektor* at Schönbrunn in 1786. He also arranged pieces, and in 1784 adapted Goldoni's *Il mercato di Malmantile* as a libretto for music by Barta. He appeared regularly in the Italian repertory and sang Pippo in Bianchi's *La villanella rapita*, for which Mozart wrote the quartet 'Dite almeno' K479 (28 November 1785); he doubled the roles of Bartolo and Antonio in the première of *Le nozze di Figaro* (1 May 1786). He was an active member of the Italian faction in Vienna during the 1780s and according to Da Ponte (*Memorie*, 1823–7) intrigued against him and Mozart when *Figaro* was in rehearsal. Da Ponte described Bussani as knowing something of every profession except that of a gentleman.

Bussani sang the Commendatore and Masetto in the first Vienna performance of *Don Giovanni* (1788) and created the role of Don Alfonso in *Così fan tutte* (26 January 1790). According to Da Ponte, Bussani found little favour with the new emperor, Leopold II. He achieved only moderate success as a singer as he was always in the shadow of Benucci, who had the stronger stage personality and was the public's favourite. In 1795 he sang in Florence, in 1799 in Rome, and in 1800–01 in Naples and Palermo. He remained active in Italy and went with his wife, the singer Dorothea (née Sardi), to Lisbon in 1807.

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CHRISTOPHER RAEBURN

Bussani [Bussano], **Giacomo** [Giovanni] **Francesco** (*b* Cremona; *fl* 1673–80). Italian librettist. He was a canon regular of the Lateran Congregation at Scuola Grande della Carità in Venice. He wrote seven librettos for Venetian theatres from 1673 to 1680; five were for the Teatro S Salvador and were set to music by Antonio Sartorio (*Massenzio*, 1673; *Giulio Cesare in Egitto*, 1676; *Antonino e Pompeiano*, 1677; *Anacreonte tiranno*, 1677; *Ercole sul Termodonte*, 1678). The other two were for theatres owned by the Grimani brothers Giovanni Carlo and Vincenzo: the Teatro di SS Giovanni e Paolo staged *Enea in Italia*, set to music by Carlo Pallavicino, in 1675 , and the Teatro S Giovanni Grisostomo staged *Il ratto delle Sabine*, set by P.S. Agostini, in 1680.

Except for *Enea in Italia* and *Ercole sul Termodonte*, Bussani's works are loosely based on history enlivened with added love interests. Most of his works were restaged in several Italian cities within two decades of their Venetian premières. Sartorio's associations with Hanover (he served Duke Johann Friedrich of Brunswick-Luneburg as Kapellmeister) and Bussani's own connection (*Antonino e Pompeiano* was dedicated to the same duke) may have played some part in bringing Bussani's *Giulio Cesare in Egitto* to Handel's notice. In 1724 N.F. Haym's adaptation of this work formed the basis for one of Handel's greatest operas. Native Italian composers also drew upon this old-fashioned work, including L.A. Predieri (Rome, 1728), Giacomelli (Milan and Venice, 1735), Jommelli (Rome and Strasbourg, 1751) and Giuseppe Sarti (Copenhagen, aut. 1763).

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HARRIS S. SAUNDERS

Busscher, Henri de. *See* DE BUSSCHER, HENRI.

Büsser [Busser], **(Paul-)Henri** (*b* Toulouse, 16 Jan 1872; *d* Paris, 30 Dec 1973). French composer and conductor. Encouraged by his organist father, Büsser showed early musical aptitude: he sang as a choirboy at Toulouse Cathedral under Aloys Kunc before entering the Ecole Niedermeyer in 1885 to study with Alexandre George. From 1889 he studied organ (Franck) and composition (Guiraud, Gounod and Massenet) at the Paris Conservatoire, taking second Grand Prix in the 1892 Prix de Rome contest. Also that year, Gounod arranged his appointment as organist of Saint Cloud, near Paris, a post he held for 30 years. In 1900, Büsser was appointed conductor at the Théatre du Château-d'Eau. In 1902 he directed the off-stage chorus at the première of Debussy's *Pelléas* at the Opéra-Comique, incurring the composer's criticism when he replaced Messager as conductor after the third performance. In 1905 he succeeded Taffanel as conductor at the Opéra. He taught at the Conservatoire from 1904, becoming professor of composition in 1931, and was elected to the Académie des Beaux-Arts in 1939 in succession to Pierné. From 1939 Büsser was director of the Opéra-Comique, a post from which he was dismissed in 1941 on account of some inflammatory remarks on Wagner printed in *Paris-Soir* attributed to him.

Büsser edited and arranged a vast amount of music. In 1913 he contributed to the final volume of the complete Rameau edition, editing *Pygmalion*, *Les surprises de l'amour*, *Anacréon* and *Les sibarites*. His arrangements include many of works by French composers, such as Lully, Rameau, Berlioz, Franck, Bizet and Fauré, as well as of Mozart, Schubert and Verdi. He also transcribed and orchestrated a number of Debussy's works, including *Petite suite*.

Firmly rooted in the French 19th-century tradition, Büsser's symphonic and choral writing is indebted to Gounod and Saint-Saëns. He is best known, however, for his dramatic works, which betray Wagner's impact in both their form and their use of the orchestra. The influence of Debussy, whose advice Büsser sought over the opera that became his most successful, *Colomba* (*c*1902–10), is also evident in certain harmonic procedures and in an acute sensitivity to orchestral colour. The ballets, such as the light-hearted *La ronde des saisons* (1905) with its amusing descriptive touches, provide further evidence of his keen dramatic sense.

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(*selective list*)

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BARBARA L. KELLY

Bussetto, Giovanni Maria del (*fl c*1670–80). Italian violin maker. He worked towards the end of the 17th century, probably in Cremona. In style he combined something of the Amati tradition with a certain individual squareness of outline, and slightly hooked corners foreshadowing P.G. Rogeri of Brescia. Several of Bussetto's instruments can be ranked with those of the greatest makers; others, however, are less inspired and are both tonally and visually weak. His work is very rare, and has often been attributed to better-known Cremonese makers. (*LütgendorffGL*; *VannesE*)

CHARLES BEARE

Bussi, Francesco (*b* Piacenza, 14 Sept 1926). Italian musicologist and librarian. He took the classics degree at the Catholic University, Milan (1948), a diploma in piano at the Piacenza Conservatory (1949), a diploma at the Scuola di Paleografia Musicale, University of Parma (1953), and a diploma in choral music at the Parma Conservatory (1954). He studied the piano with Gino Tagliapietra and Enzo Calace, and composition with Giulio Cesare Paribeni. He then taught music history at Parma Conservatory (1954–9) before becoming professor of music history and librarian at the Piacenza Conservatory (vice-director from 1975) as well as music critic for the Piacenza daily newspaper *Libertà*. His main area of research has been the music of Piacenza, especially its early sacred music; in 1987 he founded the collected edition Monumenti Musicali Piacentini e Farnesiani. He has also studied the instrumental and vocal music of Brahms and the sacred music of Francesco Cavalli, and has translated into Italian and added pertinent information to volumes ii, iv and v of the *New Oxford History of Music* (Milan, 1963, 1968 and 1977). He has been awarded three prizes in recognition of his work promoting the music of Piacenza, including the *Piacentino benemerito* in 1998.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Bussler, Ludwig (*b* Berlin, 26 Nov 1838; *d* Berlin, 18 Jan 1900). German music theorist and conductor. His maternal grandfather was the famous tenor Karl Bader; his father, Robert Bussler, was a painter, author and privy counsellor. Ludwig studied music with A.E. Grell, Siegfried Dehn (theory) and W.F. Wieprecht (instrumentation). From 1865 he taught theory at the Ganz School of Music (later the Schwantzer Conservatory) in Berlin. In 1874 he was nominated professor at the Mohr Conservatory and in 1877 he resumed his post at the Schwantzer Conservatory. From 1879 he taught theory at the Stern Conservatory, receiving the title of royal professor in 1898. Bussler was also active as a conductor at various Berlin theatres. In 1883 he began contributing music criticism to the *Nationalzeitung*, and he also wrote for other Berlin journals.

Riemann noted that the wide acceptance of Bussler's theoretical works was due to their practical focus. Bussler's texts are full of examples from 18th- and 19th-century masters, and are punctuated by many exercises. Like Riemann, Bussler wrote about a large variety of musical subjects, including harmony, counterpoint, form, melodic construction, modulation and instrumentation. Contemporary appreciation of Bussler's work is indicated by the fact that Russian editions of five of his works were completed in the mid-1880s. S.I. Taneyev personally translated *Der Strenge Satz* into Russian and collaborated on a translation of the *Formenlehre*. Schoenberg used the *Musikalische Formenlehre* in his teaching, and his library contained the *Partiturstudium (Modulationslehre)*.

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JANNA SASLAW

Bussotti, Sylvano (*b* Florence, 1 Oct 1931). Italian composer. Born into a family of artists (notably his brother Renzo, and his uncle, Tono Zancanaro), he began to take violin lessons at the age of five. He studied harmony and counterpoint at the Florence Conservatory, where he also attended Dallapiccola's courses on the piano (which were generally more concerned with philosophical and cultural discussion than with instrumental technique). His intense affection for French culture was reinforced by his studies in Paris, where from 1956 to 1958 he attended Deutsch's private courses, and encountered Boulez. Throughout the earlier 1950s, he produced a number of youthful works, including several marionette shows. They remain unpublished, though several have been revisited by the composer in more recent years.

Bussotti first attended the Darmstadt summer schools in 1958, the year in which Cage caused such an effective flutter in the post-Webernian dovecot. There, his remarkable musicality caught the attention of Maderna, and accordingly he was invited to return the following year as one of a group of 16 young composers participating in a special composition course (tutored by Nono, Pousseur and Stockhausen). He rapidly acquired a certain notoriety for the visual aestheticism of his graphic scores – soon to be regarded as art objects in their own right. One of his *Five Piano Pieces for David Tudor* of that year so goaded its dedicatee by its refusal of any obvious relationship with traditional performance instructions, that Tudor was reduced to attacking the keyboard in boxing gloves. (1959 also saw the first appearance at Darmstadt of Cathy Berberian, who was over the next decade to prove one of Bussotti's most persuasive interpreters.)



Sylvano Bussotti

But just as radical, and in many ways more enduring, was his assertion of an affinity between the New Music and eroticism. His espousal of blatantly homo-erotic and sado-masochistic themes left critics in some confusion as to how to respond (there was to be much abashed reference to 'private' obsessions, though given Bussotti's cheerfully provocative exhibitionism, this is a somewhat mysterious choice of adjective). The first step along this road was taken in 1958, when Bussotti wrote his *Due voci* for soprano, ondes martenot and orchestra, based upon a fragment from La Fontaine apostrophizing sexual pleasure. Originally conceived with the two soloists and orchestra pursuing different metric schemes, it was coordinated by Boulez into a workable performing score. Bussotti saw this as an appropriate moment to cast aside the constraints of the serial games then in fashion – he wrote directly onto transparencies, thereby not only bypassing 'pre-composition' but also eliminating the possibility of subsequent alterations. Not for nothing did he thereafter regard *Due voci* as his 'op.1', although it is by no means his first composition. The new direction was consolidated in his collection *Pièces de chair II* (1958–60). These 14 pieces were never performed as a cycle, but certain of them (including the *Five Pieces for David Tudor*) maintained a vigorous independent existence – most notably no.7, *voix de femme*, which remains a classic example of the 'new vocalism' then being pioneered by such singers as Berberian. The leaps between vocal lyricism, every form of spoken and whispered declamation and Sprechstimme, between literary and colloquial texts, and between 14 different languages, set the agenda for some time to come.

The next five years were to see Bussotti consolidate his role as one of the most aesthetically inventive *provocateurs* of his generation. Even when his scores were not as gnomic as the 'occult collection' of graphic scores *Sette fogli* (1959), they conveyed to reader and listener alike a sensual extravagance – an almost unrealizable torrent of notes and gestures – that profoundly perplexed critics. Their patrimony in Expressionist delirium (particularly as reincarnated in Boulez's piano works) was evident, yet in Bussotti's hands the style seemed calculatedly frozen, crystalline. It was, in other words, an aestheticizing objectification of the erotic turmoil evoked by his texts and titles. Scores such as *Phrase à trois* (1960) for string trio, *Fragmentations pour un jouer de harpes* (1962), and above all the calculatedly monstrous *Pour clavier* (1961) – postlude to the *Pièces de chair* – typify the tendency.

All this flowed into his seminal work of the 1960s, the 'mystère de chambre' *La passion selon Sade* (1965–6). The title, impeccably calculated to outrage, was rendered decent by asterisks in the publicity for early performances. (But then, from a radically secular viewpoint, Bach's Passions may well seem exercises in aesthetically mediated sadism.) Bussotti's chamber ensemble hints at a chiselled baroque mannerism. His vocalist, an amalgam of Sade's Justine and Juliette and the heroine of Paulhan's *L'histoire d'O* (memorably incarnated by Berberian), elaborates upon phrases from a sonnet by the 16th-century poetess of erotic suffering, Louise Labé. She is pleasurably constrained by the machinations of the ensemble around her. The aesthetic-erotic object that is the score invites exploration, but evades anything more than partial realization: it is a repository of virtual performances.

In the years immediately following *La passion selon Sade*, Bussotti planned a more grandiose theatrical project, to be entitled *All'Italia*. This came to nothing, but the *Cinque frammenti all'Italia* (1967–8) that are its residue established a neo-madrigalian writing for vocal ensemble that was to remain a central resource. Indeed, it was but one sign of an ever-greater readiness to incorporate into his work musical passions that subverted any aspiration to 'absolute modernity'. Puccini had never been far below the surface of his vocal solos, and now his immersion in the delights and temptations of 19th-century *opera lirica* was to become blatant. From 1968 to 1972 he amassed the materials that were to form a five-act opera, *Lorenzaccio*. Alfred de Musset's play of the same name (1834) – a quasi-Shakespearean saga of corruption in Renaissance Florence, whose profusion of incident and character rendered it unperformable for many years, but had provided a memorably charismatic vehicle for Gérard Philipe in the 1950s – yielded the materials for the first three acts. The final two incorporated Bussotti's concert work *The Rara Requiem* as the frame within which de Musset, played by Bussotti himself, could bid farewell to the characters of his imagination. It was perhaps no accident, granted Bussotti's self-dramatizing career to date, that the hero of the play is shown to be uncertain whether he can distinguish the mask he has adopted from a putative 'real self' beneath.

Lorenzaccio established Bussotti's determination to assume responsibility for all aspects of his theatrical work. The score mixes conventionally notated music and scene and costume designs that form an obligatory part of any performance. The highly eclectic musical idiom owes much to the 'gestural' traditions of 19th-century musical

theatre (or indeed 20th-century Hollywood) but revisits them armed with the textural and harmonic resources of his own generation. As in much of the theatre work that was to follow throughout the 1970s and 80s, the score is conceived as a contribution to a multi-sensory whole, and not necessarily as its dominant determinant. When set apart as *extraits de concert*, the music's fragile self-sufficiency always carries with it a nostalgic whiff of grease-paint.

This insistence upon the integral relatedness of concert works, pieces for dancing and sung musical theatre prompted Bussotti, from 1976 onwards, to adopt the single label of BUSSOTTIOPERABALLET as a genre description for his entire production. Many of these compound works, notably *Oggetto amato* (1975), *Nottetempo* (1975–6), and *le rarità, Potente* (1976–8) originated in collaboration with Romano Amidei (whose initials are echoed by the omnipresent *rara*-based titles of Bussotti's output). All are marked by the presence of dance, by now an insistent feature of Bussotti's work, even to the point, in *Bergkristal* (1974), of re-engaging with the conventions of 19th-century narrative ballet. Indeed, the set of four orchestral collections compiled during the 1980s, each bearing the Da Pontean title *Il catalogo è questo*, evoked contemplation of the body through balletic subtitles, when not teasing listeners with hints of wickedness recalled.

It was merely a further extension of this all-embracing appetite for theatrical adventures that prompted the proliferation of Bussotti's activities as director and stage designer from the mid-1970s on. He became artistic director of the Teatro La Fenice, Venice (1975) and director of the Puccini Festival at Torre del Lago (1982–3), as well as creating a festival and theatre school around his own work. This plethora of activity focussed into one of Bussotti's most long-matured projects. Ever since seeing a performance of Racine's *Phèdre* at the age of 20, Bussotti had resolved to find his own way of working on that text. In 1980 he produced a typically louche interpretation, *Le Racine, pianobar pour Phèdre*, in which an elderly actress, once a distinguished tragedienne, mistakes for Hippolytus various of the gigolos who frequent the thespian-friendly piano-bar. The text is a meticulous dismemberment of Racine's verse, whose 12-syllable structure is reflected in the dodecaphonic series that generates the protagonist's elaborate melodic lines. In the course of the 1980s, Bussotti reworked *Le Racine* for full operatic resources, renaming it *Fedra*. Each of three acts is set in a different historical context – 'ancient Greece' (Racine's source is the *Hippolytus* of Euripides), the Hotel de Bourgogne during the first performance of Racine's tragedy, and contemporary Paris – and reworks different strands of Racine's meditations upon an 'impossible love'. Much of the text is dispersed among a 'madrigalian' background of minor characters, but Acts 1 and 2 both centre upon a major monologue for Fedra that shows Bussotti at his most assured (and extends the dramatic lyrical serial writing that Dallapiccola achieved a generation earlier). Bussotti's designs for scenery and costumes were in the most sumptuous operatic tradition.

Fedra was quickly followed by another theatre-piece, *L'ispirazione* (1986–8) – a more typically extravagant compilation around a narrative sketch by Ernst Bloch. With the musical portrayal of forbidden loves temporarily satisfied Bussotti here resumes another *idée fixe*, that of the creative personality as a focus for theatrical narrative. Bloch's protagonist is an elderly musician at odds with current musical fashion, and sacked from his job in the opera orchestra. His own opera is rescued from obscurity by a loving, though disregarded daughter, who makes of it a vehicle for her own singing career. The work incorporates a memorial to Cathy Berberian.

Bussotti's subsequent project bears the title of *Tredici trame*, each of which is to be realized in a different medium. They include a *verista* operatic fragment, *Bozzetto siciliano*; a film-opera, *Intégrale Sade*; a concerto for orchestra with poems and 'posed figures', *Nuit du faune*; and a characteristically all-inclusive event with chorus, orchestra, singers, speakers and a dancer, *La Maestà*.

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DAVID OSMOND-SMITH

Bustelli, Giuseppe (*d* Vienna, before 10 April 1781). Italian impresario, active in Bohemia and Germany. He was a merchant in Brno. On 13 January 1764 he applied to lease the theatre in the Old Town of Prague; his opera company opened at the theatre on 4 October 1764 with *Vologeso* (with Pietro DeMezzo in the title role) by the musical director, Domenico Fischietti. He later introduced *opere buffe*, by Galuppi, Pietro Guglielmi, Gassmann, Hasse, Borono, Piccinni, Righini, Paisiello and others, which gradually came to dominate the repertory. Each summer the company was at Carlsbad (now Karlový Vary); they also visited Laibach (now Ljubljana) (Carnival 1769), Hamburg (1770) and Leipzig (1773). From 1765 Bustelli had a company at Dresden where, in 1770, 1776 and 1778, he negotiated contracts and subsidies from the electoral court. Between 1765 and 1778 the Prague and Dresden companies shared musical directors, repertory and singers. But at the same time Bustelli paid regard to local interests; in Prague he introduced works by the Czech composers Mysliveček and J.A. Kozeluch and in Dresden works by J.G. Naumann. His successor was Pasquale Bondini, a member of his company. Some opera scores from his estate were bought for Haydn's ensemble at Eszterháza.

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TOMISLAV VOLEK

Bustijn [Bustyn, Bustin, Bystyn], **Pieter** [Pierre] (*b* ?Middelburg, bap. 25 July 1649; bur. Middelburg, 22 Nov 1729). Dutch organist, carillonneur and composer. His family were French-speaking. He may have studied with Remigius Schrijver (*d* 11 Feb 1681), a Middelburg organist; he completed the music for *Uitbreidinge over het Bouk der Psalmen* (3vv, bc; Middelburg, 1682; lost), begun by Schrijver, who had died before completion of the work. In 1681 Bustijn was appointed organist of the Nieuwe Kerk, and carillonneur of the abbey bell tower in Middelburg. He served as organ adviser in Middelburg and Goes and may have been director of the Middelburg collegium musicum during the period 1681–1729. In 1712 the carillon of the Middleburg abbey tower was destroyed; its replacement, constructed by the famous bellfounders Jan Albert de Grave and Claas Noorden of Amsterdam in 1714, was inspected by Bustijn and Abraham de Coup, organist of the Walloon church and carillonneur of the market bell-tower, and, according to various reports, was of outstanding quality.

Relatively little Dutch keyboard music of the time has survived. Bustijn's *IX suittes pour le clavessin* (Amsterdam, *c*1712/*R* in Exempla Musica Zelandica, i (Middelburg, 1992 [incl. biographical information]); 3 ed. in EMN, i, Amsterdam, 1964) are of great importance to the history of the genre in the Netherlands. Their balanced arrangement by key is reminiscent of the use of symmetrical cycles culminating in the art of Bach. Their style points to that of the keyboard works of Bach and Handel, as well as showing some French influence. The suites were known to members of Bach's circle: no.VIII (in A), in J.L. Krebs's hand, can be found in an anthology of keyboard music (*D-Bsb*) compiled by Johann Gottfried Walther, who also mentions the works in his *Musicalisches Lexicon*.

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ALBERT CLEMENT

Buterne, Charles (*fl* 1st half of the 18th century). French composer and organist, son of JEAN-BAPTISTE BUTERNE. Two of his publications have survived: *Six sonates pour la vielle, musette, violon, flûtes, hautbois et pardessus de violles* op.2 (Paris and Lyons, n.d.; ed. H. Ruf, Wilhelmshaven, 1981–3) and *Méthode pour apprendre la musique vocale et instrumentale* (Rouen, 1752).

EDWARD HIGGINBOTTOM

Buterne, Jean-Baptiste (*b* Toulouse, *c*1650; *d* Paris, 28 March 1727). French organist. He was the son of Jean Buterne (*d* before 1687), organist in Toulouse and subsequently Pontoise. When Louis XIV had to appoint a new *organiste de la chapelle du Roi* in 1678 Buterne was one of four to be chosen. He took the April quarter, the others being covered by Nivers, Jacques Thomelin and Lebègue. It may be assumed that the honour reflected his accomplishments; we have no extant music of his to judge by, apart from the manuscript *Petites règles pour l'accompagnement* (*F-Psg*). He was also organist of St Etienne-du-Mont from 1674 and of St Paul from 1684 in succession to Du Mont, his former teacher. In 1721 his court duties were taken over by Jean-François Dandrieu. At St Etienne he was assisted from 1723 by C.N. Ingrain, who succeeded him in 1726. Buterne was also active at court as a harpsichord teacher. In 1702 he was named 'capitoul [magistrate] de la ville de Toulouse', a title he is also given in legal documents. (P. Hardouin: 'Sur Jean-Baptiste Buterne', *RdM*, xxxvi, 1954, pp.66–8)

David Buterne (*d* 1705), Jean-Baptiste's brother, shared the post of organist at St Etienne with Jean-Baptiste from 13 October 1685 until his death.

EDWARD HIGGINBOTTOM

Buth. Sign indicating the lowering of the pitch by degrees in Armenian EKPHONETIC NOTATION.

Büthner [Buthnerus], **Crato.** *See* BÜTNER, CRATO.

Buths, Julius (Emil Martin) (*b* Wiesbaden, 7 May 1851; *d* Düsseldorf, 12 March 1920). German conductor, pianist and composer. He was the son of an oboist and studied with Hiller and Gernsheim at the Cologne Conservatory (1869–71) and with Kiel in Berlin. After winning the Meyerbeer prize (1873) he travelled in Italy and to Paris, there winning success as a pianist. In 1875 he settled in Breslau, where he directed a choral society, and in 1879 became town music director at Elberfeld (near Wuppertal). His most important opportunity came with his appointment in 1890 as music director at Düsseldorf, where he was in charge of the Lower Rhine Festivals and gave a number of outstanding performances of works by composers including Berlioz, Franck, Mahler, Reger, Strauss, Debussy and Delius. He made the German translation of Elgar's *The Dream of Gerontius* and produced it at the festival of 1902. In that year he became director of the newly founded Düsseldorf Conservatory. He also composed a number of vocal and instrumental works.

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H.C. COLLES/R

Buti, Francesco (*b* ?Narni, 1604; *d* Rome, 15 June 1682). Italian librettist. A man of some learning, he held doctorates in both church and civil law and served as an apostolic prothonotary. His earliest known musical collaboration is the 20 poems that comprise Girolamo Kapsberger's sixth book of villanelle (Rome, 1632). His poems were also set by the Roman composers Marco Marazzoli, Mario Savioni and Giacomo Carissimi. Marazzoli set Buti's comic morality play *Il Capriccio, overo Il Giuditio della Ragione tra la Beltà e l'Affetto* for a carnival performance in 1643 (lib in *I-Rvat* and *Rdp* as *La Bellezza amata*). The music for another undated comedy, *Il giusto inganno*, no longer survives (lib in *Rvat*). Buti's first known connection with Luigi Rossi was through Cardinal Antonio Barberini whom he followed to Paris in 1645, where he soon gained favour with JULES MAZARIN and became involved with the presentation of Italian spectacles at the French court. In 1647 he helped convert a machine ballet planned by the Duke of Enghien and the Venetian stage engineer Giacomo Torelli into the first Italian opera designed for Paris, *L'Orfeo*, with music by Rossi (lib in *Rvat*; printed in disc notes, *Orfeo*, Harmonia Mundi, France, CD 901358.60, 1991). After Mazarin's fall and restoration, Buti co-wrote *Le nozze di Peleo e di Theti*, set to music by Carlo Caproli and performed in 1654. Following the success of this work, Mazarin obtained for him French citizenship and a substantial benefice. With Jean-Baptiste Lully Buti turned to court ballets: Prunières attributed *Psyché* (1656) and *Impazienza* (1661) to him and Mandosio credits him with *Spropositi* (1657). His final work for Paris was an opera for the wedding of Louis XVI, *Ercole amante* (1662, music by Cavalli), largely fashioned to exploit new stage machines by Gaspare Vigarani. Little is known of him after the death of Mazarin in 1661. Buti also wrote two oratorio texts, *La purificazione della B.V. Maria* and *Il Giuseppe venduto*, set to music by Egidio Magli (both texts in *Rv*).

Buti was a principal figure in the introduction of Italian opera to the Parisian court. His later works manage a fusion of the Italian dramatic tradition and that of the French court ballet. Perhaps through Lully, whose assimilation of French taste recalls Buti's, his librettos appear to have exerted some influence on Quinault.

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THOMAS WALKER/MARGARET MURATA

Butler, Charles (*b* Wycomb [?High Wycombe], Bucks., *c*1560; *d* Wootton St Lawrence, 28/29 March 1647). English priest, philologist and amateur musician. He was a chorister at Magdalen Hall, Oxford, from 1579 to 1585, and later served as a Bible clerk at Magdalen College, taking the BA in 1583 and the MA in 1587. On leaving Oxford in 1593 he served for seven years as parish rector in Nately Scures, near Basingstoke, and as master of the Holy Ghost School in Basingstoke. In 1600 he became vicar of nearby Wootton St Lawrence, a post he held until his death. He was buried in the church he served.

Butler's principal contributions were to the science of bee-keeping, the study of the English language, and 17th-century music theory. *The Feminine Monarchie* is devoted to the hierarchy, virtues, benefices and 'music, of bees'; added to the minute detail on bee-keeping are Butler's musical transcriptions of the buzzing of bees. In the first edition these consist of two simple melodies (one for the 'Princess' and one for the 'Queen') arranged in triple time; by the third edition, however, they have expanded into a large-scale four-part madrigal, the *Melissomelos*, including a section with all four voices 'buzzing' together. *The English Grammar* propounds a method of reforming the orthography of the English language by substituting new characters – some derived from ancient Anglo-Saxon and some from phonetics – and by greater consistency in spelling. Butler's *Grammar* itself was printed in his new orthography, as was *The Principles of Musik*, published three years later.

The Principles of Musik is both an instruction manual for the performer and a forum where Butler pleaded the cause of music in sacred and secular usages. Book 1, three-quarters of the volume, proceeds from the rudiments of music through sight-singing to simple and then more

complex composition. Its material owes much to Boethius, Glarean, Calvisius and Morley. Most of the technical rules correspond to the standard theories of the 17th century, but, unusually, and unlike his source authors, Butler classed the 4th as a consonance, possibly because – almost a century before Rameau – he identified an 'affinity' between inverted consonant intervals like the 5th and 4th and the 6th and 3rd. Despite the rapid development of tonality, Butler, like most English theorists of the 17th century, continued to advance the hexachord system as a means of organization. However, he suggests the addition of a seventh solmization syllable, *pha*, which effectively leads him to describe major and minor scales. Book 2, while offering a brief for music in English society, provides much information on instruments, word-setting, performing practice and the mundane problems of the church musician. The argument for church music, backed up by patristic and biblical authority, may be seen largely as a reaction to the growing antipathy to music during the Puritan age. Since both the *Principles* and the *English Grammar* were dedicated to Charles I, it is clear that Butler's sympathies lay with the royalist cause. Burney's high praise of Butler's *Principles* was not misplaced, for its scope, clarity of exposition, pithiness and wit mark it as a major contribution to early 17th-century musical thought.

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JAMES W. PRUETT/REBECCA HERISSONE

Butler [Boteler, Botoler], Mrs **Charlotte** (*b c*1660; *d* after 1692). English singer and actress. As a girl Charlotte Butler had connections at court and sang in Crowne's masque *Calisto* there in 1675. She may have appeared on the public stage before this and was acting regularly from the 1679–80 season. Cibber wrote that she was 'not only a good Actress, but was allow'd in those Days to sing and dance to great Perfection'. She performed a number of Purcell's incidental songs, created the roles of Philidel and Cupid in *King Arthur*, in which her performance was praised by Roger North, and was also in *The Fairy Queen*. She had dark eyes and a lively personality and was attacked in satires as a mercenary whore. In 1692 she was tempted to the Smock Alley Theatre in Dublin by a higher salary; an epilogue survives which was spoken by her there in spring 1693.

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OLIVE BALDWIN, THELMA WILSON

Butler, Henry [Botelero, Enrrique] (*b* Sussex; *d* 1652). English composer and viol player. He served in the chapel of Philip IV of Spain as *musico violon* or *musico de bihuela de arco* (1623–52). In 1637 he was made a *gentilhombre de casa*. The younger James Wadsworth observed (*The English Spanish Pilgrime*, London, 1629) that Butler 'teacheth his Catholike Maiesty to play on the Violl, a man very fantasticall, but one who hath his pension truely payd him for his fingers sake'. Butler is commended as a composer of 'divisions on a ground' by Christopher Simpson (*The Division-Violist*, London, 1659). Butler's 20 surviving works include preludes, divisions, sonatas and an aria (all ed. in RRMBE, lxvi (1991)). An untitled piece for bass viol and continuo may arguably be the earliest sonata for solo instrument by an English composer. The 13 divisions and two preludes for bass viol and continuo are similar to those by Simpson, although some of the divisions are longer and more technically demanding. The three sonatas for violin, bass viol and continuo display many features of Italian sonatas of the 1620s and 30s and yet their scoring is that of some English fantasia-suites and was not used by Italian or Spanish composers.

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ELIZABETH V. PHILLIPS

Butler, Martin (Claines) (*b* Romsey, 1 March 1960). English composer. He studied the piano and composition at the RNCM and the University of Manchester (1978–82), following which he undertook postgraduate studies with Babbitt and J.K. Randall at Princeton University (1983–7). He became a lecturer at the University of Sussex in 1988, and was later appointed reader in music. In 1988 he was awarded the Mendelssohn Scholarship which enabled him to work at Tempo reale, Berio's electro-acoustic studio in Florence, on *Graffiti*. Butler has forged a distinctive musical identity rooted, on the one hand, in the European tradition of Stravinsky and Berio, and, on the other, in American folk and popular music, and minimalism. Concerns for direct melodic expression and dynamic rhythmic working remain pre-eminent in his music. These origins and transcontinental loyalties are most fully evident in his controversial opera, *Craig's Progress* (1993–4), written to a libretto by Stephen Pruslin. It is a modern-day *opera buffa* which maps the characters and settings of 1950s American comic books onto the familiar narrative of a quest opera. It is

selfconsciously plural: the libretto ranges from the Greeks to *Superman*, while the music quotes and parodies ideas from Mozart to the Broadway musical. Other significant works which demonstrate, in particular, the breadth and vitality of Butler's rhythmic imagination, include *Tin Pan Ballet* (1986), *Jazz Machines* (1990) and *O Rio* (1990).

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JONATHAN CROSS

Butler, Samuel (*b* Langar, nr Bingham, Notts., 4 Dec 1835; *d* London, 18 June 1902). English writer, amateur painter and composer. His interest in music was encouraged by Henry Festing Jones (a descendant of the 18th-century violinist Michael Christian Festing), with whom he collaborated on a collection of short piano pieces and two quasi-Handelian secular cantatas. The second of these, *Ulysses*, reflected both his interest in the Homeric epics – he translated both of them after writing *The Authoress of the Odyssey* (1897) – and his ardent worship of Handel the man and musician. His admiration for that master, expressed in his letters and occasional music criticism, almost wholly overshadowed every other composer for him, and even his judgment of Bach was derogatory. This unbounded veneration also had its effect on his own music, which is completely devoid of any originality. Butler copied Handel's manner to the letter with (for an amateur) very fair success, without however coming anywhere near it in spirit. His complete literary works, in 20 volumes, were edited by H.F. Jones and A.T. Bartholomew (London, 1923–6).

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ERIC BLOM/BRUCE CARR

Butler, Thomas Hamly (*b* London, *c*1755; *d* Edinburgh, 1823). English composer. He was probably the son of the Butler (John or James) who sang occasionally for Handel. As a boy he was in the Chapel Royal under Nares, and later studied for three years in Italy under Piccinni, with whom he travelled to Paris in 1776. In 1778 he became Covent Garden harpsichordist and composed two stage works to words by Cumberland (then being represented at Drury Lane as Sir Fretful Plagiary in Sheridan's *The Critic*). *Calypso* (20 March 1779) was a long, all-sung masque, of which only the words survive; *The Widow of Delphi* (1 February 1780) was a dialogue opera of which only the music was printed. Neither was successful, and in 1782 Butler settled as a piano teacher in Edinburgh, where he composed a profusion of unambitious piano rondos and sonatas on 'Scotch' themes; a rondo on *Lewie Gordon* was popular. He also published a 'Military Rondo' for piano called *The Landing of the brave 42^d in Egypt*, and *A Select Collection of original Scottish Airs* (1800) on the lines of George Thomson's collections, with 'symphonies and accompanyments for the flute, violin & piano forte'.

ROGER FISKE

Bütner [Büthner, Bytner, Buthnerus], **Crato** (*b* Gotha or Sonneberg, Thuringia, 1616; *d* Danzig, 1679). German composer and organist. According to Curicke the inscription on his grave in St Catherine, Danzig, stated that he was born at Sonneberg, but he himself stated that he came from Gotha: he did so in his publication of 1651, which he dedicated to Georg Neumark, who was born at Langensalza, near Gotha, and whom he called his 'friend and countryman'. From 1650 he was organist of St Saviour, on the outskirts of Danzig. He soon became Kantor and director of music at St Catherine; according to Rauschning he was appointed in 1652, though he still described himself as organist of St Saviour in publications up to 1654. In both parishes he was required to teach in schools, and as director of music at St Catherine he could rely on the services on average of eight instrumentalists and six singers. It was to his directorship that the church owed its prominent position in the musical life of Danzig.

Evidence of Bütner's activities and of the extensive and varied cultivation of music in the Danzig of his day was afforded by a collection of printed music (formerly in *PL-GD*, lost since 1945), consisting of some 150 pieces, both instrumental and vocal, by Italian, Polish and German composers and including over 50 sacred vocal works by Bütner himself. His numerous surviving works are very varied both in their forms and in the forces for which they are scored, some of the latter being substantial. Most of them are Lutheran settings of German words which introduced the sacred concerto to Danzig. He took many of his texts from the Bible and particularly from the *Psalms*; he also set sacred poems, though the two types

are never found in the same work. Typical features of his music include short-winded motivic writing, simple harmony, a quick succession of short, compressed sections and the setting off against each other of homophonic groups of voices. The style of his music, even if it is somewhat inexpressive, was something quite new in Danzig, and the particular Danzig tradition of chorale arrangements can also be traced back to him.

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Musicalisches Concerto, 1v, 2 vn, bc (1652)
Musicalische Hertzens-Frewde, 3vv, 2 vn, bn, bc (1653)
Aria Sunamithica, 1v, 2 vn, bc (1654)
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Hochzeitliche Parnassuswünsche (?1654)
Anima Christi, 4vv, 2 vn, bc (1661)
Lobet den Herrn (Ps cxlvii), 2vv, 2 vn, b viol, bc (1661)
Wo der Herr nicht bei uns wäre, 3vv, 2 vn, va, bc (1661)
Te Deum laudamus, 12vv, 11 insts, bc (1662)
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MICHAEL SPAETH/LOTHAR HOFFMANN-ERBRECHT

Butor, Michel (*b* Mons-en-Baroeul, Nord, 14 Sept 1926). French writer. His work shows a particular fascination with means of perceiving, organizing and recording periodicity and the passage of time – journals, timetables, the names of months or geological ages – and so it is not surprising that music should be among the objects of his interest; it has profoundly influenced the handling of time in his novels. He has written texts for music, and in his 'dialogue' with the Diabelli Variations he produced a stimulating series of 'interventions', part imaginative elaboration, part analytic and historical exegesis. The conception of *Midi–minuit Stravinsky*, with its complex structuring of a 12-hour span, its exploration of the 'genius of place' (Olympus, Earth, Hell, the Fair, the Arch) and its involvement of Stravinskian character-symbols (Pulcinella, Apollo, Noah etc.), is peculiarly Butorian.

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Votre Faust: music by Pousseur, 1960–67; derived works: *Miroir de Votre Faust*, 1964–5; *Portail*, 1966; *Echos de Votre Faust*, 1967; *Jeu de miroirs de Votre Faust*, 1967
Midi–minuit: music by Pousseur and others, Liège, 1971
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L'étoile des langues: music by Pousseur, 1984
Arc-en-ciel de remparts: music by Pousseur, 1986
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PAUL GRIFFITHS (writings and bibliography with JEAN GRIBENSKI)

Butsko, Yury Markovich (*b* Lubnï, Poltava province, 21 May 1938). Russian composer. Born into a military family, he attended the history faculty of the Moscow Pedagogical Institute and the Moscow Conservatory where he studied composition with Balasanian, graduating in 1966 and finishing postgraduate work in 1968, when he began teaching instrumentation and score-reading in the theory and composition department. His first compositions, which achieved wide currency, continue 19th-century traditions established by Musorgsky in particular – as in *Zapiski sumasshedshego* ('Diary of a Madman') after Gogol – while other works of the 1960s and 70s, such as the cantatas *Vecherok* ('The Soirée') and *Svadebnïye pesni* ('Wedding Songs') are linked to the so-called new folklore wave prominent in Russian music of this period. Butsko has continued to work in both of these areas and has concentrated on developing a special modal-harmonic and polyphonic system rooted in the principles of early Russian monodic religious chants (*znamennïy raspev*). The principal work in the latter style is the *Polyphonic Concerto* for four keyboard instruments which employs original early Russian themes.

In the 1980s Butsko turned to large instrumental forms and opera, the last of which, *Zolotoy treugol'nik* ('The Golden Triangle'), based on a story by the economist and writer Aleksandr Chayanov, employs a plot most reminiscent of that of Mikhail Bulgokov's *The Master and Margarita* which it predates. Since the mid-1960s Butsko has worked extensively in theatre and the film industry, writing music for a number of productions by Yury Lyubimov at the Taganka Theatre.

Butsko does not consider himself linked to any particular direction in contemporary music; his work is rooted primarily in Russian tradition, and is oriented towards a type of national musical thought in which folk music serves as a source of popular religious consciousness. He has lived in Moscow since 1941.

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(selective list)

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all with libretto by composer

Zapiski sumasshedshego [Diary of a Madman] (mono-op, 2, after N.V. Gogol), 1964, concert perf., Moscow, 1971; Belïye nochi [White Nights] (op, 1, after F.M. Dostoyevsky), 1968, première, All-Union radio broadcast, USSR, 1969, stage, as Weisse Nächte, Dresden, Staatsoper, 15 Sept 1973; Iz pisem khudozhnika: muzïkal'nïye povesti [From an Artist's Letters: Musical Tales] (mono-op, after K. Korovin), 1974, concert perf., Moscow, All-Union House of Composers, 29 Oct 1979; Prozreniye [Enlightenment], (ballet, 3, choreog. V. Vasilev and N. Kasatkina), Stanislavsky-Nemirovich-Danchenko Music Theatre, perf. Feb 1974; Venediktov/Zolotoy treugol'nik [Venediktov/The Golden Triangle] (op, 4, after A. Chayanov), 1983, 2 excerpts perf. 18 Nov 1994

INSTRUMENTAL

Orch: Sym. for Str, 1965; Conc. no.1, pf, chbr orch, first perf. Nov 1967; Vc Conc. no.1 (Sym.-Conc.), 1968; Kanon 'Yevkharisticheskiy kanon na drevnerusskuyu znamennuyu temu' [Eucharist Canon on an Early Russian Znamennïy Theme], 1969; Drevnerusskaya zhivopis' [Early Russian Painting] (Sym. Suite no.1), 1970; Sym. in 4 Fragments (Sym. no.2), 1972; Èpitafiya (Vn Conc. no.1), 1975, rev. 1981; Iz russkoy starinï [From Russian Antiquity] (Sym. Suite no.2), 1978; Sym.-Dithyramb (Sym. no.3), pf, orch, 1978; Ricercare (Vc Conc. no.2), 1979; Torzhestvennoye pesnopeniye [Triumphal Psalm] (Chbr Sym. no.1), str, 1979; Lacrimosa, str, 1982 [movt from Chbr Sym. no.3]; Plach [Lament] (Vn Conc. no.2), 1982; Sym.-Recitative (Sym. no.4), 1986; Èkloga, conc., va, orch, 1993; Sym.-Intermezzo (Sym. no.5), 1993; Sym. no.6 (1999)

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VOCAL

6 stsen [6 Scenes] (song cycle, A.A. Blok: *Dvenadtsat'* [The Twelve]), B, pf, 1957–62; Vecherok [Soirée] (lyrical cant., folk texts), S, female chorus, chbr orch, 1961; 2 skazki [2 Fairy-Tales] (song cycle, I. Bunin), Mez, orch, 1964; Svadebnïye pesni [Nuptial Songs] (cant., folk texts), Mez, chorus, orch, 1965; Odinochestvo [Solitude] (song cycle, V. Khodasevich), B, pf, 1966; Oda Revolyutsii (cant., V. Mayakovsky), 1968; Skazaniye o Pugachyovskom bunte [The Tale of the Pugachyov Revolt] (cant., A.S. Pushkin and folk texts), spkr, solo vv, chorus, boys chorus, db, perc, 2 pf, 2 hp, org, 1968; 6 zhenskikh khorov [6 Female Choruses] (cant., folk texts), 1968; Tsvetnik [The Flower-Bed], (cant., religious verses), solo vv, small chorus, orch, 1969; Liturgicheskoye pesnopeniye [Liturgical Psalm] (cant., Church Slavonic canonical texts), chorus, orch, 1982; Gospodin Velikiy Novgorod [Master Great Novgorod] (Sym. Suite no.3) (folk texts), Mez, chorus, orch, 1985; Dukhovnïy stikh [Religious Verse] (Chbr Sym. no.3), chorus, str, first perf. 18 Nov 1989; Rus' narodnaya Khrista radi [The People of Rus' for the Sake of Christ] (Sym. Suite no.4), solo vv, male chorus, orch, 1990

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MARINA PAVLOVNA RAKHMANOVA

Butt, Dame **Clara (Ellen)** (*b* Southwick, Sussex, 1 Feb 1872; *d* North Stoke, Oxon, 23 Jan 1936). English contralto. She studied with Daniel Rootham in Bristol, and in 1890 gained a scholarship at the Royal College of Music, where she was a pupil of J.H. Blower. She made her début at the Royal Albert Hall as Ursula in Sullivan's *Golden Legend* on 7 December 1892, and three days later sang the role of Orpheus in the RCM production of Gluck's opera at the Lyceum Theatre. From that date her success was assured.

It was almost entirely a success of the concert platform, and later of her own platform: that is, in her own concerts, more or less of the ballad type, given all over the British Empire. She was also much in request for other concerts, and particularly for the English festivals. Elgar's *Sea Pictures* (Norwich Festival, 1899) was written for her, and she made his *Land of Hope and Glory* (1902) her own. In 1900 she married the baritone Kennerley Rumford, and thenceforward they pursued their careers together. In 1920 she made a reappearance on the operatic stage, singing Gluck's Orpheus at Covent Garden under Beecham. In the same year she was created DBE for her services during the war (she organized and sang in countless performances for war charities, including a week's run of *Gerontius* in aid of the Red Cross).

Dame Clara was a tall woman, standing 6'2". Her voice was exceptionally powerful (someone remarked that the Albert Hall must have been built in intelligent anticipation of Butt's advent), with a trombone-like boom in the lower register. She made many records. Such majestic and powerful means when applied to a song such as Goodhart's *A fairy went a-marketing* may raise a smile, but the smile is tempered by admiration for the magnificent voice and the beautiful articulation of the words.

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J.A. FULLER MAITLAND, H.C. COLLES/ANDREW PORTER

Butterley, Nigel (Henry) (*b* Sydney, 13 May 1935). Australian composer and pianist. He studied privately with Frank Warbrick (piano), and at the NSW State Conservatorium of Music (1951–60), where his teachers included Alexander Burnard (music theory), Nöel Nickson (composition) and Raymond Hanson (composition), and in London with Priaulx Rainier (1962). An employee

of the Australian Broadcasting Commission (ABC) for 21 years, he served as both presentation officer (1957–66) and programme planner (1966–72). In 1973 he was appointed to a lectureship in contemporary music at the Newcastle (NSW) Conservatorium of Music. Upon his retirement in 1991 he was awarded an Australian Artists' Creative Fellowship and appointed to membership in the Order of Australia. Other awards have included an honorary doctorate from the University of Newcastle, NSW (1996). Active as a pianist as well as a composer, he took part in the Australian première of Schoenberg's *Pierrot lunaire* in 1958 and gave the first Australian performance of Cage's *Sonatas and Interludes* in 1973.

Vocal compositions showing the influence of Vaughan Williams, Warlock, Ireland and Britten comprise much of Butterley's early work. Although he first heard Vaughan Williams's *Ten Blake Songs for Voice and Oboe* (1957) after he had written his own settings, the general influence of Vaughan Williams's style is evident not only in his choice of text, but also in his rhythms and harmonies. The *Six Blake Songs* (1956) follow natural speech patterns, are essentially homophonic in texture and make use of harmonies based on perfect intervals. Other settings, such as the cycle *Child in Nature* (1957), are characterized by recurring accompanimental motifs. Stated in the piano at the beginning of each song and repeated throughout, these motifs underscore evocative titles such as *The Cricket* and *The Spider's Web*. Strophic form is common, as is a use of quintuplets, sextuplets and septuplets in the melodic line. Harmonies are employed atmospherically to change a prevailing mood (as in *The Child* and *The Wind and the Songs*) or to heighten a dramatic effect (as in *Brown Jack*).

In 1961 Butterley left Australia for a tour of Europe and the Middle East. Although he had only a few lessons with Rainier, her teaching had a profound effect on him. *Laudes* (1963), the first composition he completed after his study with her, established his reputation at the 1964 Adelaide Festival of the Arts. The work, in praise of God in the context of four European churches, transcends his previous struggle with extended tonality, exhibiting a fragmented yet luminous part-writing that melds plainsong with note rows, impressionistic harmonies and quasi-aleatory writing. After *Laudes*, he frequently employed serial techniques; *The White-Throated Warbler* and the First String Quartet (both 1965) use 12-note rows. Typically, however, his music departs from strict row forms to undergo relatively free development. *In the Head the Fire* (Italia Prize, 1966), commissioned by the ABC, features a range of dramatic and timbral devices, as well as tape manipulation, to blend texts from ancient Irish mystical verse, the Dead Sea scrolls and Greek and Roman liturgies. In *Carmina* (1968, rev. 1990), Butterley attempted to achieve greater lyricism within an avant-garde style. While the vocal line and the accompaniment tend to move independently of each other, recurring motifs help to create unity.

Butterley's works of the late 1960s and early 1970s, such as *Variations* (1967), *Pentad* (1968), *Refractions* (1969), *Explorations for Piano and Orchestra* (1970) and the Violin Concerto (1970), are remarkable in his output for their abstraction. *Meditations of Thomas Traherne* (1968) and *Letter from Hardy's Bay* (1971) are written in a more conservative idiom. Each of the five sections of *Meditations* begins with a solitary held note. *Letter from Hardy's Bay* is also meditative in character. The piano, prepared with metal bolts between the *e′*, *f′*, *b′* and *c″* strings, produces a gong-like chord that is incessantly repeated throughout the piece.

Important works from the 1970s include *Fire in the Heavens* (1973), inspired by the poetry of Christopher Brennan and Judith Wright, and *Sometimes with One I Love* (1976), a setting of Walt Whitman's *Leaves of Grass* (1855). While *Fire* is expansive and exuberant, *Sometimes* is more reflective, marking Butterley's acceptance of his own changing philosophies and growing agnosticism. Textual themes of the lover and poet are assigned in the score to singers and speakers respectively; heterosexual love is allocated to the soprano and homosexual love to the baritone. In the tenth song, the speaker (poet) and Baritone (lover) are united in a celebration and prophecy of the immortality of love. New compositional features in the work include a use of: the whole-tone scale, employed as the motif of love; angular declamation, to emphasize dramatic tension; and Sprechstimme, to represent the union of poet and lover. Simple structural relationships, such as palindromes (seen most clearly in the rhythm and harmonic progression of the first song), are also evident.

In the 1980s Butterley's work reaffirmed its earlier lyricism. The Third String Quartet (1980) suggests a return to the early influences of Britten, Vaughan Williams and Hindemith. *Lawrence Hargrave Flying Alone* (1981), inspired by a sculpture by Peter Taylor, represents musically Hargrave's struggle towards flight. (In 1988 Hargrave's aspirations became the subject of an opera of the same name.) Other works from this period include: *The Owl* (1983), a dramatic monologue exploring emotional states related to everyday reality; *Il Gubbo* (1987), a work depicting the thoughts of a marble hunchback supporting two baptismal bowls in a Verona church as he imagines himself free of his burden; and *Forest I–II* (1990–93), companion pieces that explore isolation and alienation as projected onto the seven tall figures of Alberto Giacometti's sculpture *The Forest*.

Many compositions of the 1990s were inspired by the writings of Kathleen Raine. *From Sorrowing Earth* (1991), prefaced by a Raine verse, is a spiritual journey through the human condition. Originally conceived as a tightly constructed work making reference to June Opie's biography of Priaulx Rainier, the final version develops motifs freely in one evolving movement. Texts for *The Woven Light* (1994) draw on three decades of Raine's work. The main motif of the composition, associated with Siena where the first movement was composed, is a repeating sequence of five descending chords. The Fourth String Quartet (1995), inspired by Beethoven's string quartets, fuses expressive originality and emotional power.

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Choral: The True Samaritan (anon., W. Austin, W. Dunbar), SATB, 1958, rev. 1976; Prayer During Sickness (R. Herrick), SATB, 1960; Who Build on Hope (B. Beaver), SATB, org, 1960; Ps, c,

SATB, 1961; What shall I render to the Lord?, SATB, 1965; No Man is an Island (J. Donne), 4 S, 4 A, 4 T, 4 B, 1977; Flower in the crannied wall (A. Tennyson), SSAATTBB, 1980; There came a Wind like a Bugle (E. Dickinson), SSAATTBB, 1987; Sleep (K. Raine), SSATBB, 1992; Spring's Ending (Du Fu), SATB, 1997

Solo vocal: 3 Serenades (S. Sitwell), T, pf, 1954, rev. 1993; 6 Blake Songs, medium v, pf, 1956, rev. 1996; Child in Nature (R. Gurr), S/T, pf, 1957; Joseph and Mary (trad.), S, fl, 1959; Song of Christ the Rock (trad.), 1v, 1962; Carmina (4 Latin Poems of Spring), medium v, wind qnt, 1968, rev. 1990; Sometimes with One I Love (Whitman), spkr, S, Bar, fl, cl, hn, 2 vc, pf, 1976; The Owl (McDonald), S, fl, vn + va, vc, pf, perc, 1983; 2 Burns Songs, T, pf, 1992; The Woven Light (Raine), S, orch, 1994; Frogs (Dickinson), T, pf, 1995

Chbr and solo inst: 3 Pieces, org, 1961–79; Laudes, fl + pic, cl + b cl, hn, tpt, vn, va, pf, 1963; Str Qt no.1, 1965; The White-Throated Warbler, sopranino rec/fl/pic, hpd/pf, 1965; Music for Sunrise, rec ens, perc, 1967 [for young pfmrs]; Variations, wind qnt, pf, tape, 1967; Voices, wind qnt, 1971; Str Qt no.2, 1974; Fanfare and Processional, 4 tpt, 2 trbn, timp, 1977; Evanston Song, fl, pf, 1978; Trio, cl, vc, pf, 1979; Str Qt no.3, 1980; Conversation Pieces, fl, pf, 1982 [for young pfmrs]; Forest I, va, pf, 1990; The Wind Stirs Gently, fl, vc, 1992; Forest II, tpt, pf, 1993; Of Wood, vc, 1995; Str Qt no.4, 1995

Pf: Arioso, Toccata, Comment on a Popular Song, 1960; Grevillea, 1962, rev. 1985; Games, 1970 [for young pfmrs]; Letter from Hardy's Bay, prep pf, 1971; Lawrence Hargrave Flying Alone, 1981; Uttering Joyous Leaves, 1981; Il Gubbo, 1987

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MICHAEL BARKL

Butterworth, Arthur (Eckersley) (*b* Manchester, 4 Aug 1923). English composer, conductor and teacher. He was a composition pupil of Richard Hall at the Royal Manchester College of Music, where he also studied the trumpet and conducting. He played the trumpet in the Scottish National and Hallé orchestras and as a freelance until 1963, after which he combined composing with conducting and teaching at the Huddersfield School of Music. Though he experimented with 12-note techniques as a student, his mature and characteristic compositions are conservative in idiom, influenced primarily by Sibelius and Nielsen, Elgar and other English symphonists of a generation before his own. The major source of inspiration for his music, especially his four expansive symphonies, is the north country in which he lives, its poetry, its painting and its landscapes. His contributions to the brass band repertory have been notable. He was made an MBE in 1995.

WORKS
(*selective list*)

Ballet: Creatures in the Night, op.37, also orch suite, 1969

Orch: Suite, str, op.8, 1948; Legend, op.11, chbr orch, 1950; Romanza, op.12, hn, str qt/pf/orch, 1954; Sym. no.1, op.15, 1957; 3 Nocturnes, op.18, 1959; The Path across the Moors, op.17a, 1958, arr. brass band, op.17b, 1959; The Green Wind, op.22, 1961; The Quiet Tarn, op.21, 1961; Concertante, op.27, 2 ob, 2 hn, str, 1962; The Moors, op.26, org, orch, 1962; Sym. no.2, op.25, 1965; Duo concertante, op.35, ob, hpd, str, 1967; From the Four Winds, op.40, org, orch, 1970; Gigues, op.42, 1973; Italian Journey, op.34, 1973; Org Conc., op.33, 1973; Pageantry, op.48, 1973; Vn Conc., op.58, 1978; Sym. no.3 'Sinfonia Borealis', op.52, 1979; Nex Vulpinus, op.63, str, 1981; Beowulf, op.68, str, 1982; September Morn, op.62, 1983; Bn Conc. 'Summer Music', op.77, 1986; Sym. no.4, op.72, 1986; Northern Light, op.88, 1991; Solent Forts, ov., op.90, also arr. brass band, 1992; Tpt Conc. 'Concerto alla Veneziana', op.93b, also arr. brass band, op.93a, 1992; Va Conc., op.82, 1993; Ragnarok, ov., op.97, 1995; Vc Conc., op.98, 1997

Brass band: A Dales Suite, op.24a, 1965; 3 Impressions, op.36, 1968; Caliban, scherzo malèvolo, op.50, 1971; Nightflight, op.57, 1973; Winter Music, op.71, 1978; Tundra, op.75, 1979; Odin, op.76, 1986; Paean, op.86, 1990; Sinfonia 'Maoriana', op.85, 1990; Passacaglia on a Theme of Brahms, op.87, 1991

Chbr and solo inst: Trio, op.6, ob, cl, bn, 1947; Lakeland Summer Nights, op.10, pf, 1949; Suite, op.13, va, vc, 1951; Scherzo, op.19, brass qt, 1956; Sextet, op.16, pf, wind, 1957; Sonata, op.47, db, pf, 1970; A Triton Suite, op.46, 3 tpt, 3 tbn, tuba, 1972; Aubade, op.53, fl, pf, 1973; Fanfare and Berceuse, op.54, tpt, pf, 1975; A Gabriel Sonata, op.59, tpt, org, 1976; Flamboyance, op.64, tpt, pf, 1977, Hějnal, op.69, tpt, pf, 1979; Sonatina, op.74, vn, pf, 1979; Pf Trio, op.73, 1983; Sonata, op.78, va, pf, 1986; 3 Knightly Pieces, op.81, tpt, pf, 1987; Partita, op.89, euphonium, pf, 1990; Qt, op.91, brass, 1992; Pf Qnt, op.95, 1995; Wedding Music, op.99, tpt, org, 1996; Str Qt, op.100, 1997; Actaeon's Ride, op.102, 13 wind, 1998; Morris Dancers, qt, op.101, 4 hn, 1998; Music for Wind Insts, op.104, 1998; Saxhorn Sonata, E♭, op.103, 1998; Str Qt, op.100, 1998; Bubu, op.107, eng hn, va, hp, 1999; Org Sonata, op.106, 1999

Vocal: 4 Nocturnal Songs, op.4, S, pf, 1947; A Moorland Sym., op.32, B solo, chorus, orch, 1967; The Night Wind, op.38, S, cl, pf/orch, 1969; Trains in the Distance, op.41, nar, chorus, orch, tape, 1971; Ancient Sorceries, op.49, Ct, rec, hpd, 1973; 5 Part-Songs, op.55, male vv, pf, 1978; Hunter's Moon, op.60, male vv, pf, 1979; The Great Frost, op.94, nar, orch, 1993; Mist on the Marshes, op.105, S, db, pf, 1999

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GERALD LARNER/RICHARD D.C. NOBLE

Butterworth, George (Sainton Kaye) (*b* London, 12 July 1885; *d* Pozières, 5 Aug 1916). English composer. From an ancient northern family, he was born in London but grew up a gruff, blunt Yorkshireman. His father, Alexander Kaye Butterworth, was solicitor to and later general manager of the North Eastern Railway in York; his mother, Julia Wigan, had been a professional singer before her marriage. Butterworth showed early musical ability. He was educated at Aysgarth (1896–9), Eton (1899–1904), Trinity College, Oxford (1904–8), where he read Classics, and the RCM (1910–11). He studied privately with Christian Padel (a Moscheles pupil) in York, and with C.H. Lloyd and Thomas Dunhill at Eton. While at Oxford he was elected president of the University Musical Club (to the detriment of his studies) and came into fruitful contact with Hugh Allen and fellow-student R.O. Morris. He fell into stereotypical conflict with his father when he decided to pursue a musical career rather than a legal one. This necessitated that he earn a living, which he did first on the music staff of *The Times* under Fuller Maitland (1908–9) and then by teaching (the piano, among other subjects) at Radley (1909–10). At the RCM he studied with Walter Parratt and Charles Wood, but left after a year; thus ended three years of unsuccessful attempts at musical satisfaction. He moved back into the family home (his parents had relocated to London) and

sought fulfilment in the folk revival and, when war came in 1914, on the battlefield.

Too much has perhaps been made of Butterworth's diffident development and fastidious self-criticism (he destroyed compositions before leaving for the front). Many of his generation took, and were given, much longer to find themselves, notably Vaughan Williams, who valued Butterworth's friendship and judgment highly. (Butterworth prompted Vaughan Williams's *A London Symphony* and watched over its early history). Nevertheless, his father's ambitions for him, the death of his mother in 1911 and the fact that he was almost certainly gay, may all have left their inhibiting mark.

Butterworth belonged to the generation of British composers constructing for themselves, after the downfall of Oscar Wilde and decadence, a minimalist masculinity in two pastoral images: the conservation of folk music and the poetry of A.E. Housman. Having met Vaughan Williams and Cecil Sharp at Oxford, he joined the Folk Song Society in 1906 and started collecting. In 1911 he became a founder-member of the English Folk Dance Society and began intensive activities as a morris and country dancer. These seem to have given him more artistic fulfilment than anything else; his fine dancing was captured on film with Sharp and the Karpeles sisters in 1912. He also collected morris and sword dances with Sharp during 1912–13, and was a member of Sharp's original six-man morris side that danced at Stratford and on the Savoy Theatre stage for Granville Barker, inaugurating an important if short-lived historical moment that allied Shakespeare and the folk revival. Although half the members of Sharp's team, including Butterworth, died at the Somme, Butterworth's prediction that 'if ever the opportunity occurs for a truly national production of ballet or opera, the success of the undertaking will rest in the hands of those who have mastered the technique and absorbed the spirit of our English dances and songs' must have rung in the ears of Holst and Vaughan Williams as they wrote their Shakespeare operas and the latter his ballet *Job*.

Butterworth's compositional output was small but influential. While a 1916 review, written just before his death, described him as 'an unknown composer', Boughton had in 1913 already heard in the *Shropshire Lad* songs an 'amazing restraint [and] the same terrible beauty which one finds in the verses', and in 1922 the young Finzi wrote that his music 'sums up our countryside as very little else has ever done'. Not everyone has admired his approach to Housman's formula of metric simplicity foiling lovelorn passion; the opening of his best-known song, 'Loveliest of trees', encapsulates the aesthetic, bare and wan (learnt from Stanford in folksong accompaniments), motivically algebraic like late Brahms, yet emotionally nuanced (a secondary-7th harmonic pang as the cherry blossom falls to earth). Butterworth himself seems to have sensed the need for a more dramatic exposé of Housman when he used material from 'Loveliest of trees' in his orchestral rhapsody *A Shropshire Lad* (first performed by Arthur Nikisch at the 1913 Leeds Festival). Here we find fantasy, perhaps sexual tragedy, with Wagnerian crisis and Debussyan aftermath, from a man who clearly 'knows about' Tchaikovsky (Butterworth could almost have been E.M. Forster's Maurice), all easily masked from ears more attuned to landscape than figure by the framing dorian modality.

Butterworth's rhapsody, which ends by quoting his song 'With rue my heart is laden / For golden friends I had', became his epitaph. He enlisted as a private in August 1914, the first month of the war, received a commission in the 13th Durham Light Infantry, went to France in August 1915, and in the Somme action of July 1916 commanded his company gallantly, receiving the Military Cross. He was killed the following month by sniper fire near Butterworth Trench, named after him.

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Vocal: I Fear Thy Kisses (P.B. Shelley), 1v, pf, 1909; I Will Make You Brooches (Stevenson), 1v, pf; Requiescat (O. Wilde), 1v, pf, 1911; 6 Songs from A Shropshire Lad (A.E. Housman), 1v, pf (1911); Love Blows as the Wind Blows (Henley), 1v, str qt, 1911–12, orchd *c*1914; Bredon Hill and Other Songs (Housman), 1v, pf (1912); In the Highlands (Stevenson), SSA, pf (1912)

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STEPHEN BANFIELD

Butting, Max (*b* Berlin, 6 Oct 1888; *d* Berlin, 13 July 1976). German composer. Although his father, an ironmonger, wished him to pursue a career in business, he studied musicology, philosophy and psychology at Munich University (1908–18) and composition and conducting at the Munich Akademie der Tonkunst, where his teachers included Courvoisier. In 1919 he returned to Berlin where he worked in the family business and completed a business course, continuing to compose in his spare time. During the 1920s he was also active as a music critic and administrator: he headed the music section of the revolutionary Novembergruppe (1922–5); served as music reviewer for the *Sozialistische Monatshefte* (from 1925); held a managerial position in the Genossenschaft deutscher Tonsetzer (GdT); served on the cultural advisory board of the Berlin Funkstunde; and was a board member for the German section of the ISCM. These activities, as well as performances of his compositions at the Donaueschingen chamber music festival, gradually established his position as a member of the 1920s German avant garde. His intensive preoccupation with radio earned him a reputation as the leading exponent of broadcast theory; in 1928 he was appointed to a

professorship in composition for radio at the Hochschule für Musik, Berlin.

Convinced 'that music is the expression of social perceptions' and that 'music's development must derive from social developments' (1955), Butting embraced the 'pure humanism' of the Neue Sachlichkeit. In 1928 he composed in quick succession two of his most successful symphonic works, the Third Symphony and the *Sinfonietta mit Banjo*. Despite the strong stylistic relationship between these, they nonetheless reflect in both form and aesthetic the dualism of Butting's musical thought. In the symphony dry, often austere atonal elements are intensified with tension-laden expressivity; even in the finale jazz-inspired rhythms are integrated into complex polyphonic structures. In the *Sinfonietta*, composed for mass consumption over the radio, complex polyphonic textures are combined with more transparent musical statements, challenging traditional definitions of 'easy-listening' music.

Butting's early works, such as the *Klavierstücke* opp.31 and 33 (1925, 1927), possess compactness, clarity and an immediate intelligibility. Around 1928, having become preoccupied with popular music, he began composing *Gebrauchsmusik*. He developed this new interest in his second composition for radio, *Heitere Musik* (1929), and in the 15 *Tänze* composed during the 1930s. In 1929, on becoming a member of the GdT's copyright committee, he gave up both his employment in his father's firm and his journalistic activities, and for several years found little time for composition. Initially able to continue his copyright work after Hitler assumed power, his connections with the Novembergruppe and the *Sozialistische Monatshefte* led to his dismissal in 1938, at which time he returned to his father's business. Although he joined the Nazi party in 1939, in response to increasing chicanery against himself and his family, he ultimately turned away from the cultural life of the Third Reich.

The 1940s saw Butting's most serious, introverted compositional phase. He wrote four symphonies, which resume the serious atonal language of the Second and Third, the didactic *Die Schuld*, an answer to the question of collective German guilt, and *Lieder aus Berlin*, a musical critique, to his own texts, of postwar life. Works from late in the decade, among them symphonies and string quartets, do not attain the same degree of musical expressivity as their earlier counterparts. His output, however, does include numerous works for children, pieces of *Gebrauchsmusik* and his only opera, *Plautus im Nonnenkloster*. After the establishment of the DDR, Butting was appointed to a senior editorial post at Radio DDR; he also taught at the East Berlin Akademie der Künste and worked for the Anstalt zur Währung der Aufführungsrechte auf dem Gebiete der Musik (AWA). A regular stream of commissions resulted in a sizable corpus of late works. His honours included the DDR national prize for art and literature (1954) and the medal for patriotic merit (1961).

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Die Schuld (Lehrstück, W. Stehr), op.45, 1946; Plautus im Nonnenkloster (op, 3, H. Zinner, after C.F. Meyer), op.98, 1958, Leipzig, Grosses Opernhaus, 1959

ORCHESTRAL

Sym. no.1, op.21, 1922; Chbr Sym., op.25, 13 insts, 1923; Sym. no.2, op.29, 1926; Sym. no.3, op.34, 1928; Blues und Marsche für Berlin im Licht, op.36, wind ens, 1928; Sinfonietta mit Banjo, op.37, 1929; Heitere Musik, op.38, 1929; Filmmusik, op.39, 1930; Tänze, op.40, 1936–40; Sym. no.4, op.42, 1942; Sym. no.5, op.43, 1943; Sym. no.6, op.44, 1944, rev. 1953; 5 Orchesterstücke, op.60, 1948; Konzertstück, op.64, 1948; Concertino, op.66, 1949; Sym. no.7, op.67, 1949; Sonatine, op.68, str, 1949; Ov., op.69, 1949; Fl Conc., op.72, 1950; 5 Stücke, op.73, youth orch, 1950; Sonntagskonzert, op.76, 1950; Sym. no.8 'Die Urlaubsreise', op.84, 1952

Sinfonische Variationen, op.89, 1953; Orchesterballade, op.91, 1954; 5 ernste Stücke, op.92, 1955; Sym. no.9, op.94, 1956; Sinfonietta, op.100, 1960; Burleske, op.103, 1961; Wochenendkonzert, op.104, 1962; Sinfonische Rhapsodie, op.106, 1962; Serenade, op.107, 1963; Sym. no.10, op.108, 1963; Legende, op.109, 1966; Pf Conc., op.110, 1964; Triptychon, op.112, 1967; Groteske, op.113, 1967; 2 Orchesteretüden, op.114, 1968; Kleine Festmusik, op.115, 1968; Moritat, op.116, 1969; Stationen, op.117, 1970; Gespenstermusik, op.120, 1972; Konzertouvertüre, op.121, 1973

VOCAL

Choral (texts by Butting, unless otherwise stated): 3 a-cappella-Chöre (S. George), op.27, 1924–5; Das Memorandum, op.52, solo vv, chorus, orch, 1947–8; Stille Nacht (cant.), op.57, chbr chorus, chbr orch, 1947; 3 Königslieder Kantaten, op.58/2, solo vv, chorus, orch, 1947; Fröhliche Kantate nach alten Liedern, op.58/3, chorus, chbr orch, 1947; An den Frühling (cant.), op.59, chorus, chbr orch, 1948; Der Sommer (cant.), op.61, chorus, chbr orch, 1948; Der Herbst (cant.), op.62, chorus, chbr orch, 1948; Der Winter (cant.), op.63, chorus, chbr orch, 1948; Lügengeschichte vom schwarzen Pferd (cant., A. Eckener), op.71, Bar, chorus, chbr orch, 1949

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Str qts: no.1, op.8, 1914; no.2, op.16, 1917; no.3, op.18, 1918; no.4, op.20, 1919; Kleine Stücke, op.26, 1925; no.5, op.53, 1947; Musik für Feierstunden, op.85, 1952; no.6, op.90, 1953; no.7, op.95, 1956; no.8, op.96, 1957; no.9, op.97, 1957; no.10, op.118, 1971

Other works: 3 Stücke, op.11, vn, 1915; Duo, op.32, vn, pf, 1926; Pf Trio, op.54, 1947; Kleine Kammermusik, op.70, fl, eng hn, vn, vc, 1949; Hausmusik, op.75, 2 rec, gui, 1950; Schnürchen und Steffen, 1950: op.79a, rec, pf; op.79b, 3 rec; 8 Gedichte, op.83, 2 vn, 1951; 3 Sätze, op.86, str trio, 1952; Schulmusik, op.119a, 2 vn, vc, 1971; Hausmusik, op.119b, fl, C-cl, C-tpt, gui, 1971; Vorschulmusik, op.119c, fl, accdn, side drum, 1971

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NILS GROSCH

Büttner, Erhard (*b* Römhild, Thuringia, bap. 19 July 1592; *d* Coburg, 19 Jan 1625). German composer and writer on music. On 3 December 1616, while still studying at Jena University, he applied for the post of Kantor at the city school at Coburg; he assumed the position before the end of the year and kept it until his death. He was highly respected as both Kantor and composer, though his way of life was by no means irreproachable: this dichotomy is summed up in the description of him as 'Vir optimae artis, pessimae vitae' in a document of 1625 at the Morizkirche. He committed suicide because he had been unfaithful to his wife (whom he had married on 8 February 1619). An estimate of his achievement as a composer is impossible, since virtually all his works – most of which are occasional pieces for princely birthdays, weddings and funerals – survive only in individual parts. His educational textbook *Rudimenta musica* is thus all the more deserving of attention. About a quarter of this very instructive volume is devoted to the most important rules of music. The rest consists of 46 bicinia, some based on chorales, the others freely composed. Of these, 33 (19 of them canons) are by Büttner himself and show that he was an excellent contrapuntist; in those based on chorales he showed a preference for melodies from the time of the Reformation. Melchior Franck, who was Kapellmeister at the Coburg court and whom Büttner doubtless knew, is represented by seven hitherto unknown bicinia. When he published a wedding song in 1617 and another in 1618 he included one by Büttner on each occasion.

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Teutsches Echo ... in dreyen Chören (Wer Gottes Wort flussig lehret) (Coburg, 1618)
Echo (Cum bonus oeconomus), ?3vv, inc. (Coburg, 1618)
Trostgesänglein (Ach wie elend), 4vv (Coburg, ?1619)
D.C.F.S.G. Fewriges Stossgebetlein, 4vv (Coburg, 1622)
Herr Gott mein Jammer hat ein End, 6vv (Coburg, 1622)
Musicalische Glückwunschung (Komm mein Freund), 4vv (Coburg, ?1623)
2 songs, 4vv (n.p., n.d.)
1 sacred song, 5vv (n.p., n.d.)
2 wedding songs, 5, 8vv, 1617[23], 1618[18]

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KURT GUDEWILL/DOROTHEA SCHRÖDER

Büttner, Hieronim. *See* WIETOR, HIERONIM.

Büttner, Jacob. *See* BITTNER, JACOB.

Button & Whitaker. English music publishers. They were active in London in the 19th century. S.J. Button, a bookseller, was a junior partner with Thomas PURDAY in the firm of THOMPSON in London. They directly succeeded Henry Thompson in about 1805 as Purday & Button (from about 1807, Button & Purday), and in 1808 the firm was joined by the organist and composer John Whitaker (*b* 1776; *d* London, 4 Dec 1847) to become Button & Whitaker. Besides republishing works originally issued by the Thompson family, such as *Apollonian Harmony*, the firm produced great quantities of popular songs, small volumes of flute music, collections of glees and country dances, and books of sacred music such as the two volumes entitled *The Seraph* (1818), edited by Whitaker. From about 1814 to 1819 the firm was variously known as Button, Whitaker & Beadnell, Button, Whitaker & Co., or Button & Co., and from 1819 as Whitaker & Co. The business ceased in 1824 and the stock and premises were sold by auction.

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D. Dawe: *Organists of the City of London, 1666–1850* (Padstow, 1983)

FRANK KIDSON/PETER WARD JONES

Buttstett, Franz Vollrath (*b* Erfurt, 2 April 1735; *d* Rothenburg ob der Tauber, 7 May 1814). German composer and organist, probably the grandson of JOHANN HEINRICH BUTTSTETT. Some uncertainty exists about this relationship because his Catholic baptismal record lists his father as Johann Samuel, a 'soldier', and his mother as Josepha, born Schaar. J.H. Buttstett's son Johann Samuel, however, was baptized as Protestant in the Erfurt Reglerkirche and is known to have married Anna Barbara Brückner in the Predigerkirche, where he was organist. This apparent conflict in the facts connecting Franz Vollrath to Johann Heinrich may be explained by a second marriage for Johann Samuel, by which time (between 1730 and 1735) he had changed profession and had been converted to Catholicism. After his parents' early death, Franz Vollrath was brought up by an uncle, Johann Andreas Buttstett, J.H.'s eldest son. For a brief period in 1756 he is believed to have been a pupil of J.F. Doles in Leipzig (himself a former pupil of J.S. Bach). In May 1756 he became organist at Weikersheim an der Tauber and, three years later, married Margarete Eleonore Adami, daughter of a pastor in Rothenburg. In 1766 he applied for the position as successor to the organist Anschütz at the Jakobskirche in Rothenburg, where he moved in the following year. While waiting for the position to be vacated Buttstett was supported by the city council and composed a large amount of music. In 1772 he became assistant to the 84-year-old Anschütz and, finally, in 1776 he gained the position. Almost all of his large output is lost; what remains indicates a gifted composer successfully writing in the pre-Classical, transitional period. His cantatas are similar in style to those of Telemann and Graun. Three extant keyboard sonatas (of more than 40 written as solo and accompanied sonatas) are interesting examples of the integration of *galant* and *empfindsam* components of musical style, and suggest a pre-Classical idiom which was extensively developed in the music of C.P.E. Bach and Georg Benda.

WORKS

1 Jg. grosse Musiken [cant cycle], 4vv, insts, 1773, frag. (36 cants) *D-RB*; thematic index in Kern

Choral-Buch gestellt von F.V. Buttstett, 1792–3, *RB*; 33 melodies in Schmidt (1928)
1 Jg. Communionsmusiken, 4vv, insts, 1788, frag. *RB*; thematic index in Kern
Lob, Ehr und Preis sei Gott, cant, 4vv, insts, *RB*; see Kern
Qnt, 2 cl, 2 hn, bn, vle, 1793; frag. discovered Vienna, 1922, according to Schmidt (1928), location unknown
3 sonatas, hpd, in Oeuvres mêlées, pt 9 (Nuremberg, 1761–2), pt 10 (Nuremberg, 1764); 2 kbd works, 2 songs in Blumenstrauss für Klavierliebhaber, i–ii (Speyer, 1782): thematic index in Kern
Lost works cited in F.V. Buttstett, *Verzeichnis derer in der Hauptkirche zu St Jakob befindlichen Kirchenmusik und Instrument* (MS, 1774, ?*RB*), see Kern: 1 Passionmusik (J.A. Lehmus), 4vv, insts, 1770; 1 Jg. grosse Musiken, 4vv, insts, 1773 [see above]; 1 Jg. Communionsmusiken, 4vv, insts, 1778 [see above]; 1 Jg. Gassengesang vor die Schüler, 4vv, 1788; 1 Jg. Oden, 4vv, n.d.; 1 Jg. Figural-Vespern, 4vv, n.d.
Lost works cited in Schmidt (1905); cants with German and Latin texts; 2 orats; Latin psalms and motets; sinfonias; concs. for vn, fl, and kbd with orch; qts; trios; 12 pieces for wind insts; dances; lieder; 40 sonatas, hpd, vn acc.; 1 fantasie, kbd; 12 choral variations, org, cl/fl/cornett/trbn; 200 preludes, org; 20–30 postludes, org; 12 fugues, org

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H. Kern: *Franz Vollrath Buttstett* (Würzburg, 1939)

GEORGE J. BUELOW

Buttstett [Buttstädt, Buttstedt], **Johann Heinrich** (*b* Bindersleben, nr Erfurt, 25 April 1666; *d* Erfurt, 1 Dec 1727). German composer and theorist. He was one of four children of Johann Henricus Buttstett (*d* 25 Dec 1702), pastor in Bindersleben, who had been educated at the University of Erfurt. He received his early education in Bindersleben, and at the age of 15 was sent to the Erfurt Ratsschule. As early as 1678 he began to study with Johann Pachelbel, organist at the Erfurt Predigerkirche. Buttstett's first appointment as organist was in 1684 at the Reglerkirche, where he also taught in the church school. In 1687 he held positions as organist and Latin teacher at the Kaufmannskirche and school, and in July of that year he married Martha Lämmerhirt of Erfurt, a distant cousin of J.S. Bach's mother. Their marriage produced ten children between 1688 and 1704, among whom was Johann Samuel, probably the father of Franz Vollrath Buttstett. In 1690 Pachelbel vacated his post at the Predigerkirche; it was held until 1691 by another of his students, Nicolaus Vetter, and then (on 19 July) became Buttstett's. In this appointment Buttstett became the leading organist of the city; he received the title of *Ratsorganist* in 1693, and began a distinguished 36-year career of performing and composing keyboard and vocal music. He also held an organ position at one of the Erfurt Catholic churches and wrote keyboard music as well as masses for the Catholic service. Like Pachelbel, Buttstett gathered around him a number of organ students, including the great lexicographer, organist and composer Johann Gottfried Walther.

Buttstett's life and career were typical of many late 17th-century German musicians. He was an erudite and talented figure who shared the Thuringian-Saxon background and training of several generations of composers living in this central but somewhat isolated region of Germany. His keyboard compositions, which show the influence of Pachelbel, include a number of chorale preludes and one volume of keyboard music, the *Musicalische Clavier-Kunst*, containing a wide variety of preludes, fugues, ricercares, dance movements and an aria with 12 variations. He failed to realize his plan to publish several such volumes of keyboard music, even though he stated that he had available in manuscript hundreds of large fugues and ricercares, as well as 1000 fughettas, short preludes and all kinds of fantasies, as these works were used in the Catholic service. None of this music seems to be extant.

As important as his keyboard works are as examples of the continuing influence of Pachelbel's musical style in central Germany, Buttstett's greatest significance to music history is contained in his remarkable published disagreement with Johann Mattheson. In *Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna* (1716), Buttstett attacked the first major treatise of Mattheson, *Das neu-eröffnete Orchestre* (Hamburg, 1713). In that work Mattheson gave wide-ranging musical information which he hoped would serve to educate the *galant homme*, the composer and musician, the amateur as well as professional, who sought to learn everything about the new art of music – that is, the 18th-century styles of French and Italian secular music. As such, Mattheson's work was the first important treatise in Germany to sever all connection with traditional German theory of the past. Buttstett, however, stood on the opposite side of the musical world, and believed that only in the past could musical truth be found. For this reason, he condemned almost every facet of *Das neu-eröffnete Orchestre*: first and foremost, as the title to his work implies, he derided Mattheson's disparagement of Guido of Arezzo and his system of solmization. He criticized the abandonment of the Greek modes, the glorification of the ear as the sole judge of musical questions, and what he thought were Mattheson's incorrect concepts of musical styles. In sum, he believed that Mattheson was leading musicians to chaos by abandoning the rules of music which had been valid for more than 100 years. Buttstett, however, was no match for his famous Hamburg colleague who in 1717 published *Das beschützte Orchestre*, in which he countered most of Buttstett's arguments with devastating satire and often brilliant logic. Music historians generally have failed to evaluate correctly this extensive polemic drama (Blume is a notable exception). For what occurs in the volumes by Mattheson and Buttstett is the last struggle of German conservative, traditional music theory, with its noble and decisive 17th-century heritage inevitably defeated on the battleground of the 18th century, where new music from Italy as well as France had compelled such writers as Mattheson to formulate an entirely new theoretical approach to the understanding of their art.

WORKS

Musicalische Clavier-Kunst und Vorraths-Kammer, hpd (Leipzig, 1713)
Opera prima sacra, bestehend aus 4 neukomponierten Missen, chorus, insts (Erfurt, 1720), lost
Missa a 6 voci, SATB, 2 vn, bc, 1695, score and parts; Missa I, SATB, 2 vn, bn, bc, score; Ein Mensch in seinem Leben, cantata fragment: all *D-Bsb*
36–42 chorale preludes, org, in autograph J.G. Walther, *Bsb*; also *LEm*, *NL-DHgm*, and elsewhere; see *MGG1*
2 marches, hpd, in *Ut, mi, sol* (Erfurt, 1716); many fugues, ricercares, fughettas, preludes, fantasies, all for kbd, announced in Musicalische Clavier-Kunst, lost

THEORETICAL WORKS

Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna (Erfurt, 1716)
Der wider das Beschützte Orchestre ergangenen öffentlichen Erklärung (Erfurt, 2/1718) [1st edn lost]

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GEORGE J. BUELOW

Buttykay, Ákos (de Gálszécs et Buttka) (*b* Halmi [now Halmeu], Romania, 22 July 1871; *d* Debrecen, 26 Oct 1935). Hungarian composer and pianist. From 1885 he studied the piano with Tomka and Székely and composition with Benkő at the National Conservatory, Budapest. In deference to parental wishes he read law (1888–94), but concurrently studied the piano with Thomán and composition with Herzfeld at the National Hungarian Royal Academy of Music. He went to Weimar in 1894 to complete his piano studies under Stavenhagen, and he appeared in Berlin and elsewhere as a concert pianist. In 1903 he returned to Budapest, where he taught the piano at the Academy until 1923. His music follows French and Italian Romantic models, with little trace of Hungarian material. Considerable technical skill is evident in his counterpoint and harmony, but his orchestration is often over-emphatic and his forms excessively extended. He devoted a lot of time to composing operettas for his wife, Emmy Kosáry.

WORKS
(*selective list*)

Operettas: A bolygó görög [The Vagrant Greek] (A. Pásztor), op.15, Budapest, 16 Oct 1905; A csibészkirály [The Urchin King] (L. Széll), op.16, Budapest, 29 Feb 1907; Ezüst sirály [Silver Seagull] (I. Földes), Budapest, 6 Feb 1920; Olivia hercegnő [Princess Olivia] (Földes and A. Gábor), Budapest, 23 Dec 1922; A császárné apródja [The Empress's Page], Budapest, 24 March 1925; Itt a macska [Here's the Cat]; Happy End; Sonne von Paris (E.B. Kosâry)
Other stage: A bűbájos malom [The Fairy Mill] (ballet), 1895; A harang [The Bell] (legend), 1907; Hamupipőke [Snow White] (fairytale, K. Bakonyi), op.20, Budapest, 26 Oct 1912; Hertha (ballet, F. Korányi)
Orch: Fantasy, op.6, pf, orch, perf. 1897; Sym. no.1, c♯, op.8, perf. 1900, rev. perf. 1907; Scherzo, b, op.9, perf. 1898; Sym. no.2 'Salammbó', d, op.11, perf. 1907; Ünneprontók [Feast Spoilers], sym. poem after J. Arany, op.12, perf. 1905; Szvit magyar stilben, e, perf. 1900; Vn Conc., b, op.19, 1909; Magyar rapszódia, perf. 1931
Other inst: Valse-caprice and Scherzo, op.1, pf; Sonata no.1, a, op.10, vn, pf, 1907–8; Sonata appassionata, op.13, pf; 5 Variations on 'Hej dinomdánom', op.14, pf; Bölcsődal [Lullaby], pf, ?1900; Capriccio, d, vn, pf, 1928; Sonata no.2, f♯, vn, pf, perf. 1930
Songs: 3 Songs, op.2 (J.W. von Goethe, J. Pikler); Ich kann es nicht, op.3 (Rolletschek); Mailied, op.4 (Goethe); 4 Lieder, op.5 (H. Heine etc.); 2 Lieder, op.7 (Heine, N. Lenau)

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JOHN S. WEISSMANN

Butz [Putz, Buz]. German family of organ builders. They were active mainly in Tyrol, Bavaria, Carinthia and Upper Austria. Andreas Butz (*b* Rosswangen, Württemburg; *d* Passau, 25 Feb 1657) was living in Salzburg in 1612 but in 1613 he was given the freedom of Passau where he established his workshop, initially with Matthias Aigner who was already a citizen of Passau. On 29 January 1621 the prince-bishop of Brixen (now Bressanone) bestowed on him a coat of arms with three white organ pipes on blue ground. He is known to have built organs in the following places: Franciscan Church, Schwaz (1613; with Matthias Aigner); Benedictine abbey, Tegernsee (1614); Maria Saal (1617); Franciscan Church, Bozen (Bolzano) (1618; with Matthias Aigner); St Andreas, Lienz (1618); parish church, Villach (1619); Clarissan church, Brixen (1620); parish church, Brixen (1621); Benedictine abbey, Kremsmünster (1624 and 1628); Maria-Hilf, Passau (1628); collegiate church, Innichen (San Cándido) (1629; with Niclas Lembricht); parish church, Innichen (1630); Premonstratensian abbey, Schlägl, near Rohrbach (1634-8; with Johann Freund; restored 1986–90); Rohrbach (1636); Aigen, near Rohrbach (1637); Deggendorf (1637); Augustinian abbey, Reichersberg (1638). In 1639 he installed a *Hornwerk* in the Benedictine abbey, Lambach.

Organs by Andreas Butz used the following specifications: the Great Organ had a chorus of 8′, 4′, 3′, 2′ (4′, 3′, 2′ in the treble, sometimes doubled), Mixture, Cimbel, Copl 8′, Spitzflöte 4′ (possibly an open wooden flute 8′, Copl 4′, or a reed). The Choir had a chorus of 4′, 2′, 1½′ (Cimbel); Copl 8′, Spitzflöte 2′. The Pedal chorus was based on 16′, possibly completed by Posaune 8′. An essential component of all Butz organs was the tremulant. The cases, equipped with doors, show three, five or seven flats, the towers being crowned by broken pediments and statues.

Jacob Butz (*d* Tulln), son of Andreas, maintained the organs built by his father in Schlägl and Kremsmünster. Apparently he also built stringed keyboard instruments. He built organs at Thalheim bei Wels (1659); Burghausen (1668); the pilgrimage church, Adlwang (1668); Pettenbach (1674); St Peter and St Johannes Berchtesgaden (1685); Münzkirchen, near Schärding (1689). A positive organ of unknown origin, built by Jacob Butz in 1680, is now in Reichersberg. Martin Butz (*b* Passau, 10 Nov 1666; *d* Passau, 9 March 1704), son of Jacob Butz, was of less importance: he is known only to have carried out repairs.

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ALFRED REICHLING

Buus, Jacques [Jakob] (*b* ?Ghent, *c*1500; *d* Vienna, 18 Aug – 1 Sept 1565). Flemish composer. His early career may have been in France, for Moderne published some chansons and a motet by him between 1538 and 1543. He travelled to Venice, probably arriving after 9 January 1541, for the competition for the post of second organist at S Marco. This he won and was installed on 15 July 1541. Most of his compositions were published and probably composed during the nine years he remained at the basilica. However, continuing ties with France are suggested not only by Moderne's publications of his music, but also by Antonfrancesco Doni's request of April 1550, that Buus write to some musicians in France to obtain a list of all the music printed there. Moreover, a collection of *chansons spirituelles* (1550) and a volume of chansons (1543), the latter printed at his own expense and dedicated to the Protestant Renée of France, Duchess of Ferrara, strongly suggest Calvinist leanings on the part of the composer. In the autumn of 1550, finding difficulty supporting his family and in debt, Buus obtained a four-month leave of absence from S Marco, ostensibly to return to Flanders. Late that year, however, he was at Vienna in the court chapel of the emperor, Ferdinand I, to whose son, the Archduke Ferdinand II, Buus had dedicated his 1550 volume of Protestant chansons. An attempt by the Venetian procurators, in March 1551, to make him return to S Marco was unsuccessful, and he remained in Vienna until his death.

The 18 ricercares published in partbooks are the longest in existence, one of them running to 358 breves (bk 1, no.6). There are three types: monothematic, polythematic with different points, varying in number from three to 11, and polythematic with the reappearance of earlier points. Buus's ricercares are two to three times longer than Willaert's or Segni's, and have a clearer profile and individuality in their points of imitation. His polythematic pieces also repeat their points more often, and up to 20 entries of a single point are not uncommon. No.8 of book 2 is an extreme case, presenting its first point 56 times and its seventh 43 times. Buus also more often used the 'learned' Netherlandish contrapuntal devices: augmentation, diminution, treatment of a point both as a stationary and as a migrant cantus firmus (bk 1, no.7, first point), inversion, and cantus-firmus treatment, both inverted and augmented (bk 1, no.8, first point). In a keyboard version of one of the ricercares, embellishment occurs mostly in the top voice, lessening progressively from alto to bass. The added turns, short trills and passing notes correspond to those found in the diminution treatises of the period, particularly Ganassi's *Fontegara* of 1535. Part-writing is treated more freely in the keyboard version, creating a thinner texture in many places. The general stylistic resemblance of the other three keyboard ricercares to this one suggests that they too had partbook models, at present unknown.

19 four-voice motets show strong influence by Gombert, and treat both their biblical texts and their Gregorian melodies very freely. Eight of the 1543 chansons are parodies of chansons by Sermisy, Sandrin and Gombert, among others. In the chansons of 1550 he reshaped existing melodies and then treated them with imitative entries, making a dense texture with virtually seamless counterpoint.

WORKS

VOCAL

Primo libro de [19] moteti, 4vv (Venice, 1549)
5 other motets in 1539[5], 1546[10], 1555[11], 1556[9], 1564[3]
Further motets in *D-Rp* 848, 867

Il primo libro di [27] canzoni francese, 6vv (Venice, 1543); 1 ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963)
Libro primo delle [21] canzoni francese, 5vv (Venice, 1550)
Chansons in 1538[17], 1540[16], 1541[8], 1543[14], 1544[22], *D-Rp* 940/1; 7 ed. in SCC, xxv (1993), xxvi (1993), xxviii (1993), 1 ed. F. Malipiero, *Antonfrancesco Doni: Dialogo della musica* (Vienna, 1965), 1 ed. in Cw, lxi (1957)

1 madrigal, 4vv, 1542[17]

INSTRUMENTAL

[10] Recercari da cantare et sonare, libro primo, a 4 (Venice, 1547) [also in *I-Fn* Magl.XIX.107, *P-Cug* 48, dated 1559]; ed. T.D. Schlee: *Jacob Buus: Orgelwerke*, II (Vienna, 1983)
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H. COLIN SLIM

Buxheim Keyboard Manuscript [Buxheimer Orgelbuch] (*D-Mbs* Mus.3725; also Cim.352b). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

Buxtehude, Dieterich (*b* ?Helsingborg, *c*1637; *d* Lübeck, 9 May 1707). German or Danish composer and organist. He is best known as a composer of organ music, of which he was one of the most important composers before J.S. Bach. He also left equally impressive repertories of sacred vocal and instrumental ensemble music.

1. Life. 2. Vocal works: (i) Concertos (ii) Arias (iii) Chorale settings (iv) Cantatas (v) Ciaccone (vi) Dialogues (vii) Miscellaneous vocal works (viii) Abendmusik. 3. Instrumental works: (i) Keyboard music (ii) Ensemble music. 4. Sources, chronology and literature.

1. LIFE. No documents exist to verify the date and place of Buxtehude's birth, and even his nationality has been disputed. The only contemporary information comes from a notice (in *Nova literaria Maris Balthici*) shortly after his death: 'he recognized Denmark as his native country, whence he came to our region; he lived about 70 years'. Although his family must originally have come from the town of Buxtehude, south-west of Hamburg, his ancestors had settled at Oldesloe (now Bad Oldesloe) in the Duchy of Holstein early in the 16th century. His father, Johannes (1601/2–74), migrated from Oldesloe to the Danish province of Scania; his presence there as organist of the St Maria Kyrka in Helsingborg is documented for the year 1641. The hypothesis advanced by Pedersen and by Stahl (1951) that he could be identified with a German schoolmaster named Johannes, present in Oldesloe in 1638, and that Dieterich was therefore born in Oldesloe, appears questionable in the light of a review



1. Domestic scene by Johannes Voorhout, c1674 (Museum für Hamburgische Geschichte, Hamburg); Dieterich Buxtehude has been identified as the musician on the right (head on hand), with Johann Adam Reincken at the keyboard and Johann Theile playing the bass viol (the figure behind Theile is thought to be the artist, and the lutenist the artist's wife)

of the archives there. The death notice does not exclude Oldesloe as a birthplace, however, since Holstein was under Danish control at the time. In 1641 or 1642 Johannes moved across the sound to Elsinore, Denmark, to become organist of the St Olai Kirke, a position he held until his retirement in 1671. A son, Peiter, was born there to him and his wife, Helle Jespers Daater, in 1645; it is unknown whether Helle was also the mother of Dieterich. There were two daughters in the family, Anna and Cathrine, both presumably older than Dieterich.

Dieterich Buxtehude most likely attended the Latin School at Elsinore and received his music education from his father. In 1657 or 1658 he became organist at his father's former church at Helsingborg and in 1660 moved back to Elsinore as organist of the Marienkirche, a German-speaking congregation. With the death of Franz Tunder on 5 November 1667 the position of organist of the Marienkirche at Lübeck, one of the most important in north Germany, became vacant. After several other organists had applied for the post and been rejected, Buxtehude was chosen on 11 April 1668. At the same time he was appointed Werkmeister, a post encompassing the duties of secretary, treasurer and business manager of the church; it carried a separate salary but at this period was given to the organist. Buxtehude became a citizen of Lübeck on 23 July 1668, and a few days later, on 3 August 1668, he married Anna Margarethe Tunder, the younger daughter of his predecessor. It is not known whether this was a condition of his employment, as it was to be with his successor, but the practice was not unusual at the time. Seven daughters were born of this union, four of whom survived to adulthood: Magdalena (or Helena) Elisabeth (*b* 1670), Anna Margreta (*b* 1675), Anna Sophia (*b* 1678) and Dorothea Catrin (*b* 1683). Buxtehude's father joined him at Lübeck in 1673 and died there in 1674; his brother Peter (Peiter), a barber, followed in 1677.

Buxtehude's official duties required him to play for the main morning service and the afternoon service on Sundays and feast days and for Vespers on the preceding afternoon. In addition to the customary preludes to the congregational chorales and the musical offerings of the choir, Buxtehude supplied music during Communion, often with the participation of instrumentalists or vocalists, or both, who were paid by the church. Part of his fame, however, rested on an activity totally outside his official church duties: his direction of the concert series known as the Abendmusiken (*see* ABENDMUSIK). Tunder had given concerts in the church on weekdays, but Buxtehude moved them to five specific Sundays in the church year – the last two in Trinity and the second, third and fourth in Advent – and introduced the performance of sacred dramatic works in 1678, the same year as the inauguration of the Hamburg opera. Buxtehude's Abendmusiken were in fact considered the equivalent of operas; Hinrich Elmenhorst, a librettist for the Hamburg opera, referred to them as such in 1688.

There is little evidence of travel, but a painting by Johannes Voorhout from 1674 (fig.1) documents his close friendship with the Hamburg organist Johann Adam Reincken and suggests frequent visits to Hamburg, where he would also have known Christoph Bernhard and Matthias Weckmann. His friendship with Johann Theile is attested by a poem that he contributed to Theile's *St*

Matthew Passion (Lübeck, 1673) and his help in financing the publication of Thiele's masses (Wismar, 1673). The claim that Theile was Buxtehude's teacher (J. Mattheson: *Critica musica*, ii, 1725/*R*) must be discounted in view of Buxtehude's greater skill in composition at that time. Poems by Buxtehude also appear in the *Harmonologia musica* (1702) of Andreas Werckmeister; it was Werckmeister who conveyed many of Buxtehude's organ compositions to J.G. Walther, whose copies still exist. Buxtehude was also friendly with the Düben family in Stockholm; most of Buxtehude's vocal music survives in the large manuscript collection (now at *S-Uu*) that the elder Gustaf Düben assembled.

Among the younger generation of organists, Nicolaus Bruhns was Buxtehude's pupil, and Pachelbel dedicated his *Hexachordum Apollinis* (1699) to him. Mattheson and Handel visited him in Lübeck on 17 August 1703; Mattheson was being considered as a successor to him, but at the mention of the condition relating to marriage described above he quickly lost interest. The documentary evidence for Bach's famous trip to Lübeck rests on the proceedings of the Arnstadt consistory of 21 February 1706, where it is noted that he 'has been to Lübeck in order to learn one thing and another about his art' and that he had requested a leave of four weeks but had stayed 'about four times as long'. Thus he was probably present at the 'extraordinary' Abendmusik performances of 2 and 3 December 1705, commemorating the death of the Emperor Leopold I and the accession of Joseph I. Bach's obituary confirms the length of his stay in Lübeck and the fact that he took Buxtehude, among others, as a model 'in the art of the organ'. But Buxtehude's role as the effective director of music for the city, commanding all genres of music except staged opera, may have inspired Bach as well.

Buxtehude was buried on 16 May 1707 in the Marienkirche beside his father and four daughters who had predeceased him. A successor agreeable to the 'marriage condition', J.C. Schieferdecker, had been serving as his assistant; he was appointed organist and Werkmeister on 23 June and married Anna Margreta Buxtehude on 5 September 1707.

2. Vocal works. Although Buxtehude never held a position that required him to compose vocal music, his vocal works survive in greater number than do his keyboard or ensemble works. They cover an extremely wide range of texts, scoring, genres, compositional styles and length. Texts are found in four languages, and performing forces range from one voice with one instrument and continuo (BuxWV64 and 98) to six choirs (BuxWV113). The very freedom with which Buxtehude composed this music – as communion and vesper music in church services, for the Abendmusiken, for occasions such as weddings and funerals or perhaps on commission from Gustaf Düben (i) – may help to explain its great variety. And Buxtehude seems to have adapted his style to suit the tastes of his patrons and audience. Glimpses of a broad, popular style can be seen in a work such as *Schwinget euch himmelan* (BuxWV96), whose text is directed towards the Lübeck business community, while he dedicated the highly refined, Latin *Membra Jesu* (BuxWV75) to the connoisseur Düben.

German and Latin sacred texts, either biblical prose or strophic poetry, serve as the basis for the majority of these works, with German poetry predominating. Buxtehude usually followed well-established German tradition in setting the prose texts as sacred concertos and the poetic texts either as arias or, in the case of church hymns, as chorale settings of the melodies associated with them. He did not always keep these genres as separate as his predecessors had done, however. In Buxtehude's works concerto and aria can come together in two distinct ways: he could extend one genre by bringing into one or more sections of a work stylistic attributes associated with the other, or he could juxtapose them as separate movements to form composite works that are now generally called cantatas. This term appears in none of the sources, however, and was used in the 17th century mainly with reference to secular music.

(i) Concertos. Buxtehude drew all his German prose texts from the Luther Bible and most of his Latin texts from the Vulgate, with a strong preference in both cases for excerpts from psalms. In addition there are three non-biblical Latin texts (BuxWV11, 83, and 94) in a highly subjective, sometimes mystical, devotional prose which was a popular element of both Catholic and Protestant piety in the 17th century. In setting prose texts as vocal concertos Buxtehude usually followed the procedure, inherited from the motet, of dividing the text into short phrases and giving each a new musical motif closely tied to the words. The musical sections thus generated are often strongly contrasting, but they remain dependent parts of a larger whole and cannot be considered separate movements. The prevailing style is the concertato, where voice or voices and instruments, or voices alone with continuo, toss these word-bound musical motifs back and forth in a manner ultimately derived from the Venetian polychoral style (e.g. BuxWV49). Sections of arioso are often introduced as well, and changes of metre provide additional contrast. Examples of concertos with sections in a more lyrical aria style can be found among both the German works (e.g. BuxWV71, 73 and 98) and those with Latin texts (e.g. BuxWV12 and 64), especially those with non-biblical texts, such as BuxWV83, which approaches the style of the Italian secular cantata.

(ii) Arias. The aria is the central genre within Buxtehude's vocal output and is found both singly and in composite works. All texts are strophic, most of them in German and many from 17th-century hymnals. His favourite poets were Johann Rist, Ernst Christoph Homburg, Johann Scheffler (also known as Johann Angelus Silesius), Heinrich Müller, and Ahasverus Fritszch. His choice of these poems, many of them on topics of love for Jesus and longing for heaven, has raised the question of whether Buxtehude was of Pietist persuasion (see Geck, 1965). But although he may have shared a personal piety with these authors, he could not have espoused the Pietist programme of Lutheran church reform as first set forth by Theophil Grossgebauer in 1661, which criticized the use of Latin texts, italianate concerted style, artful organ music and festive music performed during the distribution of communion (see Snyder, 1987, and Irwin, 1993). Many of Buxtehude's arias betray their roots in the sacred songbooks (e.g. BuxWV105), with pure strophic form, a syllabic or paired-note declamation of the text and a strongly periodic phrase structure. Unlike the songbooks, however, Buxtehude's arias always call for instrumental participation, either in ritornellos or for concertato interjections. And although the sacred song and aria is often considered to be a genre for solo voice, Buxtehude's

arias are more often set for a small or large ensemble of singers and instrumentalists.

The formal range in Buxtehude's treatment of strophic poetry is vast. At one end of the scale is pure strophic form, which is found in all the wedding arias and in some of the sacred arias as well, particularly within cantatas. Most of his arias, however, are expanded in some way, as varied strophic form, completely through-composed or a combination of both. Works in varied strophic form contain changes in the music from strophe to strophe while still maintaining an overall unity and highlighting the strophic nature of the text in some way, with an unvarying strophic bass (e.g. BUXWV58 and the arias in BUXWV75), a ritornello or sometimes a vocal refrain. Although the scoring may change, the metre is constant throughout, and one or more strophes of music recur as the piece progresses. Of the settings of strophic texts where the melody is completely through-composed, some are highly unified by means of a ritornello and/or a homogeneous style (e.g. BUXWV84), and a few show concerto-like sectional contrast that does not always correspond to the strophic structure (e.g. BUXWV87). A small group approach the cantata in their juxtaposition of concerto and aria styles (e.g. BUXWV22). Here the first strophe is a closed section for all the voices in concertato style, with the succeeding strophes set as an aria for solo voices, unified by a ritornello or a refrain. A closing concertato section uses the final strophe or an appended 'Amen' or 'Alleluia', or both.

(iii) Chorale settings. Although in purely poetic terms a chorale text is identical to a strophic poem, there is an important musical difference in that it is usually identified with a specific melody, and with only a few exceptions Buxtehude used this as a cantus firmus. Four different compositional styles can be seen in his chorale settings: the chorale concerto and the chorale sinfonia, both inherited from earlier generations, the concertato chorale harmonization and the transformation of the choral melody into aria style.

In Buxtehude's chorale concertos (e.g. BUXWV32) the voices and instruments engage in extensive concertato interchange as equal partners and the texture is often quite contrapuntal, whereas in the chorale sinfonia (e.g. the opening strophe of BUXWV41) the instruments predominate while a single voice sings the unadorned cantus firmus. The concertato chorale harmonization represents a grafting of the instrumental interjections characteristic of the concerto on to the four-part chorale harmonizations found in hymnals; it is Buxtehude's most characteristic form of chorale treatment for voices. Most of them contain two to eight chorale strophes that vary only slightly from one to the next. The degree to which the instrumental ensemble breaks into the presentation of the chorale varies from slightly (e.g. BUXWV103) to extensively, as in BUXWV10 and 52. Transformations of the chorale *Jesu meine Freude* into aria style are found in BUXWV60, as a concertato aria for bass and instruments in *versus* 3 and as continuo arias for soprano in *versus* 2 and 5. This work, like BUXWV21, 41, 78 and 100, approaches the cantata in its differentiation of separate strophes by means of style and scoring.

(iv) Cantatas. Buxtehude combined independent movements in the different genres discussed above to form composite works that are now generally called cantatas. The concerto and the aria are by far the most important single genres among Buxtehude's vocal compositions, and their combination to form the concerto-aria cantata also produces the largest number of works within the cantatas. Each of these cantatas begins with a concerto movement, usually preceded by an instrumental sonata; beyond this there is considerable formal variety. The aria, however, can always be perceived as the core of the cantata and is quite highly unified in either pure or varied strophic form. Concertato style almost always returns as a framing element at the end, usually by means of a simple repetition of the opening movement, sometimes with a movement on a different biblical text or an 'Amen' or 'Alleluia'. Sometimes the concertato writing appears, in the manner of a rondo, between the strophes of the aria. All Buxtehude's cantatas have German texts with the exception of *Membra Jesu* (BUXWV75), a cycle of seven concerto-aria cantatas dedicated to Gustaf Düben in 1680. Only in isolated instances did Buxtehude combine chorale and aria (BUXWV86) or concerto and chorale (BUXWV29) to form a cantata, but there are four examples of the older mixed cantata, which combines all three elements (BUXWV4, 34, 51 and 112). His method of building cantatas by drawing together these previously diverse elements was shared by many of his contemporaries, providing the foundation for the sacred cantata of the 18th century, with its addition of recitative set to madrigalesque poetry.

(v) Ciaccone. Buxtehude composed six works (BUXWV 38, 57, 62, 69, 70 and 92) over an ostinato bass; except for the opening sinfonia of BUXWV62 the ostinato is maintained rigorously throughout the work without variation or modulation. Four are designated 'Ciaccona' in their manuscript sources, and they include both concertos and arias, with prose and poetic texts. In one work (BUXWV57) Buxtehude set a poetic text in the manner of the concerto. He also used ostinato basses in portions of other vocal works, most frequently in a final 'Amen' or 'Alleluia' section (e.g. BUXWV3, 15, 89 and 96).

(vi) Dialogues. Two works (BUXWV111 and 112) are designated 'Dialogus' in their sources, and two others (BUXWV36 and 61) likewise belong to this smaller dramatic form, with specific voice parts assigned to identified or implied characters, usually Jesus and the Soul. Like the *ciaccona*, this designation cuts across the other genres, including a concerto, two arias and a mixed cantata.

(vii) Miscellaneous vocal works. A few pieces by Buxtehude do not fit well into any of the above categories. The music for his father's funeral on 29 January 1674 (BUXWV76) might be called a chorale-aria cantata, but it is more likely that its two parts were performed separately. The chorale setting was in fact composed earlier (in 1671) for another funeral, and in its extremely learned contrapuntal style it is unlike any other of Buxtehude's chorale settings. It is modelled on a similar work by Chistoph Bernhard (see Snyder, 1980). The aria, to a text undoubtedly written by Buxtehude himself, is in simple strophic form with string accompaniment but is also more contrapuntal than any of his other arias. The *Missa alla brevis* (BUXWV114) is Buxtehude's only surviving work in the *stile antico*; its manuscript can be dated to *c*1675. These works in learned counterpoint, including the two canons (BUXWV123–4) entered in autograph books, reflect Buxtehude's friendship with Bernhard, Reincken and

2. Autograph MS of the beginning of Buxtehude's chorale setting 'Nimm von uns, Herr' (BUXWV78) in German organ tablature (S-Uu vok.mus.hs.82:38, f.1)

Theile in the early 1670s. Finally, *Benedicam Dominum* (BUXWV113), scored for six choirs – two vocal and four instrumental – is his one extant contribution to the genre of the 'colossal' Baroque style.

(viii) Abendmusik. From the oratorios that Buxtehude presented at his numerous Abendmusiken, three librettos are the only sure survivals: *Die Hochzeit des Lamms*, a two-part oratorio from 1678, and the two 'extraordinary' presentations of 1705, *Castrum doloris* and *Templum honoris*. The libretto for 1700, consisting of four programmes of shorter selections and a repeat of the music from the preceding New Year, is summarized in the literature but has been missing since World War II. The surviving librettos indicate that the oratorio-like Abendmusiken consisted of a mixture of choruses, recitatives, strophic arias and chorale settings, with considerable instrumental participation. The mixed programmes of 1700 were made up of arias, chorale settings and concertos; unfortunately, none of Buxtehude's extant music is set to those specific texts.

The titles or themes from some other years are also known: in 1688 the subject was the prodigal son, and the catalogues of the Frankfurt and Leipzig fairs for spring 1684 listed the future publication of two works by Buxtehude described as Abendmusiken, *Himmlische Seelenlust auf Erden über die Menschwerdung und Geburt unsers Heylandes Jesu Christi* and *Das Allerschröcklichste und Allererfreulichste, nemlich, Ende der Zeit und Anfang der Ewigkeit*. Whether these were to be librettos or music and whether they were in fact published is unclear. Willi Maxton claimed to have found *Das Allerschröcklichste* in Uppsala in a set of anonymous parts for an oratorio beginning 'Wacht! Euch zum Streit gefasset macht', and he published an abridged arrangement of it in 1939 under the title *Das jüngste Gericht* (BUXWVsuppl.3). Its authenticity as a work of Buxtehude became a subject of continued controversy, leading to Ruhle's dissertation (1982), which includes a summary of the discussion, a complete libretto and an edition of those movements omitted by Maxton. Snyder's hypothesis (1987, amplified in Walker, 1990) that *Wacht! Euch zum Streit* is the work that Buxtehude composed for the Abendmusiken of 1682 has thus far gone unchallenged.

3. INSTRUMENTAL WORKS.

(i) Keyboard music. Buxtehude's keyboard works fall into several distinct genres: praeludia, canzonas, ostinato works, chorale settings, suites, and secular variation sets. As was customary at the time, their sources do not name a particular keyboard instrument, but most of the praeludia and chorale settings and all three ostinato works require pedals (many of the praeludia are specifically designated *pedaliter*) and thus are presumably intended for the organ. The works in the remaining genres are all *manualiter* and could have been played on any keyboard instrument. If Buxtehude composed the canzonas primarily for instructional purposes, as apppears to be the case, he may have had the clavichord in mind, and keyboard suites and secular variation sets were often performed on quilled keyboard instruments. It is worth noting that the keyboard instrument specified for the continuo in Buxtehude's published sonatas is the cembalo, or harpsichord. None of his manualiter compositions requires more than one manual.

The 52-stop organ that Buxtehude played in Lübeck had 15 stops in the pedal, more than in any of its three manual divisions; this included two 32′ stops and a full complement of principals, mixtures and reeds. Thus it is not surprising to find that in his organ music the pedal goes far beyond what had been its traditional role – as slow harmonic support or bearer of the cantus firmus – to participate fully in the fabric of the music, including its share of virtuoso display, particularly in the *pedaliter* praeludia. Another characteristic of the north German organ was its *Brustwerk* and *Rückpositiv* divisions, featuring solo reeds and many upper partials which could be combined to produce a sharply differentiated melodic line. This type of sound is particularly well suited to a solo voice, such as highly ornamented cantus firmus, with the other voices played on another manual using a contrasting registration. If there are three accompanying voices, as in most of Buxtehude's chorale preludes, the pedal becomes almost mandatory for the bass line. This tonal contrast between divisions naturally lent itself also to echo effects and to works with strong sectional contrasts, both of which are especially prominent in Buxtehude's chorale fantasias.

(a) Praeludia. Buxtehude's praeludia (including a few works entitled 'toccata' or 'praeambulum', but none headed 'Praeludium and Fuga') form the heart of his repertory for organ, indeed of his works altogether. Their essence lies in the alternation of sections in a free, improvisatory and idiomatic keyboard style with sections in a structured, fugal style. They may contain one, two or three fugues, using a wide variety of styles and contrapuntal devices. The free sections, with which they invariably begin and which normally appear later in the piece, are composed in a dazzling array of textures and styles, from lengthy pedal points to fleeting semiquaver and even demisemiquaver scales and arpeggios, from pure chordal homophony through various stages of its decoration to imitative counterpoint and fugato subsections, from tonal stability to daring harmonic excursions. The subjects of the fugues are usually instrumental in character, with repeated notes, wide leaps and rests; some, indeed, are idiomatic to the pedal (e.g. BUXWV137). Within a praeludium they are often related to one another in the manner of the variation canzonas inherited from Frescobaldi and Froberger, perhaps through Matthias Weckmann. Each fugue consists of a series of expositions, usually confined to entries in the tonic and dominant, with tonal answers predominating. Although Buxtehude makes frequent use of double counterpoint and stretto, there is very little episodic material or real modulation, these functions being fulfilled by the free sections between the fugues and the frequent dissolution of fugal procedure as they end.

With their wide variety of forms and multiplicity of styles, Buxtehude's praeludia may appear improvisatory, and indeed the art of the north German organist lay chiefly in improvisation. Behind this appearance of freedom, however, careful planning can be detected, and their multiple sections are related to one another in often subtle ways. The Baroque concept of the *stylus fantasticus*, as discussed by Athanasius Kircher in 1650, can help to explain this seeming dichotomy:

> The fantastic style is suitable for instruments. It is the most free and unrestrained method of composing; it is bound to nothing, neither to words nor to a melodic subject; it was instituted to display genius and

to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues.

By the time Mattheson discussed this style in 1739, the emphasis had shifted to include the improvising performer as well as the composer, and formal fugues no longer had a proper place within it. Mattheson's *stylus fantasticus* does not well describe Buxtehude's praeludia as complete compositions, but it contains important information concerning the style and performance of their free sections: 'now swift, now hesitating, now in one voice, now in many voices, now for a while behind the beat, without measure of sound, but not without the intent to please, to overtake and to astonish'.

(b) Canzonas. Buxtehude's canzonas, also entitled 'canzon', 'canzonet' and 'fuga', form the only genre among his keyboard works that is strictly contrapuntal. Marpurg used part of BUXWV168 as an illustration of a counter fugue in his treatise on fugue, but on the whole they do not rise to the heights of the fugues of the praeludia in their contrapuntal art. Half of them are variation canzonas, the others single fugues, and they all have lively subjects, mainly in quavers and semiquavers. All *manualiter* works, they were probably composed as teaching pieces. Indeed, they continued to be used as such; Heinrich Nikolaus Gerber copied a portion of BUXWV166 into his notebook at the age of 13.

(c) Ostinato works. The three ostinato pieces (BUXWV 159–61) are among Buxtehude's best-known works and exerted their influence on Brahms as well as on Bach. Here he took a form which was popular in Italy and south Germany but not in north Germany and made it into truly idiomatic *pedaliter* organ music. In all three pieces the pedal is used chiefly for the ostinato, thereby freeing both hands to execute more complex variations above it than can occur in a *manualiter* work. The formal design of the passacaglia (BUXWV161) is particularly noteworthy: four sections, each containing seven variations of a seven-note ostinato, in the keys of D minor, F, A minor and D minor. Buxtehude also used ostinato sections to good effect within the praeludia (e.g. BUXWV137 and 149).

(d) Chorale settings. A speciality of the north German organist lay in the imaginative presentation of Lutheran chorales, and Buxtehude's 47 chorale settings constitute the major part of his organ works. They fall into three groups – chorale variations, chorale fantasias and chorale preludes – each showing a distinctive approach to the chorale. Sets of chorale variations had been cultivated extensively by Sweelinck and Scheidt but do not figure very prominently in Buxtehude's output. Consisting of only three or four verses, they are often restricted to the manuals alone and sometimes to only two voices (as in the traditional bicinium) and the cantus firmus frequently appears unornamented (e.g. BUXWV213). In terms of variety and keyboard technique they do not match the variations of Pachelbel and Böhm. The variations on *Auf meinen lieben Gott* (BUXWV179) form an exception; as a dance suite on a chorale tune, however, they were more likely intended for performance on the harpsichord.

The chorale fantasia is perhaps the most distinctive genre cultivated by the north German organists on the large instruments of the Hanseatic cities during the 17th century, particularly Scheidemann, Weckmann and Reincken in Hamburg and Tunder and Buxtehude in Lübeck. These enormous and virtuoso settings of a single chorale strophe are analogous in compositional method to vocal concertos: each phrase of the chorale is developed separately and extensively to form a highly sectionalized piece full of dramatic contrast (e.g. BUXWV210 and 223). The four works based on chant (BUXWV203–5 and 218) belong to this group as well. The term 'chorale fantasia' is a modern one but these works indeed demonstrate the *stylus fantasticus*, albeit in a distinctly Lutheran way. Kircher might not have accepted them into his style category on account of their adherence not only to a cantus firmus but also to its associated text, as exemplified in Buxtehude's use in BUXWV210 of a gigue fugue to project the affect of joy at the words 'sweet wonderful deed', followed by a chromatic countermelody in an allusion to the Crucifixion in the last line of the chorale *Nun freut euch, lieben Christen gmein.* And yet these works are as filled with fantasy as the *pedaliter* praeludia. If they have not found as much favour with modern players and audiences, it is perhaps because a thorough familiarity with the underlying chorale is essential to their appreciation.

The majority of Buxtehude's surviving chorale settings, and among his most characteristic works, are chorale preludes, concise and expressive settings of one stanza of the chorale (e.g. BUXWV184) in a single voice. Most of them are very similar in outward appearance: clearly intended for two manuals and pedal, the cantus firmus is set apart in the upper voice in a richly ornamented version, accompanied by three parts which are contrapuntal but not necessarily imitative. Beneath the surface, however, each is unique, eloquently laying out the unspoken text of the chorale by means of the extensive vocabulary of rhetorical figures available to the Baroque composer (see Reichert, 1994). In this group of works the organ comes closest to imitating the human voice; as Christoph Bernhard wrote in his singing treatise, '*Cantar d'affetto* pertains only to singers, because only they have a text; nevertheless, instrumentalists can also make use of it to a degree, if they know how to use and moderate their instruments with joyful or doleful harmony appropriate to them'. Buxtehude probably composed them to introduce the congregational singing in Lübeck, and they are his only organ works whose use within the liturgy is completely unproblematic.

(e) Suites and secular variation sets. Both Walther and Mattheson bemoaned the fact that Buxtehude had never published any of his keyboard music. Mattheson (1739, p.130) specifically mentioned seven keyboard suites depicting the nature of the planets. These have never come to light, but there is one manuscript tablature (in *DK-Kk*) which contains 19 suites and six sets of secular variations ascribed to Buxtehude. The fact that two of the suites were actually composed by Nicolas-Antoine Lebègue (Paris, 1687) underlines the stylistic similarity of the German keyboard suite to French models, particularly in the use of *style brisé*. The suites are nearly all in the standard order allemande–courante–sarabande–gigue, with an occasional *double*. The courantes always begin as variations of the allemandes, as do some of the sarabandes; the gigues go their own way, often in a loose fugal style that is not nearly as structured as that of the numerous fugues in gigue rhythm found in the praeludia and canzonas. The suites are more conventional than most of Buxtehude's organ music and do not match the

individualized expression attained by Froberger. The secular variations, on the other hand, show a much greater interest in the variation process than can be seen in the organ music. *La capricciosa* (BUXWV250), a set of 32 variations on the bergamasca, presents a virtuoso showpiece, layering dance upon dance by including variations in gigue, saraband and minuet rhythm.

(ii) Ensemble music. Buxtehude's only major publications during his lifetime were two sets of ensemble sonatas. A collection of sonatas for two or three violins, viola da gamba and continuo, announced for publication in 1684, is either lost or never appeared; it is listed in the same catalogue as the two Abendmusiken that have never been found. The two extant prints, from ?1694 and 1696, each contain seven sonatas for violin, viola da gamba and harpsichord continuo, a scoring found in Germany, Austria and England but noticeably absent in Italy. These are sonatas *a due*, based on virtuoso and integrated writing for the violin and gamba. Although real trio texture sometimes occurs, the continuo line is more often a simplification of the gamba part. The structure of the sonatas is based on an alternation of tempo and texture, but this can take place either by means of tonally closed, independent movements or with sections that flow together; there is no standardization of their number, which ranges from three to 14. Half the sonatas have at least one ostinato movement, with the pattern remaining unvaried in the continuo bass. The gamba part consists sometimes of divisions on this bass, sometimes of an independent part above it. The contrapuntal movements are fugal in style but are usually in only two real parts; as a result there is much more episodic writing than in the organ fugues. The continuo bass is more likely to be independent in the slow, homophonic sections, many of which are transitional in nature; in their harmonic intensity these sections are often reminiscent of the transitions in his organ praeludia and of Rosenmüller's sonatas of 1682. Kircher included sonatas among the genres associated with the *stylus fantasticus*, and Buxtehude's sonatas embody it to an extent even greater than that seen in the organ praeludia, nowhere more so than in the 14 sections of BUXWV257. By the time of their publication in the mid-1690s most Italian sonatas were normally cast in four movements, but Buxtehude's are totally unpredictable. One can expect at least two orderly, structured sections within each sonata, but these might be a fugue, a variation set or a dance. Behind the improvisatory style of some sections and the seemingly haphazard overall arrangement, however, lie careful planning and organic unity.

The sonatas surviving in manuscript all appear to be earlier than those of opp.1 and 2. BUXWV266, 269 and 271, scored for two violins, viola da gamba and continuo, may have belonged to the 1684 collection. Buxtehude's reworking of BUXWV273 (from the 1680s) as op.1 no.4 shows that he had experimented with the sonata-suite combination cultivated by Reincken, Becker and Erlebach but abandoned it in favour of the sonata alone, perhaps because he wished to avoid the predictability of the arrangement of dances in the suite.

4. SOURCES, CHRONOLOGY AND LITERATURE. Since Buxtehude published no keyboard music and, besides the sonatas, only a few occasional vocal works, the survival of the bulk of his works has depended on manuscript transmission, and it must be assumed that a considerable amount has been lost. The two principal sources for his vocal music were both compiled during his lifetime and with his knowledge. Gustaf Düben's collection, which his son Anders von Düben (ii) gave to Uppsala University Library in 1732, contains 99 vocal works by Buxtehude in manuscript (fig.2). These include five autographs in German organ tablature (BUXWV75, 78–9, 85 and 88), one in score (BUXWV31), one in parts (BUXWV36) and numerous other manuscripts that appear to have been copied by Düben and his assistants from loaned autographs. The other important source is the Lübeck tablature A373 (*D-Bsb*) comprising 20 vocal works and one fragment. The first nine pieces contain autograph insertions, and the source appears to have been prepared under Buxtehude's direction, perhaps towards the end of his life. There is a remarkable absence of his vocal music from all the important central German manuscript collections and inventories of the period.

The situation is completely reversed with regard to the organ music. Here the sources are widespread, many of them being of central German provenance, yet there is not a single manuscript that can be closely identified with Buxtehude himself. He undoubtedly wrote his organ music in tablature, but most of these manuscripts are in staff notation; there is only one group of north German sources in tablature (in the Wenster Collection, *S-L*), copied by Gottfried Lindemann and dated 1713–14. Lindemann had studied in Stettin, perhaps with Gottlieb Klingenberg, who in turn had studied with Buxtehude until 1689. Owing to the scattered nature of the sources, the variants between concordances are much greater than is the case with the vocal music.

The most striking aspect in all the organ manuscripts is the selectivity with which they were compiled. Walther was interested only in Buxtehude's chorale settings, and most of these works owe their preservation to seven separate manuscripts in his hand. The rest of the larger manuscripts, however, together with Lindemann's collection, show a decided preference for free organ works, especially praeludia. The oldest of these is the 'codex E.B. 1688' at Yale University, which was copied in Dresden by Emanuel Benisch, probably in 1688. A different repertory of praeludia survives in a family of manuscripts circulated among pupils of Bach; one of these (in *B-Bc*) was copied by J.F. Agricola, another belonged to Kirnberger. These manuscripts contain only pieces with obbligato pedal and were largely extracted from an earlier collection which also contained preludes and canzonas for manuals alone (*D-Bsb* Mus 2681), which once belonged to J.N. Forkel. A final example of the selective manuscript compiler is seen in Johann Christoph Bach (1671–1721), J.S. Bach's elder brother. Among his unique copies of pieces by Buxtehude (in *D-LEm* and *D-Bsb*) are the three ostinato pieces and the famous Praeludium in C with its *ciaccona* (BUXWV137)

There is as yet no complete chronology of Buxtehude's works. Research on the manuscripts of the Düben collection by Grusnick, Rudén and Snyder has established dates for the copying of many of his vocal works, giving a *terminus ante quem* that may be quite close to the date of composition. Most of them came into the collection during the years 1680–87. Those copied before 1680 show a greater preference for concertos and arias with Latin texts, and for strict ostinato and contrapuntal procedures; most of the cantatas appear after 1680. Very

little vocal music survives from the 20 years of Buxtehude's life after Gustaf Düben ceased collecting in 1687. Although the Lübeck tablature A 373 was copied later, not all of its repertory is more recent, for there are a number of concordances with the Düben collection. This manuscript seems, moreover, to have been compiled with the intention of providing a representative selection of Buxtehude's music; there is a higher proportion of cantatas here, however, including three of the five mixed cantatas. Anders von Düben (ii) visited Buxtehude in Lübeck in 1692 and returned with copies of two sonatas. Linfield has demonstrated that Buxtehude's composition of chamber music extended from the early 1660s (BUXWV270) to his op.2 of 1696.

A chronology for the organ music is more difficult, since most of the existing manuscripts were copied after Buxtehude's death. Snyder's hypothesis (1987) that the Marienkirche organs were tuned in 1641 to modified mean-tone allowing E♭/D♯ equivalence, further in 1673 for G♯/A♭, and in 1683 to Werckmeister's 'first correct temperament' from his *Orgel-Probe* (1681) (no.III in his *Musicalische Temperatur*) has suggested a *terminus post quem* of 1683 for the composition of those works that require a circulating temperament. Working also from a thorough revaluation of the sources, a study of the keyboard compasses of the organs that Buxtehude played and a consideration of stylistic elements, Belotti (1995) proposed a chronology for the free organ works divided into three categories: those certainly composed before 1690 (BUXWV136, 139, 142, 144, 148–9, 152, 154–5, 158, 162, 166–7, 169–70, 173 and 175), those probably composed before 1690 (BUXWV140–41, 143, 145, 153, 156, 163–4, 168, 171 and 176), and those which may have been composed after 1690 (BUXWV137, 146–7, 150–51, 159–61, 165 and 174). Schneider (1997) proposed that all the chorale fantasias were composed relatively early with only BUXWV194 and 195 after 1673. Many of the chorale preludes can be played in mean-tone, but this does not necessarily mean that they were composed before 1683.

It is clear from the state of the sources that Buxtehude was regarded in the 18th century as a composer of keyboard music, and the scanty biographical notices from Walther and Mattheson reinforce this picture. Buxtehude scholarship began with Spitta's Bach biography in 1873, and he too was interested primarily in the organ music, with a decided preference for the free works over the chorale settings. He also published the first comprehensive edition of Buxtehude's organ music (1875–6), which Seiffert later revised and enlarged. Interest in Buxtehude's organ music began in France in 1879, when Alexandre Guilmant performed it on the new Cavaillé-Coll organ at the Trocadéro in Paris. The only vocal music known to Spitta was the Lübeck tablature, but following Stiehl's discovery in 1889 of the works by Buxtehude at Uppsala there was a definite shift of interest to the vocal music, which is evident in Pirro's monograph of 1913. Publication of a complete edition of Buxtehude's vocal works began in Germany in 1925 but reached only the eighth volume. A new international edition, begun in 1987, will complete the publication of the vocal works and include also the keyboard and ensemble music. Buxtehude's vocal music continued as the main focus of scholarly interest during the 1960s, but a revaluation of Buxtehude's historical importance by Krummacher (1966–7) concluded that it lay more in his organ music, and a concurrent reawakening of scholarly activity on Buxtehude's organ music has continued unabated. Stiehl published most of Buxtehude's chamber music in 1903, but only in the late 1970s did it begin to attract much attention from scholars and performers.

Interest in all genres of Buxtehude's music inceased considerably during the last two decades of the 20th century, and performances, recordings, scholarly activity, new editions and conferences were occasioned by the 350th anniversary of his birth. At the beginning of the century Buxtehude was regarded primarily as a precursor of Bach; at its close his reputation as an important composer of keyboard, vocal and instrumental ensemble music rested secure.

WORKS

Editions: *Dietrich Buxtehude: Orgelwerke*, ed. P. Spitta (Leipzig, 1875–6, rev. 2/1903–4/*R* by M. Seiffert); suppl. ed. M. Seiffert (Leipzig, 1939/*R*) [S]

Dietrich Buxtehudes Werke, ed. W. Gurlitt and others, i–viii (Klecken and Hamburg, 1925–58/*R*); continued as *Dieterich Buxtehude: The Collected Works*, ed. K.J. Snyder, C. Wolff and others, ix–xvi (New York, 1987–) [CW]

Dietrich Buxtehude, 1637–1707: Klaver vaerker, ed. E. Bangert (Copenhagen, 1941, 2/1953) [Ba]

Dietrich Buxtehude: Orgelwerke, ed. J. Hedar (Stockholm, 1952) [H]

Dietrich Buxtehude: Sämtliche Orgelwerke, ed. K. Beckmann (Wiesbaden, 1971–2, 2/1997) [B]

Dietrich Buxtehude: Sämtliche Suiten und Variationen für Klavier/Cembalo, ed. K. Beckmann (Wiesbaden, 1980) [Bk]

Catalogue: *Thematisch-systematisches Verzeichnis der musikalischen Werke von Dietrich Buxtehude: Buxtehude-Werke-Verzeichnis*, ed. G. Karstädt (Wiesbaden, 1974, 2/1985) [BUXWV]

† – authenticity questionable

SACRED VOCAL

BUXWV	*Title*	*Scoring*	*Source, edition, remarks*
1†	Accedite gentes, accurite populi	SSATB, 2 vn, bc	ed. S. Sørenson, *Fire latinske kantater* (Copenhagen, 1957), 37
2	Afferte Domino gloriam honorem	SSB, bc	CW v, 10
3	All solch dein Güt' wir preisen	SSATB, 2 vn, 2 va, vle, bc	ed. B. Grusnick (Kassel, 1956)
4	Alles, was ihr tut	SATB, 2 vn, 2 va, vle, bc	CW ix, 3
5	Also hat Gott die Welt geliebet	S, 2 vn, va da gamba, bc	CW i, 10
6	An filius non est Dei	ATB, 2 vn, va da gamba, bc	CW vii, 49
7	Aperite mihi portas justitiae	ATB, 2 vn, bc	CW vii, 62
8	Att du, Jesu, will mig höra	S, 2 vn, bc	ed. J. Hedar (Copenhagen, 1944)
9	Bedenke, Mensch, das Ende	SSB, 3 vn, vle, bc	CW v, 14
10	Befiehl dem Engel, dass er komm	SATB, 2 vn, vle, bc	CW viii, 73

BUXWV	Title	Scoring	Source, edition, remarks
11	Canite Jesu nostro	SSB, 2 vn, vle, bc	CW v, 21
12	Cantate Domino canticum novum	SSB, bc	CW v, 29
13	Das neugeborne Kindelein	SATB, 3 vn, vle, bn, bc	CW viii, 121
14	Dein edles Herz, der Liebe Thron	SATB, 2 vn, 2 va, vle, bc	CW ix, 35
15	Der Herr ist mit mir	SATB, 2 vn, vle, bc	CW viii, 85
16	Dies ist der Tag	—	*D-LUh*, frag.; ed. in Pirro, p.437, and BuxWV
17	Dixit Dominus Domino meo	S, 2 vn, 2 va, spinet, vle, bc	CW ii, 27
18	Domine, salvum fac regem	SSATB, 2 vn, 2 va, vle, bc	ed. S. Sørensen, *Fire latinskekantater* (Copenhagen, 1957), 51
19	Drei schöne Dinge sind	SB, 2 vn, vle/bn, bc	CW iii, 10
20	Du Friedefürst, Herr Jesu Christ	SSATB, 2 vn, vle, bc	ed. B. Grusnick (Kassel, 1957)
21	Du Friedefürst, Herr Jesu Christ	SSB, 2 vn, 3 va (or 2 va, bn), bc	CW v, 35
22	Du Lebensfürst, Herr Jesu Christ	SATB, 2 vn, 2 violette, vle, bc	CW ix, 61
23	Ecce nunc benedicite Domino	ATTB, 2 vn, bc	CW viii, 105
24	Eins bitte ich vom Herrn	SSATB, 2 vn, 2 va, bn, bc	DDT, xiv (1903, 2/1957), 15
25	Entreisst euch, meine Sinnen	S, 2 vn, bc	CW i, 15
26	Erfreue dich, Erde!	SSAB, 2 tpt, 2vn, 2 va, vle, timp, bc	(parody of BUXWV122), ed. D. Kilian, *37 Kantaten von Dietrich Buxtehude*, xxvi (Berlin, 1958)
27	Erhalt uns, Herr, bei deinem Wort	SATB, 2 vn, vle/bombarde, bc	CW viii, 47
28	Fallax mundus, ornat vultus	S, 2 vn, bc	CW i, 17
29	Frohlocket mit Händen	SSATB, 2 tpt, 4vn, vle, bc	ed. S. Sørensen (Copenhagen, 1972)
30	Fürchtet euch nicht	SB, 2 vn, bc	CW iii, 18
31	Fürwahr, er trug unsere Krankheit	SSATB, 2 vn, 2 va da gamba, vle/bn, bc	*Uu**; ed. B. Grusnick (Kassel, 1937, 2/1968)
32	Gen Himmel zu dem Vater mein	S, vn, va da gamba, bc	CW i, 23
33	Gott fähret auf mit Jauchzen	SSB, 2 vn, 2 va, trbn, 2 cornetts, 2 tpt, bn, bc	CW v, 44
34	Gott hilf mir	SSSATBB, 2 vn, 2 va, vle, bc	DDT, xiv (1903, 2/1957)
35	Herr, auf dich traue ich	S, 2 vn, bc	CW i, 29
36	Herr, ich lasse dich nicht	TB, 2 vn, 2 va da gamba, braccio, vle, va da gamba, bc	*Uu**; CW iii, 21
37	Herr, nun lässt du deinen Diener	T, 2 vn, bc	CW ii, 39
38	Herr, wenn ich nur dich hab'	S, 2 vn, bc	CW i, 35
39	Herr, wenn ich nur dich habe	S, 2 vn, vle/va da gamba, bc	CW i, 38
40	Herren vår Gud	SATB, 2 vn, vle, bc	CW viii, 64
41	Herzlich lieb hab ich dich o Herr	SSATB, 2 tpt, 2 vn, 2 va, vle/bn, bc	ed. B. Grusnick (Kassel, 1956)
42	Herzlich tut mich verlangen	S, 2 vn, bc	ed. J. Hedar (Copenhagen, 1943)
43†	Heut triumphieret Gottes Sohn	SSATB, 2 tpt, bc	ed. T. Fedtke (Kassel, 1957)
44	Ich bin die Auferstehung	B, 2 vn, 2 va, 2 cornetts, 2 tpt, bn, bc	CW ii, 60
45	Ich bin eine Blume zu Saron	B, 2 vn, vle, bc	CW ii, 66
46	Ich habe Lust abzuscheiden	SSB, 2 vn, vle/bn, bc	CW v, 56
47	Ich habe Lust abzuscheiden [rev.]	SSB, 2 vn, vle, bc	CW v, 62
48	Ich halte es dafür	SB, vn, violetta, vle, bc	CW iii, 30
49	Ich sprach in meinem Herzen	S, 3 vn, bn, bc	CW i, 47
50	Ich suchte des Nachts	TB, 2 vn, 2 ob, vle, bc	CW iii, 41
51	Ihr lieben Christen, freut euch nun	SSATB, 3 vn, 2 va, vle, 3 cornetts, 2 tpt, 3 trbn, bc	DDT, xiv (1903, 2/1957)
52	In dulci jubilo	SSB, 2 vn, bc	CW v, 69
53	In te, Domine, speravi	SAB, bc	CW vii, 8
54	Ist es recht	SSATB, 2 vn, 2 va, vle, bc	ed. B. Grusnick (Kassel, 1959)
55	Je höher du bist	SSB, 2 vn, vle, bc	CW v, 76
56	Jesu dulcis memoria	SS, 2 vn, bn, bc	CW iii, 51
57	Jesu dulcis memoria	ATB, 2 vn, bc	CW vii, 72
58	Jesu, komm, mein Trost und Lachen	ATB, 2 vn, violetta, vle, bc	CW vii, 81
59	Jesu meine Freud und Lust	A, 2 vn, violetta, vle, bc	CW ii, 10
60	Jesu meine Freude	SSB, 2 vn, bn, bc	CW v, 87
61	Jesu, meiner Freuden Meister	SATB, 3 va, vle, bc	(Ratzeburg, 1677); ed. S. Sørensen (Copenhagen, 1977)
62	Jesu, meines Lebens Leben (2 versions)	SATB, 2 vn, 2 va, vle, bc	CW ix, 91, 249
63	Jesulein, du Tausendschön	ATB, 2 vn, vle/bn, bc	CW vii, 89
64	Jubilate Domino, omnis terra	A, va da gamba, bc	CW ii, 19
65	Klinget mit Freuden	SSB, 2 vn, 2 tpt, bc	(parody of BUXWV119); CW v, 96
66	Kommst du, Licht der Heiden	SSB, 2 vn, 2 va, vle, bc	CW vi, 14
67	Lauda anima mea Dominum	S, 2 vn, vle, bc	CW i, 57
68	Lauda Sion Salvatorem	SSB, 2 vn, bc	CW vi, 24

BUXWV	Title	Scoring	Source, edition, remarks
69	Laudate pueri Dominum	SS, 5 va da gamba, vle, bc	CW iii, 59
70	Liebster, meine Seele saget	SS, 2 vn, bc	CW iii, 65
71	Lobe den Herren, meine Seele	T, 3 vn, 2 va, vle, bc	CW ii, 44
72	Mein Gemüt erfreuet sich	SAB, 4 vn, 2 fl, 4 cornetts, 2 tpt, 2 trbn, 3 bn, bc	CW vii, 10
73	Mein Herz ist bereit	B, 3 vn, vle, bc	CW ii, 74
74	Meine Seele, willtu ruhn	SSB, 2 vn, vle, bc	CW vi, 30
75	Membra Jesu		*Uu**, 1680; ed. D. Kilian (Berlin, 1960); ed. B. Grusnick (Kassel, 1963)
	1. Ecce super montes	SSATB, [2 vn, vle], bc	
	2. Ad ubera portabimini	SSATB, [2 vn, vle], bc	
	3. Quid sunt plagae istae	SSATB, [2 vn, vle], bc	
	4. Surge, amica mea	SSATB, [2 vn, vle], bc	
	5. Sicut modo geniti infantes	ATB, [2 vn, vle], bc	
	6. Vulnerasti cor meum	SSB, 5 va da gamba, bc	
	7. Illustra faciem tuam	SSATB, 2 vn, va da gamba, bc	
76	Fried- und Freudenreiche Hinfahrt		(Lübeck,1674/*R*); CW ii, 85
	1. Mit Fried und Freud	SB, 3 insts (or org)	
	2. Klage Lied	S, [2 va], bc	
77	Nichts soll uns scheiden	SAB, 2 vn, vle, bc	CW vii, 20
78	Nimm von uns, Herr	SATB, 2 vn, 2 violette, bn, bc	*Uu**; CW ix, 109
79	Nun danket alle Gott	SSATB, 2 vn, vle, 2 cornetts, 2 tpt, bn, bc	*S-Uu**; ed. S. Sørensen (Copenhagen, 1975)
80	Nun freut euch, ihr Frommen	SS, 2 vn, bc	CW iii, 69
81	Nun lasst uns Gott dem Herren	SATB, 2 vn, bc	CW viii, 9
82	O clemens, o mitis	S, 4 str, bc	CW i, 65
83	O dulcis Jesu	S, 2 vn, bc	CW i, 71
84	O fröhliche Stunden, o fröhliche Zeit	S, 2 vn, vle, bc	CW i, 77
85	O fröhliche Stunden, o herrliche Zeit	SSATB, 5 str, bc	*Uu**; CW ix, 151
86	O Gott, wir danken deiner Güt'	SSATB, 2 vn, vle, bc	ed. D. Kilian, *37 Kantaten von Dietrich Buxtehude*, xii (Berlin, 1965)
87	O Gottes Stadt	S, 2 vn, va, vle, bc	CW i, 84
88	O Jesu mi dulcissime	SSB, 2 vn, vle, bc	*Uu**; CW vi, 39
89	O lux beata Trinitas	SS, 3 vn, vle/bn, bc	CW iii, 76
90	O wie selig sind	TB, 2 vn, vle, bc	CW iii, 83
91	Pange lingua gloriosi	SSAB, 2 vn, 2 violette, vle, bc	CW ix, 183
92	Quemadmodum desiderat cervus	T, 2 vn, bc	CW ii, 54
93	Salve desiderium	SSB, 2 vn, vle/bn, bc	CW vi, 46
94	Salve, Jesu, Patris gnate unigenite	SS, 2 vn, bc	CW iii, 86
95	Schaffe in mir, Gott, ein rein Herz	S, 2 vn, vle, bc	CW i, 96
96	Schwinget euch himmelan	SSATB, 3 vn, vle, bc	ed. B. Grusnick (Kassel, 1959)
97	Sicut Moses exaltavit serpentem	S, 2 vn, va da gamba, bc	CW i, 101
98	Singet dem Herrn ein neues Lied	S, vn, bc	CW i, 108
99	Surrexit Christus hodie	SSB, 3 vn, bn, bc	CW vi, 51
100	Wachet auf, ruft uns die Stimme	SSB, 4 vn (or 3 vn, va), bn, bc	CW vi, 60
101†	Wachet auf, ruft uns die Stimme	ATB, 2 vn, bc	(without c.f.); CW vii, 100
102	Wär Gott nicht mit uns diese Zeit	SATB, 2 vn, bc	CW viii, 22
103	Walts Gott, mein Werk ich lasse	SATB, 2 vn, vle, bc	CW viii, 31
104	Was frag' ich nach der Welt	SAB, 2 vn, vle, bc	CW vii, 29
105	Was mich auf dieser Welt betrübt	S, 2 vn, bc	CW i, 113
106	Welt, packe dich	SSB, 2 vn, vle, bc	CW vi, 75
107	Wenn ich, Herr Jesu, habe dich	A, 2 vn, bc	CW ii, 25
108	Wie schmeckt es so lieblich	SAB, 2 vn, vle, bc	CW vii, 39
109	Wie soll ich dich empfangen	SSB, 2 vn, bn, bc	CW vi, 84
110	Wie wird erneuet, wie wird erfreuet	SSATTB, 3 vn, 2 va, vle, 3 cornetts, 3 tpt, 3 trbn, cimbalon, bc	ed. S. Sørensen (Copenhagen, 1977)
111	Wo ist doch mein Freund geblieben?	SB, 2 vn, bn, bc	CW iii, 93
112	Wo soll ich fliehen hin	SATB, 2 vn, 2 va, vle, bc	CW ix, 211
113	Benedicam Dominum	6 choirs (SSATB, concertato; SATB capella; 2 vn, vle; 4 tpt, trbn, bombarde; 2 cornetts, bn; 3 trbn), bc	CW iv, 23
114†	Missa alla brevis	SSATB, bc	CW iv, 12

BUXWV	Title	Scoring	Source, edition, remarks
		SECULAR VOCAL	
115	Auf! Saiten, auf!	S, 2 vn, 2 va da gamba, bc	(1673), lost; W Stahl (Kassel, n.d.)
116	Auf! stimmet die Saiten	AAB, 2 tpt, 2 trbn, bn, bc	(1672); CW vii, 115
117	Deh credete il vostro vanto	S, 2 vn, bc	(Lübeck, 1695), lost, MS copy in *D-LUh*
118	Gestreuet mit Blumen	A, 2 vn, 2 va, bn, bc	(Lübeck, 1675)
119	Klinget für Freuden	SSB, 2 vn, vle, 2 tpt, bc	*S-Uu** (1680); CW v, 96
120	O fröhliche Stunden, o herrlicher Tag	S, vn, 2 ob, bc	(Lübeck, 1705), lost; ed. W. Stahl (Kassel, n.d.)
121	Opachi boschetti	S/T, 2 vn, bc	(Lübeck, 1698), lost; extracts ed. in Pirro, p.473
122	Schlagt, Künstler, die Pauken	SSAB, 2 tpt, 2 vn, 2 va, vle, timp, bc	ext (Lübeck, 1681); ed. D. Kilian, *37 Kantaten von Dietrich Buxtehude*, xxvi (Berlin, 1958)
123	Canon duplex per augmentationem	4vv	1674, facs. and ed. in Snyder (1980, 1987)
124	Divertisons nous aujourd'hui	3vv	1670, facs. and ed. in Snyder (1980, 1987)
124*a*	Canon quadruplex	5vv	ed. in Snyder (1987)
		LOST VOCAL WORKS	
125	Christum lieb haben ist viel besser	SSATB, 11 insts	listed in Lüneburg inventory
126	Music for ded. of Fredenhagen altar, 1697	3 choirs	text unknown
127	Pallidi salvete	4vv, 6 insts	listed in Ansbach inventory
128	Die Hochzeit des Lamms, Abendmusik, 1678	lib, *B-Bc*, *S-Uu*	pr. in Pirro, 173ff
129	Das Allerschröcklichste und Allererfreulichste, Abendmusik		listed in catalogue, 1684
130	Himmlische Seelenlust auf Erden über die Menschwerdung … Jesu Christi, Abendmusik		listed in catalogue, 1684
131	Der verlorene Sohn, Abendmusik, 1688		mentioned in Buxtehude letter
132	Jubilaeum (Hundertjähriges Gedicht), 1700		mentioned in *Nova literaria*
133	Abendmusikan, 1700		lib lost, extracts pr. in Stahl (1937), 18–19
134	Castrum doloris, Abendmusik, 1705		lib, *D-LÜh*, facs. in Karstädt (1962)
135	Templum honoris, Abendmusik, 1705		lib, *LÜh*, facs. in Karstädt (1962)
		KEYBOARD	
		ped – *pedaliter (presumably for organ)*	
136	Praeludium, C, ped		CW xv/A, S suppl., H ii, B i
137	Praeludium, C, ped		CW xv/A, S i, H ii, B i
138	Praeludium, C, ped		CW xv/A, B i
139	Praeludium, D, ped		CW xv/A, S i, S suppl., H ii, B i
140	Praeludium, d, ped		CW xv/A, S i, H ii, B i
141	Praeludium, E, ped		CW xv/A, S i, H ii, B i
142	Praeludium, e, ped		CW xv/A, S i, S suppl., H ii, B i
143	Praeludium, e, ped		CW xv/A, S i, H ii, B i
144†	Praeludium, F, ped		CW xv/B, S suppl., H ii, B i
145	Praeludium, F, ped		CW xv/A, S i, H ii, B i
146	Praeludium, f♯, ped		CW xv/A, S i, H ii, B i
147	Praeludium, G, ped		CW xv/A, H ii, B i
148	Praeludium, g, ped		CW xv/A, S i, S suppl., H ii, B i
149	Praeludium, g, ped		CW xv/A, S i, H ii, B i
150	Praeludium, g, ped		CW xv/A, S i, H ii, B i
151	Praeludium, A, ped		CW xv/A, S suppl., H ii, B i
152	Praeludium, Phrygian, ped		CW xv/A, S suppl., H ii, B i
153	Praeludium, a, ped		CW xv/A, S i, H ii, B i
154	Praeludium, B♭, ped (frag)		CW xv/B, H ii, B i (suppl.)
155	Toccata, d, ped		CW xv/A, S suppl., H ii, B i
156	Toccata, F, ped		CW xv/A, S i, H ii, B i
157	Toccata, F, ped		CW xv/A, S i, H ii, B i
158	Praeambulum, a, ped		CW xv/A, S suppl., H ii, B i
159	Ciaccona, c, ped		CW xv/A, S i, H i, B i
160	Ciaccona, e, ped		CW xv/A, S i, H i, B i
161	Passacaglia, d, ped		CW xv/A, S i, H i, B i
162	Praeludium, G		H ii, B i
163	Praeludium, g		S i, H ii, B i
164	Toccata, G		S i, S suppl., H ii, B i
165	Toccata, G		S i, S suppl., H ii, B i

BUXWV	Title	Source, edition, remarks
166	Canzona, C	S suppl., H i, B i
167	Canzonetta, C	H i, B i
168	Canzona, d	S i, S suppl., H i, B i
169	Canzona, e	H i, B i
170	Canzona, G	H i, B i
171	Canzonetta, G	S i, H i, B i
172	Canzonetta, G	B i
173	Canzona, g	H i, B i
174	Fuga, C	S i, H ii, B i
175	Fuga, G	S suppl., H i, B i
176	Fuga, B♭	S i, H i, B i
177	Ach Gott und Herr, d, ped	S suppl., H iii/1, B ii
178	Ach Herr, mich armen Sünder, Phrygian, ped	S ii/2, H iv, B ii
179	Auf meinen lieben Gott, e	S ii/2, H iii/1, B ii (suppl.)
180	Christ unser Herr zum Jordan kam, Dorian, ped	S ii/2, H iv, B ii
181	Danket dem Herren, g, ped	S ii/1, H iii/1, B ii
182	Der Tag der ist so freudenreich, G, ped	S ii/2, H iv, B ii
183	Durch Adams Fall ist ganz verderbt, Dorian, ped	S ii/2, H iv, B ii
184	Ein feste Burg ist unser Gott, C, ped	S ii/2, H iv, B ii
185	Erhalt uns, Herr, bei deinem Wort, g, ped	S ii/2, H iv, B ii
186	Es ist das Heil uns kommen her, C, ped	S ii/2, H iv, B ii
187	Es spricht der Unweisen Mund wohl, G, ped	S ii/2, H iv, B ii
188	Gelobet seist du, Jesu Christ, G, ped	S ii/1, H iii/2, B ii
189	Gelobet seist du, Jesu Christ, G, ped	S ii/2, H iv, B ii
190	Gott der Vater wohn uns bei, C, ped	S ii/2, H iv, B ii
191	Herr Christ, der einig Gottes Sohn, G, ped	S ii/2, H iv, B ii
192	Herr Christ, der einig Gottes Sohn, G, ped	S ii/2, H iv, B ii
193	Herr Jesu Christ, ich weiss gar wohl, a, ped	S ii/2, H iv, B ii
194	Ich dank dir, lieber Herre, F, ped	S ii/1, H iii/2, B ii
195	Ich dank dir schon durch deinen Sohn, F, ped	S ii/1, H iii/2, B ii
196	Ich ruf zu dir, Herr Jesu Christ, d, ped	S ii/2, H iii/2, B ii
197	In dulci jubilo, G, ped	S ii/2, H iv, B ii
198	Jesus Christus, unser Heiland, der don Tod, g (Dorian), ped	S ii/2, H iv, B ii
199	Komm heiliger Geist, Herre Gott, F, ped	S ii/2, H iv, B ii
200	Komm heiliger Geist, Herre Gott, F, ped	S ii/2, H iv, B ii
201	Kommt her zu mir, spricht Gottes Sohn, g, ped	S ii/2, H iv, B ii
202	Lobt Gott, ihr Christen, allzugleich, G, ped	S ii/2, H iv, B ii
203	Magnificat primi toni, Dorian, ped	S ii/1, H iii/2, B ii
204	Magnificat primi toni, Dorian, ped	S ii/1, S suppl., H iii/1, B ii
205	Magnificat noni toni, d, ped	S suppl., H iii/1, B ii
206	Mensch, willt du leben seliglich, Phrygian, ped	S ii/2, H iv, B ii
207	Nimm von uns, Herr, du treuer Gott (Vater unser in Himmelreich), d, ped	S ii/1, H iii/2, B ii
208	Nun bitten wir den heiligen Geist, G, ped	S ii/2, H iv, B ii
209	Nun bitten wir den heiligen Geist, G, ped	S ii/2, H iv, B ii
210	Nun freut euch, lieben Christen gmein, G, ped	S ii/1, H iii/2, B ii
211	Nun komm, der Heiden Heiland, g, ped	S ii/2, H iv, B ii

BUXWV	Title	Source, edition, remarks
212	Nun lob, mein Seel, den Herren, C, ped	S suppl., H iii/1, B ii
213	Nun lob, mein Seel, den Herren, G, ped	S ii/1, H iii/1, B ii
214	Nun lob, mein Seel, den Herren, G, ped	S ii/1, H iii/1, B ii
215	Nun lob, mein Seel, den Herren, G	S ii/1, H iii/1, B ii
216	O lux beata Trinitas, Phrygian (frag.)	S suppl., B ii, suppl.
217	Puer natus in Bethlehem, a, ped	S ii/2, H iv, B ii
218	Te Deum laudamus, Phrygian, ped	S ii/1, H iii/2, B ii
219	Vater unser in Himmelreich, d, ped	S ii/1, H iv, B ii
220	Von Gott will ich nicht lassen, a, ped	S ii/2, H iv, B ii
221	Von Gott will ich nicht lassen, a, ped	S ii/2, H iv, B ii
222	Wär Gott nicht mit uns diese Zeit, a, ped	S ii/2, H iv, B ii
223	Wie schön leuchtet der Morgenstern, G, ped	S ii/1, H iii/2, B ii
224	Wir danken dir, Herr Jesu Christ, Dorian, ped	S ii/2, H iv, B ii
225	Canzonetta, a	B i
226	Suite C	Ba no. 1, Bk
227	Suite C	Ba no. 2, Bk
228	Suite C	Ba no. 3, Bk
229	Suite C	Ba no. 4, Bk suppl.
230	Suite C	Ba no. 5, Bk
231	Suite C	Bk
232	Suite D	Ba no. 9, Bk
233	Suite ('d'amour') d	Ba no. 6, Bk
234	Suite d	Ba no. 7, Bk
235	Suite e	Ba no. 10, Bk
236	Suite e	Ba no. 11, Bk
237	Suite e	Ba no.12, Bk
238	Suite F	Ba no. 13, Bk
239	Suite F	Bk
240	Suite G	Ba no. 17, Bk
241	Suite g	Ba no. 14, Bk
242	Suite g	Ba no. 15, Bk
243	Suite A	Ba no. 19, Bk
244	Suite a	Ba no. 18, Bk
245	Courant zimble, 8 variations, a	Ba no. 23, Bk
246	Aria and 10 variations, C	Ba no. 20, Bk
247	Arias: More Palatino, 12 variations, C	Ba no. 21, Bk
248	Aria: Rofilis, 3 variations, d	Ba no. 22, Bk
249	Aria, 3 variations, a	Ba no. 24, Bk
250	Aria: La capricciosa, 32 variations, G	Ba no. 25, Bk
251	7 suites on the nature and quality of the planets	lost, mentioned in Mattheson (1739), 130

OTHER INSTRUMENTAL

BUXWV	Title	Scoring	Source, edition, remarks
252–8	VII suonate (F, G, a, B♭, C, d, e)	vn, va da gamba, hpd, op.1	(Hamburg, ?1694); CW xiv; DDT, xi (1903, 2/1957)
259–65	VII suonate (B♭, D, g, c, A, E, F)	vn, va da gamba, hpd, op.2	(Hamburg, 1696); CW xiv; DDT, xi (1903, 2/1957)
266	Sonata, C	2 vn, va da gamba, bc	CW xiv; DDT, xi (1903, 2/1957)
267	Sonata, D	va da gamba, vle, bc	CW xiv; DDT, xi (1903, 2/1957)
268†	Sonata, D	va da gamba, bc	CW xiv
269	Sonata, F	2 vn, va da gamba, bc frag.	CW xiv
270	Sonata, F	2 vn, bc	CW xiv (frag.)
271	Sonata, G	2 vn, va da gamba, bc	CW xiv
272	Sonata, a	vn, va da gamba, bc	CW xiv
273	Sonata and suite, B♭	vn, va da gamba, bc	CW xiv; DDT, xi (1903, 2/1957) (suite only)
274	Sonaten ... zur Kirchen- und Tafel-Music bequemlich	2/3vn, va da gamba, bc	lost

DOUBTFUL AND MISATTRIBUTED WORKS

BUXWV	Title	Scoring	Source, edition, remarks
1	Magnificat	SSATB, 2 vn, 2 va, vle, bc	*S-Uu* (anon.); ed. B. Grusnick (Kassel, 1931)
2	Man singet mit Freuden vom Sieg	SSATB, 2 tpt, 2 vn, 2 va/trbn, bn, bc	*D-Bsb*; ed. T. Fedtke (Stuttgart, 1964) [? by J. Schelle, see Kilian]
3	Wacht! Euch zum Streit (Das jüngste Gericht)	SSATB, 2 vn, 2 va, bc	*S-Uu* (anon.); ed. W. Maxton (Kassel, 1939)
4	Natalitia sacra		(Lübeck, 1682) [contains texts only of some works possibly by Buxtehude]
5	Trio sonata	org (or vn, va da gamba, bc)	(Lübeck, 1682, anon. texts) CW xiv; B ii, suppl.
6	Courante, d	kbd	*DK-Kk* (anon.); Ba no. 26, Bk suppl.
7	Courante, G	kbd	*Kk* (anon.); Ba no. 27
8	Simphonie, G	kbd	*Kk* (anon.); Ba no. 28, Bk suppl.
9	Erbarm dich mein, O Herre Gott		*S-Uu*; ed. B. Grusnick (Kassel, 1937) [attrib. L. Busbetzky]
10	Laudate Dominum omnes gentes		*Uu*; ed. B. Grusnick (Kassel, 1937) [attrib. L. Busbetzky]
11	Erhalt uns Herr, bei deinem Wort		*D-Bsb*, *NL-DHgm*; S ii/2 and H iv [? by J. Pachelbel or G. Böhm]
12	Suite, d	kbd	*DK-Kk* (entitled 'di D.B.H.'); Ba no. 8, attrib. N.-A. Lebègue, Second livre de clavessin (Paris, ?1687)
13	Suite, g	kbd	*Kk*; Ba no. 16 [attrib. N.-A. Lebègue, Second livre de clavessin (Paris, ?1687)]
—	Kyrie	SSATB, 2 vn, bc	MS, Gross Fahrer, nr. Gotha; see Snyder (1987), 20 [J. Bocksdehude]
—	Christ lag in Todesbanden	org	*US-NH*, see Snyder (1987), 320 [N. Vetter]

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KERALA J. SNYDER

Buyanovsky, Vitaly (*b* Leningrad, 27 Aug 1928; *d* St Petersburg, 7 May 1993). Russian horn player. He studied at the Leningrad Conservatory with his father Mikhail Buyanovsky, who was first horn of the Kirov Opera, and in 1953 won the Reicha Competition in Prague. In 1955 he became principal horn in the Leningrad PO, and in 1959 won the gold medal at the international competition in Vienna, surprising Western audiences unaccustomed to the tonal characteristics of the isolated Russian wind school. Despite the unfamiliarity of his vibrato-laden style, Buyanovsky won admirers in the West for the technical control and musical conviction evident in his solo and orchestral recordings. As professor at the Leningrad Conservatory from 1959, he influenced an entire generation of Soviet hornists. He composed adventurously for his instrument, his most significant work being the unaccompanied solo sonata.

OLIVER BROCKWAY

Buyevsky, Borys (*b* Kryvy Rig, 7 June 1934). Ukrainian composer. He graduated from Kharkiv Conservatory where he studied composition with Klebanov (1959), after which he taught at the Donets'k music school (1959–61) and then settled in Kiev. Buyevsky first achieved acclaim with his variety songs (in which he was one of the first composers from the Ukrainian *levoberyozh'ye* [left bank] to use the folklore of the Carpathian region) and has also written a great deal of film music. Since the 1970s he has become more active as a composer of symphonies which introduce features new to Ukrainian music (such as the evocations of urban life in the second and sixth symphonies, and the elements of farce and the grotesque in the fourth and ninth).

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Other orch: Suite no.1 'Ukrainian', 1959; Ov. [no.1], 1961; Suite no.2, 1968 [after ballet Pisnya syn'ogo morya]; Va Conc., 1980; Vc Conc., 1980; Vn Conc., 1980; Ov. [no.2], 1981
Vocal: Mandrivky sertsya [Wanderings of the Heart] (orat, L. Kostenko, T. Kolomyets), 1964; vocal cycles (W. Shakespeare, P. Verlaine, R. Burns)
Many film scores incl.: Kak kozaki olimpiytsami stali [How the Cossacks became Olympic Competitors]; Kak kozaki v futbol igrali [How the Cossacks Played Football]

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YELENA ZIN'KEVICH

Buys, Cornelis. *See* BRANDTS BUYS family, (1).

Buysine. *See* BUISINE.

Buysson, du. *See* DU BUISSON.

Buz. *See* BUTZ family.

Buzain (Dut.). *See under* ORGAN STOP (*Posaune*).

Bužarovski, Dimitrije (*b* Skopje, 8 Aug 1952). Macedonian composer. He studied the piano and composition at the University of Skopje before attending the Belgrade Academy of Music (MA in composition, 1976); he defended his doctoral dissertation on the aesthetics of music at the university in 1984. He served as head of

music programmes at Skopje Television, and in 1991 was appointed professor at the university's school of music, where he subsequently became dean. He was a Fulbright research fellow at Boston University in 1985, and has since revisited the USA on several occasions to give lectures, performances and to engage in research. His early works are neo-classical. His style from the mid-1980s he defines as polystylistic: incorporating elements of folk, jazz and rock, his music employs electronics and computers both in performance and as an aid in composition.

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JANA ANDREEVSKA

Buzine. *See* BUISINE.

Buzzolla, Antonio (*b* Adria, nr Rovigo, 2 March 1815; *d* Venice, 20 March 1871). Italian composer and conductor. He learnt to play several instruments with his father, Angelo, who was *maestro di cappella* at Adria Cathedral and *primo violino* at the theatre. In 1832 he went to Venice to study at the school of Antonio Pizzolato, and joined the orchestra of La Fenice as flautist and violinist. Buzzolla was highly sought after as an accompanist and as a composer of barcarolles, ariettas and canzonettas in Venetian dialect, of which several were published by Lucca and Plet. Many of these works can still be considered small masterpieces of the genre because of their fresh melodic grace and refined craftsmanship. His first opera, *Il Ferramondo*, was performed successfully at the Teatro S Benedetto on 3 December 1836. He completed his studies at the Naples Conservatory from 1837 to 1839 under Donizetti and Mercadante. After his return to Venice in 1839 he had two more operas performed there (*Mastino della Scala* and *Gli avventurieri*), with only moderate success.

In 1843 Buzzolla travelled to Berlin, where he served as conductor of the Italian Opera and taught and conducted at the court of Friedrich Wilhelm IV of Prussia. He toured Poland and Russia and in 1847 went to Paris where he was conductor at the Théâtre Italien and became acquainted with Rossini. Returning to Venice, he took part in the Revolution of 1848 and had two more operas performed at La Fenice: *Amleto* and *Elisabetta di Valois*. In 1855 he was appointed *maestro primario effettivo* at S Marco and in 1867 he helped found the Società dei Concerti Benedetto Marcello, which later became the conservatory. Among Buzzolla's students there were Boito and Drigo.

Buzzolla also wrote some fine sacred music and was invited by Verdi to contribute to the collaborative Requiem for Rossini in 1869.

WORKS

OPERAS

first performed in Venice unless otherwise stated

Il Ferramondo (os, 2), S Benedetto, 3 Dec 1836
Mastino I della Scala (op, G. Fontebasso), S Benedetto, 31 May 1841
Gli avventurieri (ob, 2, F. Romani), Fenice, 14 May 1842
Amleto (os, G. Peruzzini, after W. Shakespeare), Fenice, 24 Feb 1848
Elisabetta di Valois (F.M. Piave), Fenice, 16 Feb 1850
La puta onorata (after C. Goldoni), inc.

OTHER WORKS

Vocal (many sacred works in *I-Vlevi*): Requiem (1846); Miserere; other masses; cants.; songs, incl. Serate a Rialto; ariette veneziane
Inst: syms., ovs., concs., pf pieces

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M. Girardi: 'I compositori della "Messa" per Rossini', *Quaderni dell'Istituto di studi verdiani*, v: *Messa per Rossini: la storia, il testo, la musica* (1988), 151–60
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GIOVANNI CARLI BALLOLA/ROBERTA MONTEMORRA MARVIN

Byalik, Mikhail Grigor'yevich (*b* Kiev, 13 March 1929). Russian musicologist. He graduated from the Kiev Conservatory as a musicologist (1951) and pianist (1953). He completed his education in Leningrad at the Institute of Theatre, Music and Cinematography, where he took the *Kandidat* degree with a dissertation on the works of Revuts'ky. In 1968 he became a professor in the departments of performance and music criticism at the Leningrad Conservatory; in 1988 he began simultaneously giving classes at the Theatrical Academy. Byalik's sphere of interests is broad, and includes the music of his Leningrad contemporaries, the art of conducting and other forms of performance, and music theatre production. He is among the leading music theatre critics in St Petersburg and works for a number of newspapers and journals.

WRITINGS

L.N. Revuts'ky: ocherk zhizni i tvorchestva [Life and work] (Moscow, 1963)
with A. Chernov: *O lyogkoy muzïke, o dzhaze, o khoroshem v kuse* [On light music, jazz and good taste] (Leningrad, 1965)
L.N. Revuts'ky: rysy tvorchosti [Features of his work] (Kiev, 1973)
L.N. Revuts'ky (Leningrad, 1979)
Kamernaya opera segodnya [Chamber opera today] (Leningrad, 1981)
'Sovetskaya muzïka', *Muzïkal'naya ėntsiklopediya*, ed. A.N. Sokhor (Moscow, 1981)
'La culture musicale', *Revue d'esthétique*, new ser., xxiii (1993), 75–83

ERA BARUTCHEVA

Bychkov, Semyon (*b* Leningrad [now St Petersburg], 30 Nov 1952). Russian conductor, active in the USA and Germany. He is the brother of Yakov Kreizberg. He began conducting lessons at the Glinka Choir School in Leningrad at the age of 13 and entered the Leningrad Conservatory in 1970, where he studied the piano and was a conducting student of Ilya Musin. In 1973 he won first prize in the Rachmaninoff Conducting Competition. He left the Soviet Union two years later, enrolling as a

conducting student at the Mannes College of Music in New York City, where he directed the student orchestra for the next four years. In 1980 he became chief conductor of the Grand Rapids SO in Michigan and principal guest conductor of the Buffalo PO. By the mid-1980s Bychkov was conducting important European orchestras, including the Concertgebouw and the Berlin PO. In 1985 he was appointed music director in Buffalo, and in 1989 he was made music director of the Orchestre de Paris, a position he held until 1998. With the orchestra he made numerous recordings, including *Yevgeny Onegin*, *Cavalleria rusticana* and works by Bizet, Ravel, Dutilleux and Berio. From 1990 to 1994 he was principal guest conductor of the St Petersburg PO, and from 1992 to 1998 principal guest conductor of the Maggio Musicale in Florence. During the 1990s Bychkov devoted much of his time to opera, garnering engagements at La Scala, the Lyric Opera of Chicago and the Aix-en-Provence Festival. He made his début at the Vienna Staatsoper, conducting *Elektra*, in 1999. In 1997 he became chief conductor of the WDR SO in Cologne and in 1999 chief conductor of the Semperoper in Dresden. Bychkov, who became a naturalized American citizen, is married to the pianist Marielle Labèque.

DAVID MERMELSTEIN

Bydgoszcz (Ger. Bromberg). Capital city of the Bydgoszcz province of Poland. The earliest information on musical life in the city's religious institutions (churches, monasteries and the Jesuit College) dates from the 16th century. By the 17th century the clerical schools had their own musical establishments, and the earliest information about the teaching of music, in the Carmelite convent school, dates from 1669. Other extant souces record the building of church organs by the Bernardines in 1618. In the 17th and 18th centuries, when the city suffered greatly from war and plague, theatrical works were performed at the Jesuit College. During the long period of Prussian rule (1772–1919) the city's Polish inhabitants struggled to sustain a sense of Polish cultural identity. In 1824 a new Stadttheater was built and regular guest appearances by the company from Poznań were organized. It was only in the second half of the century that Polish operatic troupes began to perform regularly in the city. From 1885 to 1902 summer seasons were given by the Polish Theatre from Poznań, presenting works such as Moniuszko's *Halka* and many Polish folk pieces; these were forbidden by the German authorities in 1902. In 1883 the 'Halka' male-voice choir was founded, and other choral groups were established from the turn of the century.

After Poland regained its independence in 1918 there was an upsurge in cultural activity. In 1922 the Bydgoskie Towarzystwo Muzyczne (Bydgoszcz Music Society) was established, under whose auspices various choirs were formed. In 1927 a conservatory was founded under the direction of Zdzisław Jahnke. Polish Radio opened a studio in Bydgoszcz in 1937, and in 1938–9 the city established a concert subscription series for its own 46-member symphony orchestra. Other musical institutions during this period included a salon orchestra, a broadcasting ensemble, the collegium musicum of the conservatory, comprising an orchestra and choir performing early music, and two private music schools.

After World War II institutions which had been destroyed during the German occupation were rebuilt. In 1945 the conservatory was reconstituted as the Pomorską Średnią i Niższą Szkołę Muzyczną (Pomeranian Middle and Lower Music Schools). In 1946 the city opened the Pomorski Dom Szłuki (Pomeranian House of Culture), with a concert hall in which daily concerts were given. Two symphony orchestras were established in parallel: the Bydgoszcz Radio Orchestra, under the direction of Arnold Rezler, and the Pomeranian SO, later known as the Pomeranian PO. In 1956 the Teatr Muzyczny Opery i Operetki (Musical Theatre of Opera and Operetta) was opened; it became state owned in 1960, and was renamed the Państwowa Opera (State Opera House) in 1980. In 1992 the company moved into its own 1000-seat theatre. The chamber ensemble, Capella Bydgostiensis, created in 1962, performs on period instruments. The Gmach Filharmonii (Philharmonic Hall) was built from 1951 to 1958. Many leading international soloists and conductors have appeared there, including Stokowski, Rubinstein, Richter and David and Igor Oistrakh.

The Akademia Muzyczna im. Feliksa Nowowiejskiego (Nowowiejski Academy of Music) grew out of two pre-war institutions: the Instytut Muzyczny (Music Institute) and the Konserwatorium Miejskiego (City Conservatory). In 1974 the Nowowiejski Music Academy was affiliated to the State High School of Music in Łódź, and in 1979 became an independent institution. The academy has reciprocal arrangements with the Staatliche Hochschule für Musik und Theater in Hamburg, and music schools in Osaka, Bratislava and Greifswald, as well as with other Polish musical institutions.

Bydgoszcz hosts, in alternation, two important music festivals. The Bydgoszcz Music Festival, founded in 1963, was initially devoted to Polish early music, but later broadened its scope to include Polish contemporary music, including works specially written for the festival by Górecki, Kilar and Twardowski. Since 1992 the theme of the festival has been 'The Integration of Europe in Music'. The International Music Festival for Central and Eastern Europe has been held every three years since 1966, in association with the musicological congress 'Musica Antiqua Europae Orientalis'. Music publishing in Bydgoszcz centres on the imprint Z dziejów muzyki polskiej (From the history of Polish music), a company which publishes series of materials from the history of early Polish music.

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Z. Guldon and R. Kabaciński: *Szkice z dziejów dawnej Bydgoszczy XVI–XVIII w.* [Sketches from the history of old Bydgoszcz from the 16th century to the 18th] (Bydgoszcz, 1975)

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B. Janiszewska-Mincer: *Kultura w Bydgoszczy (1945–9)* [Culture in Bydgoszcz (1945–9)] (Bydgoszcz, 1988)

JOLANTA GUZY-PASIAKOWA

Byers, David (*b* Belfast, 26 Jan 1947). Northern Irish composer. He studied composition with Raymond Warren (1965–7) at Queen's University, Belfast, and in 1968 became the Manson Scholar at the RAM, where he studied with James Iliff. Funding from the Belgian and Irish governments enabled him to study with Pousseur in Liège from 1972 to 1973. In 1977 he became a producer for BBC Northern Ireland.

The impulse for many of Byers' compositions, whether instrumental or vocal, is poetry; his scores often begin with a poem or quotation. His use of poems by the Belfast-born poet Joseph Campbell in the song cycle *Moon-Shadows*, the orchestral work *The Moon is Our Breathing* and the preface to *Canto* for solo flute, clearly illustrates his keen interest in both English literature and Irish culture. Pre-existing musical sources are also common elements of his compositions. Whether plainsong (*The Journey of the Magi*), psalm (*Dunfermling Rune*), folk song (*The Harp that Once*) or French chanson (*Cerises d'amour*), borrowed material is transformed to the point where it is barely recognizable.

Byers' compositions combine strong linearity with intricate polyphony. Pitch material is structured through the use of note rows of varying lengths, devices the composer calls 'nets' and 'sieves' that generate intervallic structures, and magic squares. The resultant musical language is harmonically eclectic, covering the spectrum from diatonic to densely chromatic.

WORKS
(*selective list*)

Incid music: Woyzeck (radio drama, G. Büchner), 1986; Sweeney Agonistes (radio drama, T.S. Eliot), 1988; Sweeney Astray (radio drama, S. Heaney), 1989; Seize the Fire (radio drama, T. Paulin), 1990; Medea (radio drama, B. Kennelly), 1991

Inst: Canto, fl, 1972, rev. 1982, 1990; Pholypony, fl, ob, cl, bn, hn, 1975; The Harp that Once, org, 1976; William Cowper: His Delight, fl, ob, cl, bn, tpt, trbn, vn, vc, pf, org, hpd, 1978; Pibroch: Dunfermling Rune, org, 1978; Dragons, org, 1979; Dodecophony, 2 org, 1980; At the Still Point of the Turning World, str qt, 1981; Caliban's Masque, wind band, 1982; Verses, org, 1982; Magnificat, org, 1983; A Planxty for the Dancer, orch, 1983; The Wren's Blether, vv, fl + pic, cl + b cl, hn, vc, hpd, tape, 1984; Tuba mirum, org, 1984; St Columba and the Crane, tuba, tape, 1985; The Deer's Horn, ob, vc, 1988; The Journey of the Magi, str qt, 1990; Out of the Night, orch, 1991; Madrigale: ecce Orfeo, orch, 1996; Toccata: la morte d'Orfeo, orch, 1996; Distractions of the Mind, pf, 1998; Epigrams, pf, 1998

Vocal: As in their Time (L. MacNeice), SATB, 1969, rev. 1976; Cerises d'amour (var. Elizabethan, trans. P. de Rothschild), SSA/SSS, 1972; Rhymes, SATB, 1980; Segue (N. Hopper, W.B. Yeats, K. Tynan, trad.), S, fl, vn, hp, pf, 1980; Moon-Shadows (J. Campbell), Mez/S, fl + pic, cl + b cl, hn, vn, vc, pf, 1981; The Moon is Our Breathing (Campbell), nar, str qnt, ww qnt, perc, 1985, arr. opt. nar, orch, 1989; Colours (Campbell); Mez, pf, 1985; Mortality's Eclipse (medieval Latin), 1v, pf, 1988

MICHAEL RUSS

Byfield. English family of organ builders.

(1) John Byfield (i) (*b* ?London, *c*1694; *d* Wolverhampton, 1751). He married Renatus Harris's daughter Catherine, and started in partnership with his brother-in-law John HARRIS in 1725. He built several important organs with Harris and, after the latter apparently retired in about 1740, he continued on his own, probably assisted by his son. He was highly reputed for his reed voicing (John Stanley said that his reeds in the 1740 Doncaster parish church organ were worth their weight in silver); in this, as in his specifications, he followed the Harris tradition. Together with Harris he built new organs for the City of London churches of St Alban Wood Street (1728–9) and St Bartholomew-by-the-Exchange (1732), and added Swell departments to many existing organs, for example at St Mary Abbots, Kensington (1730), Holy Sepulchre without Newgate, London (1739; payments were made to 'Mr. Byfield and Co.'), the Temple Church (1741) and St Andrew Undershaft, London (1749). He made considerable alterations to the Renatus Harris organ in St Botolph Aldgate (1744), London, almost certainly adding a new case. The case there, with gabled cornices over the pipe flats, is very similar to others from his workshop, including those at St Lawrence's, Reading (1741), and St Mary's, Truro (*c*1750; now part of the cathedral). His last work was a new organ for Christ Church Cathedral, Dublin (1751); he took the old Renatus Harris organ there in part exchange. Byfield died on the return journey to England and his widow sold the instrument to St John's, Wolverhampton, where it survives (though reconstructed).

(2) John Byfield (ii) (*d* London, 1767). Son of (1) John Byfield (i). He evidently succeeded to his father's business in 1751, and like him was a good reed voicer. He almost certainly built an organ for the Music Room of Curzon House, South Audley Street, in about 1760. The case of this organ is now in the parish church of Thorpe Morieux, Suffolk. An excellent example of his work survives at St Mary's, Rotherhithe, London (1764), where there is a relatively unaltered Great diapason chorus and Trumpet and a very handsome Rococo case. For Grant Castle, Scotland, he made a large chamber organ in 1766; the entire instrument survives, with remarkably little alteration, at Finchcocks, Goudhurst, Kent. It is an organ of exceptional importance as one of the very few from the 18th century in a trustworthy state.

(3) John Byfield (iii) (*d* ?London, *c*1799). Son of (2) John Byfield (ii). He was in partnership with SAMUEL GREEN, a builder of approximately the same age, in 1768–72, and was organ builder to the royal household in 1770–82. With Green he built at least ten organs; the case survives of their instrument of 1770 in St Margaret's, Barking, Essex. At St Mary, Islington, an elaborate four-towered case dating from 1771 by Byfield and Green survived until World War II. Between 1774 and 1780 he seems to have been in loose partnership with England and Russell, working with them at Christ's Hospital, London, in 1780. He is mentioned in a number of City of London parish records in connection with tuning and repairs to City organs as at St Katharine Cree, St Bride's, Fleet Street, St Andrew Undershaft and St Edmund the King. In these parish accounts there is mention of a salary for 'John Byfield and Son' in 1793. Possibly the last work carried out by John Byfield (iii) was at St Andrew Undershaft in 1799.

(4) John Byfield (iv) (*b* 1766; *d* ?1806). Son of (3) John Byfield (iii). He and his father provided an organ for St Bartholomew-the-Less, Smithfield (1794), on an annuity basis, and payments ceased after 1806; the agreement with the parish stated that the 28-year-old Byfield would be paid until his own decease and that of his sister, Mary Frances.

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MICHAEL GILLINGHAM/NICHOLAS PLUMLEY

Bykanē [bukanē] (Gk.). Ancient Greek brass instrument, the Roman BUCCINA. *See also* IBYCUS.

Byland, Ambrose. *See* BEELAND, AMBROSE.

Bylsma, Anner (*b* The Hague, 17 Feb 1934). Dutch cellist. He studied with Carel van Leeuwen Boomkamp at the Royal Conservatory, The Hague (1950–55), and was awarded the Conservatory's prix d'excellence in 1957. The following year he was appointed principal cellist of the Netherlands Opera Orchestra and in 1959 won first prize in the Casals Competition in Mexico. From 1962 to 1968 he was principal cellist of the Concertgebouw Orchestra, Amsterdam (1962–8). During this time he began to tour the world as a soloist and chamber musician and made his British début at the Wigmore Hall in 1963. Bylsma is renowned for his versatility, and uses both period and modern instruments. In addition to his solo performances he has made many trio appearances with Frans Brüggen and Gustav Leonhardt, and is a co-founder of the chamber ensemble L'Archibudelli. He teaches at the Royal Conservatory, The Hague, and the Sweelinck Conservatorium, Amsterdam, and also gives master-classes throughout the world. He has made many recordings, ranging from Bach's solo suites and Vivaldi concertos to works by Schumann and Brahms. His playing is based on a faultless technique and a lyrical tone of uncommon sweetness and purity. He plays a Gofriller Baroque cello, dated 1695, on which he uses two gut and two silver-plated strings. His modern cello is a Pressenda dated 1865, on which he has an all-gut A string, an aluminium D and silver-wound gut for the lower strings. (*CampbellGC*)

MARGARET CAMPBELL

Byrd, William (*b* London, *c*1540; *d* Stondon Massey, Essex, 4 July 1623). English composer.

1. Early years. 2. Lincoln, 1563–70. 3. London, 1570–75. 4. London, 1575–93. 5. Anthologies of 1588–91. 6. Late years, 1593–1623: liturgical music. 7. Late songs and instrumental music. 8. Byrd in his time and ours.

1. EARLY YEARS. Byrd was born in London, the son of a Thomas Byrd of whom little is known (Harley; source of much new information on Byrd's life). Though a family genealogy has survived, record of William's birth has not, and his birth date is deduced from a deposition of October 1598 where he gave his age as '58 yeares or ther abouts'. The Byrds styled themselves 'gentlemen'; Symond, the oldest brother, took out a coat of arms in 1571. A family member had been an abbot, and the composer was able to arrange a marriage between his oldest son Christopher and a great-granddaughter of Sir Thomas More.

While Symond and another older brother, John, are listed as choristers at St Paul's Cathedral, William's name does not appear. It is assumed that he was brought up in the Chapel Royal (whose records do not name the choirboys), for he is said to have been a pupil of its organist and most eminent figure, Thomas Tallis. Byrd was later very close to Tallis, witnessing both his and his wife's wills, and it seems likely that after Byrd's voice broke he stayed on at the Chapel Royal as Tallis's assistant. This would have put him in an advantageous position when a post became available at Lincoln in 1563.

Several of Byrd's surviving compositions date from his teens. The three-part *Sermone blando* for consort and the second organ *Miserere* are typical student works, involving strict or free canons over a plainchant melody, and the two-part organ hymns and antiphons in the manner of John Redford and Thomas Preston inhabit a different world from Byrd's other music. One or two vocal works (motets) for the Sarum Use, the form of Catholic liturgy used in most of England, would appear to have been composed before the death of Queen Mary in 1558, that is, before Byrd was 18. *Similes illis fiant* is an unusual collaborative cantus firmus setting with John Sheppard and Thomas Mundy; although the musical style is of course more like theirs than his, features have been detected in it suggestive of the composer to come. The Easter antiphon *Christus resurgens* provided a favourite cantus firmus for competitive setting which he might have approached as a technical exercise after the liturgical conditions for it had lapsed. Again, though this work is more primitive than Byrd's later cantus firmus settings, there are touches in it to admire, and he thought well enough of the piece to publish it in 1605.

2. LINCOLN, 1563–70. Byrd was appointed to the position of Organist and Master of the Choristers at Lincoln Cathedral on 25 March 1563, taking on the educational duties that such a post implies. He was given a larger salary than usual and also received a long-term grant of a rectory at Hainton, Lincolnshire, presumably by way of extra emolument. In 1568 he married Julian Birley, who came from a Lincolnshire family, and their first children, Christopher and Elizabeth, were baptized in the cathedral close in 1569 and 1572. Born later were Thomas (1576–*c*1652; he became a musician and spent some time in the Jesuit college at Valladolid), Rachel and Mary.

A dispute between Byrd and the cathedral chapter in 1569 was serious enough to cause a suspension of his salary; though few of the documents have survived, it seems that an increasingly Puritan chapter resented Byrd's protracted organ playing in the services as too popish. This is the first indication of the stubborn Catholicism that was a defining feature of Byrd's life and works. The dispute was resolved, and in 1573, after he had left for London and his successor had been appointed (at a lower salary), the chapter heeded representations from certain 'noblemen and councillors of the Queen' and agreed to continue paying Byrd. On condition that he send it 'church songs and services' from time to time, he received a quarter of his former salary up to 1581. This is the first indication of the composer's proficiency in the great Elizabethan art of applying influence, and in the management of his financial affairs in general.

At Lincoln Byrd found his stride as a composer; the chapter knew what it was doing when it drew up its condition. Although the chronology of his music is naturally uncertain at many points, and it is only from later that we have a good number of dated sources, internal musical evidence allows us to draw up a reasonable list of works composed at Lincoln. A striking feature of this early music is the large number of styles, forms and genres that Byrd essayed and the rapid, sure moulding of them all into something individual. It is as though he had embarked on a deliberate programme of experimentation, both in the kinds of music he wrote and in the composers whose work he looked to. Tallis, Redford, Christopher Tye, Robert White, Robert Parsons, William Hunnis and (a little later) the émigré composers Philip Van Wilder and Alfonso Ferrabosco (i) served him

as models, sometimes suggesting general ideas, techniques, textures or groundplans, and sometimes providing material that he could quote directly.

Of his organ music, the three linked settings of *Clarifica me, Pater*, and perhaps other works, show signs of having been composed in the Lincoln years. The third *Clarifica*, in four parts, is Byrd's first exciting composition. And at Lincoln he laid the foundations for what was perhaps to be his greatest single accomplishment, the perfection of English virginal music from primitive beginnings. In works like those described by his pupil Thomas Tomkins as 'Byrd's old fancy' and 'Byrd's old ground' (MB 62 and 86), one can see his emerging control of 'open' expansive form on the one hand and of 'closed' periodic form on the other. In an ambitious but uneven variation work, *The Hunt's Up* (MB 40; not to be confused with the patently spurious work printed as no.41 in the MB edition of 1969 and 1976), Byrd wrestled with a longer bass pattern than those of his earlier grounds; he drew on this work for several later ones and rewrote it in later years. (This practice, incidentally, can be inferred for a surprisingly large number of his compositions.) In general, Byrd was more successful at this time in the 'open' style, as witness the brilliant keyboard Fantasia in A minor, the best of the early motets, and the In Nomine settings for consort. To judge from the few manuscripts surviving from this period, the In Nomines were the first of his works to circulate widely.

Byrd's earliest settings of English poems are consort songs for one voice and four viols. Similar songs were written in the 1560s by such composers as Parsons, Richard Farrant and Nicholas Strogers, and Byrd's *Triumph with pleasant melody* is a fair example of the style at its most elementary and drab. His consort settings of metrical psalms, however, show a characteristic advance in their more interesting vocal lines and consistent imitative counterpoint in the string parts. Certain of these psalms, in which the stanzas end with simple choruses, come close to verse anthems – another genre developed in the early 1560s by Farrant, Mundy and Hunnis. Byrd followed them closely. His verse anthem *Alack, when I look back* takes over both words and music of a similar composition by Hunnis (see Monson, 1982).

Most of Byrd's English liturgical music (except for the Great Service) seems to have been written at Lincoln, even though apparently little polyphonic music was required there. Was he writing this music already with an eye to London? A hard look at his output of Anglican music encourages the suspicion that he set out to establish his mastery in each of its genres – Preces, psalms, simple and festal services and so on – with one or two commanding works, and then cultivated them no further. This is rather different from Fellowes's picture of an unstoppable flow of sacred composition spilling ecumenically over Anglican and Catholic genres alike. In any case, Byrd's famous Short Service became a staple of the cathedral repertory and a fixture after it appeared in John Barnard's *First Book of Selected Church Musick* (1641). The melodic freshness and harmonic variety of this work mark an obvious advance over its model, the Short Service of Tallis.

Some of the Latin motets published in 1575 were evidently also written considerably earlier. These include the most subtle of Byrd's cantus firmus motets, *Libera me, Domine, de morte aeterna*, the brilliant if naive psalm motet *Attollite portas*, and the long tripartite collect *Tribue, Domine–Te deprecor–Gloria Patri* set in the form of the ancient votive antiphon and in a style (or rather, styles) best described as a dazzling concatenation of old and new. The astonishing eight- and nine-part settings in continuous imitative style of Psalms cxx and xv (*Ad Dominum cum tribularer* and *Domine, quis habitabit*), which Byrd never published, also seem to date from the Lincoln years.

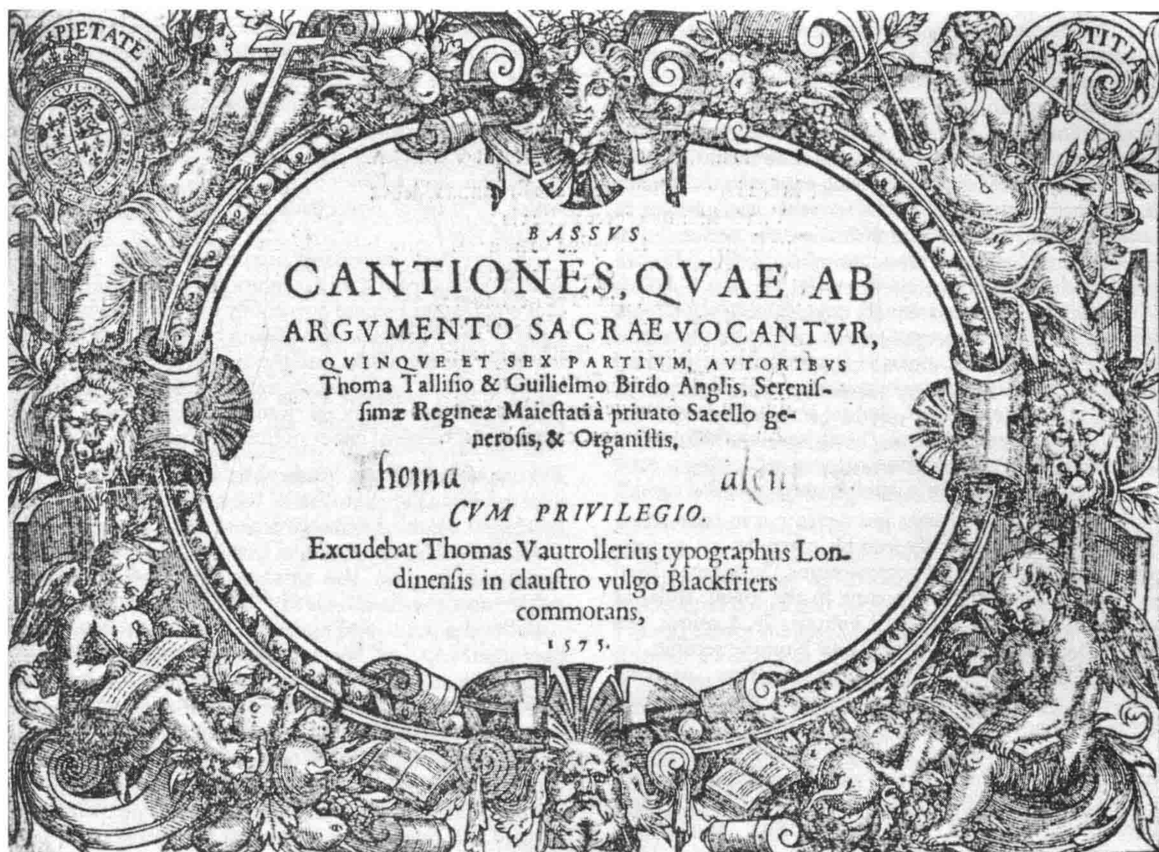
Another very impressive unpublished early composition, a setting from the Lamentations, is the first of many that employ fluid, dense polyphony to achieve gravity and pathos. The work lacks the smooth consistency of White's five-part Lamentations and the simple intensity of those by Tallis. In its contrapuntal sweep, however, and in the powerful rough climax on 'Jerusalem convertere', it goes beyond the range of either of the older composers.

3. London, 1570–75. Byrd was sworn in as a Gentleman of the Chapel Royal in February 1572, after the accidental death of Robert Parsons. He is also described as joint organist of the chapel with Tallis, the description appearing first on the title-page of their first joint publication, the *Cantiones* of 1575 (see illustration).

In London, as Squire remarked, Byrd 'seems rapidly to have made his way'. From his first years in the chapel and on through the next two decades, he is found in association with important persons. Powerful Elizabethan lords figure among the dedicatees of his various publications; Thomas, Lord Paget, the Earl of Worcester and the Petre family were to become his special patrons. In about 1573 he obtained the lease of a property in Essex from the Earl of Oxford, the poet; this was the first of several leases that plunged Byrd into endless litigation. Among his song texts are poems by Oxford, Sidney, Thomas Watson and Sir Edward Dyer, including some that he could only have come by as a result of direct contact with the advanced poets of the 1570s and 1580s. The same is true of certain anonymous song texts with a decided 'literary' flavour.

The Earl of Oxford was a Catholic, as were all of Byrd's closest associates and patrons. His first major patron was Paget, a music enthusiast who later employed Peter Philips; Paget may have known Byrd as early as 1573, and by 1585 was providing him with an annuity. Indeed the composer seems to have acted as a sort of coach to a circle of noble amateurs who were sending each other their works. 'I understand that youe thinke there was a berd sange in my ere that made me alter my vayne', wrote the future Earl of Worcester to Paget. 'Yt is verye true the thing came not to youe wth owt the sight of m^{r} byrde, saving the last part wch he never sawe.' An undertone of respect in this correspondence confirms the impression that Byrd moved easily among the Elizabethan aristocracy; in 1579 the Earl of Northumberland called Byrd 'my friend' (Byrd was teaching his daughter). These men were Catholic activists; Northumberland was executed in the wake of the Throckmorton plot, and Paget fled the country. Worcester was also Catholic, but famously loyal to the throne. He remained a music enthusiast – a catalogue survives of his extensive library – and became another of Byrd's patrons: he was the dedicatee of the *Cantiones sacrae* of 1589. Byrd had a room in Worcester's house in London.

Queen Elizabeth I, too, must be counted among Byrd's benefactors. In 1575 she granted Byrd and Tallis a patent for the printing and marketing of part-music and lined


BASSVS.

CANTIONES, QVAE AB
ARGVMENTO SACRAE VOCANTVR,
QVINQVE ET SEX PARTIVM, AVTORIBVS
Thoma Tallisio & Guilielmo Birdo Anglis, Serenis-
ſimæ Reginæ Maieſtati à priuato Sacello ge-
neroſis, & Organiſtis.

CVM PRIVILEGIO.
Excudebat Thomas Vautrollerius typographus Lon-
dinenſis in clauſtro vulgo Blackfriers
commorans,
1575.

Title-page of the 'Cantiones' (London, 1575), published by Byrd and Tallis under their royal patent for music printing; it has the first continental-style music title-page used in England, adapted from Le Roy by the printer Vautrollier for his London edition of Lassus's chansons in 1570

music paper, a trade with only a very limited history in England up to that time. They issued the famous *Cantiones, quae ab argumento sacrae vocantur*, comprising Latin motets for five to eight voices by both composers, and dedicated it with much ceremony to the queen. The prefatory matter includes a poem in Latin elegiacs by Richard Mulcaster, a foremost Elizabethan scholar and educator, praising the art of music, the queen and the two composers in lavish terms, and even claiming that the publication would spread the fame of English music abroad. It has rather the air of a combination thank-offering to the queen and advertisement for the new business, furnished with patriotic rhetoric as insurance against the charge of promulgating music with texts taken in some cases from the Roman liturgy (though to be sure, never with any explicit sectarian reference). Even the laboured title may have been composed with this in mind – 'Songs which are [strictly speaking not sacred but only] called sacred on account of their texts'. In 1586 a suspect under interrogation allowed that 'songes of Mr byrdes and Mr Tallys' had been sung, but 'no other unlawfull song'.

Since Queen Elizabeth accepted the dedication of the *Cantiones*, it seems reasonable to suppose that the motets, or some of them, were sung in her Chapel Royal. They were surely written to be sung somewhere; and it is known that Elizabeth liked the Latin service. However this may be, the publication was a failure, and the chastened monopolists published nothing more for 13 years. In 1577 they complained to the queen that the patent was a source of little profit and petitioned for further benefits in terms which, said Fellowes, 'may be regarded as lacking a little in dignity'. Few Elizabethans would have regarded the matter in this light, and Byrd received the lease of the manor of Longney in Gloucestershire – the source of another litigation in his old age. The audacity of this entire episode suggests that the driving force behind it was Byrd rather than Tallis.

His motets published in 1575 are full of musical audacities, too. Their variety of experimentation, novelty and expressive range must have dazzled contemporary musicians. Next to some of the older pieces already mentioned, which draw imaginatively on native traditions of church music, there is a newer group of penitential motets which show a significant foreign influence by way of Alfonso Ferrabosco, the prolific Italian composer who was in England in Elizabeth's service intermittently between 1563 and 1578. (The two composers wrote canons on the *Miserere* plainchant in a 'vertuous contention'; a seemingly unauthorized edition of these canons, *Medulla: Musicke sucked out of the sappe of two of the most famous musitians that ever were in this land*, was announced in 1603 but never published.) As a motet composer, 'Master Alfonso' had absorbed, a little stiffly, the early style of Lassus. Through Ferrabosco, Byrd came to know – and became, it seems, the first English composer really to understand – classical imitative polyphony.

One technique he learnt and used extensively was 'double imitation' (Andrews, 1966) – imitation based on a subject which, being moulded distinctively to two text fragments, breaks down into two sub-themes which can be developed and combined freely. Byrd's *Domine, secundum actum meum* closely follows Ferrabosco's *Domine, secundum peccata mea* in this technique, though its artistic promise is realized fully only in motets of a slightly later period, such as *Domine, praestolamur* (ex.1; see Kerman, 1994). Notable here is the power Byrd achieved through the flexibility of the expositions of the first sub-theme, and the rhetorical plan whereby the heart of the text-fragment ('adventum tuum') dominates at the end as a result of free strettos on the second. Technical innovations such as double imitation set Byrd's motets in the 1575 *Cantiones* apart from their neighbours by Tallis, fine as they are, as also from Byrd's own earlier work such as the large-scale psalm settings or the Lamentations.

Equally new features in English composition were the use of highly expressive subjects in Byrd's penitential motets in the 1575 *Cantiones*, their long fluent paragraphs constructed in reference to melodic and harmonic goals, and the power with which these paragraphs are often balanced one with another. Ponderous though they may be, and sometimes rough in counterpoint, these motets always convey more urgency and weight than do their models in Ferrabosco, something that is even more true of *Emendemus in melius*, an unusually intense (and concise) essay in affective homophony. This motet Byrd placed at the head of his first group in the publication, and it is one that is often found in copies by contemporary scribes.

Another very popular piece, the variations for five-part consort on the ground *Browning my dear*, was already being copied into manuscripts around 1580. The fecundity of invention shown throughout the 20 variations is astonishing, though hardly more so than the sheer contrapuntal brilliance and the secure layout of the architectural design. Large-scale keyboard masterpieces that represent a comparable level of technique are the Passing Measures Pavan and Galliard (based on the *passamezzo antico* ground) and the variations on the melody *Walsingham*. The development that led from *The Hunt's Up* to these works can be traced through several other grounds and variations, presumably dating from the 1570s.

In the mid-1570s Byrd also started his marvellous series of pavans and galliards for keyboard. 'The first that ever

Ex.1 Byrd: *Domine, praestolamur*

hee made' (MB 29), according to the Fitzwilliam Virginal Book (also according to the numbering in My Ladye Nevells Booke), exists in a version for five-part consort, and other early examples may be suspected of having a similar origin (MB 17 and 23). The result of this is a clear, solid basis in polyphony which provides unique richness in almost all Byrd's pavans and galliards – and a striking contrast or counterpoise to the plastic figuration of the *repetenda*, or strain-variations. In addition, dance form offered him the opportunity for endless subtle manipulations of different rhythms and different phrase lengths, all within the prescribed limits of three times eight or (usually) three times 16 bars. It was a form that proved to be especially congenial to Byrd's genius.

4. LONDON, 1575–93. Between the publication of the *Cantiones* in 1575 and the *Cantiones sacrae* of 1591 lies Byrd's most fertile period as a composer, but also the most stormy in his personal life. Sectarian conflict in England escalated fatefully in the late 1570s with the arrival of seminary priests from abroad and the foundation of the English College at Rome. A turning-point was the brutal execution of Edmund Campion and two other Jesuits in 1581; this event shook all England, not only the Catholic community, and set off the grim chain of Elizabethan religious persecutions. A well-known inflammatory poem about their execution, *Why do I use my paper, ink and pen?*, found its composer; Byrd's song caught the attention of at least one contemporary witness, and in calmer times he actually published it (without, of course, any seditious stanzas).

Laws against recusancy (refusal to attend Church of England services) began to be enforced around 1577; in that year Julian Byrd was cited in Harlington, Middlesex, where the Byrds were now living (Harlington was near a Paget manor in West Drayton). Usually cited with her was a servant, John Reason, a former Lincoln singing man, who was once caught during a raid on a Catholic household delivering a letter from Byrd and some music; Reason ultimately died in gaol. Byrd himself was not cited for recusancy until 1584, probably because as a member of the Chapel Royal he could claim that his abode was London, not Harlington. In later years he and his family were repeatedly presented as recusants and once, in 1605, as long-time 'seducers' in the Catholic cause. At this time they were said to be excommunicated.

Byrd was closely associated with Jesuits; in 1586 he attended a clandestine week-long assembly at a country house to welcome two of the most prominent Jesuit missionaries, Robert Southwell, the poet and controversialist, and Henry Garnet, the future provincial or head of the mission. He played the organ at another gathering at which Garnet was present, in 1605. More seriously, around 1580 a list of 'reli[e]vers of papistes and conveyers of money and other thinges unto them' includes Byrd's name, and in a letter to Paget from a fellow Catholic he is described as no less than a 'Lean-to by whom we are Releved upon every casuale wreke'. It looks as though he were delivering something more to the Catholic underground than music for clandestine services. He may have harboured Jesuits or other fugitives, as the authorities that searched his home suspected; he may even have been in a position to provide financial support, for his brother John was a wealthy money-lender (although not a Catholic).

Less speculative is Byrd's remarkable covert musical contribution to the recusant cause. In the 1580s this appears to have kindled his main compositional energies. The genre he chose for this purpose was the Latin motet. Intimately identified with Roman Catholicism, the motet should by rights have died out in England after the Reformation; it is marvellously apt that it should enjoy a new lease of life at the hands of Byrd and emissaries of the Counter-Reformation. There were few opportunities in England for the public performance of Latin motets, especially with texts of the sort often chosen by Byrd; they must have been destined for domestic, not church, use, particularly in Catholic residencies. Some motets lament for Jerusalem at the time of the Babylonian captivity, some pray that the congregation may be liberated, others ring changes on the theme of the coming of God. Irreproachable texts from the Bible and elsewhere would be read for double meanings. Indeed many of the same metaphors and the same actual texts were familiar to Catholics (and others) from their use in the extensive Jesuit controversial literature of the time. Certain of Byrd's texts correspond to the last words of individual martyrs on the gallows, words that were always reported and dilated upon by hagiologists (Monson, 1997). Thus Byrd's Cantiones of 1589 and 1591 and a tract such as Southwell's *Epistle of Comfort* (1587) are parallel in metaphor and propagandistic intent. Poet and composer were joined in the same project.

About half of Byrd's motets of this period seem clearly to have been directed to Catholics (the others would appeal to Catholics and Protestants alike). A few motets can be linked to particular occasions: *Deus, venerunt gentes*, which laments the bodies of martyrs thrown to the birds and beasts, must refer to Campion, and *Circumspice, Jerusalem*, which celebrates sons returning from the East in the service of God, was very likely Byrd's offering at the welcome for Southwell and Garnet.

What Byrd was doing must have been an open secret, and is all but acknowledged in an exchange of motets between Byrd and Philippe de Monte, Kapellmeister to the Holy Roman Emperor. Monte (perhaps acting ex officio) sent Byrd an eight-part motet with words selected from Psalm cxxxvii: 'By the waters of Babylon, there we sat down, yea, we wept ... How shall we sing the Lord's song in a strange land?'. Using the same psalm, Byrd replied: 'How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning' and to drive the point home he included in his motet a three-part canon by inversion.

Despite all this Catholic activism, however, Byrd was never seriously troubled by the authorities. For this his powerful patrons were responsible, including the queen herself. Over and above the printing patent, her major bounty to Byrd was a remittance of some sort for his recusancy (known only from a document in the next reign in which he petitioned for its continuance). Elizabeth's regard for Byrd was revealed most openly in the year of the Spanish Armada, when she had him compose an anthem on words of her own, *Look and bow down*, thanking God for its defeat. Byrd also wrote *Rejoice unto the Lord* for her 20th Accession Day in 1587, and the first known madrigal in her praise, *This sweet and merry month of May* (1590).

Byrd's sense of security in view of this backing helps explain the audacities in his publishing career. His

publication of the Campion song belongs to these; in the 1590s he actually brought out three masses, and while the printer left off the title pages, the composer's name is coolly entered on every page of the music. For the *Gradualia* he was able (no doubt through his connections) to obtain a licence for publication from the Bishop of London (Nasu). Thus emboldened, he spelt out the (Catholic) liturgical scheme in his preface, taking no more precaution than the omission of words from some of the more sensitive items.

5. Anthologies of 1588–91. In 1587 Byrd made a new effort to launch himself into the world of publishing. Both Tallis and Thomas Vautrollier, the printer of the 1575 *Cantiones*, had recently died, leaving Byrd in sole possession of the patent and perhaps also free to make more advantageous business arrangements. He must also have decided that he needed print to order, anthologize and preserve his music; this project occupied him for the next few years. With the printer Thomas East as his assignee, Byrd now presided over the first great years of English music printing – great years in spite of his evident determination not to flood the market (there is evidence that he exerted strict control or even censorship during his years as monopolist).

His great initial success was the *Psalmes, Sonets and Songs* of 1588. This is only the third book of English songs ever known to have been published. The prefatory matter includes (besides the well-known 'Reasons ... to perswade every one to learne to sing') a clear explanation that most of the songs had originally been for one voice and instrumental consort but had been adapted to words in all the five parts. Indeed, earlier consort-song versions of them survive in manuscript. By rescoring them, Byrd presumably meant to capitalize on the new vogue for madrigals, though he took care to designate the original sung line as 'the first singing part' in most cases.

The contents consist of grave 'Psalmes' and 'Songes of Sadnes and Pietie' and lighter 'Sonets and Pastorales', such as *Though Amaryllis dance in green* and *I thought that Love had been a boy*. Some were written in the 1580s (e.g. the fine Campion song and the two elegies for Sir Philip Sidney) but an earlier date is quite possible for others, such as the ten metrical psalms and the *Lullaby*. So famous was this piece that the whole publication came to be known as 'Byrd's Lullabys'. It was intabulated for keyboard (probably not by Byrd) and mentioned in a letter by Worcester, who wrote rather grumpily in 1602 that while Irish tunes were just then all the rage at court, 'in winter Lullaby an owld song of Mr Birde wylbee more in request as I thinke'.

The 1588 set sold out and East printed two further editions before 1593. For a second songbook in 1589, *Songs of Sundrie Natures*, Byrd chose and converted only a few consort songs from his remaining stock; he seems to have composed a good deal of new music and also cast around for material of 'sundrie natures'. There is music for three, four, five and six parts. The book includes a consort song in its original form for voices and instruments, two carols, and the large verse anthem *Christ rising*, which was rewritten for the publication.

Although Byrd produced two accomplished madrigals described as 'in the Italian vein' for the poet Thomas Watson's *First Sett of Italian Madrigalls Englished* (1590), in praise of 'Eliza ... beauteous Queen of Second Troy', the polyphonic songs published in 1589 are only slightly touched by the madrigal style which was fascinating England at that time, but which Byrd obviously found basically unsympathetic.

Also in 1589, Byrd put out the first of his two new collections of motets. The *Cantiones sacrae* (for five voices) assembled motets which with few exceptions had been circulating in manuscript over the previous ten years or so, though for publication Byrd touched them up slightly. The second book of *Cantiones sacrae* (for five and six voices) is more miscellaneous than the first, like the second of the English songbooks. It includes some rather old pieces such as *Cunctis diebus* and some rather new ones such as *Haec dies* and the popular *Laudibus in sanctis*. The unusual half-madrigalian style of the latter motet was adopted to match the text, a 'literary' paraphrase of Psalm cl in Latin elegiac verse.

The basic style of the new motets stems from the rich imitative polyphony of the earlier penitential motets. The counterpoint is now wonderfully supple and there is freer alternation between polyphony, semichoir work and homophony or half-homophony, notably in the frequent appeals 'Miserere', 'Domine, ne moreris', and so on – always an impressive and moving feature of the motets in which they occur. The pieces are smoother and less ponderous than before, though many are still of monumental proportions. The 'Babylon' motets, all of which are very long, depart from this stylistic norm. In *Tribulationes civitatum* and *Ne irascaris, Domine* we hear for perhaps the first time Byrd's characteristic mild major-mode sonorities, with warm 6ths and 3rds and drawn-out pedal or ostinato effects, while in *Vide, Domine, afflictionem nostram* Phrygian progressions agitate the largely homophonic texture: an extreme, almost manneristic composition. *Ne irascaris* is found in two manuscripts dated 1581 and in many others. Purcell's copy of it has been preserved, and its second part, *Civitas sancti tui*, is still often sung (sometimes with its English contrafactum text, *Bow thine ear*).

The motets of the 1580s no longer show the direct influence of Ferrabosco, but there is doubtless much still to be learnt about Byrd's relation to other composers, native and foreign, in the later as well as the earlier periods of his career. *Civitas sancti tui* has been shown to take something from *Aspice, Domine*, a widely circulated motet by Philip Van Wilder (D.Ll. Humphreys, *Soundings*, ix [*recte* viii], 1979–80, pp.13–36). The Sanctus of Byrd's four-part mass is derived from Taverner's 'Meane' Mass – surely a gesture of tribute rather than apprenticeship (Brett, 1981). Two late pavans (no.3 in C and no.2 in F) adopt ideas from younger composers, John Bull and Morley respectively (Neighbour).

Byrd's fifth collection was not a publication but a manuscript, My Ladye Nevells Booke, dated 1591. Here he preserved and, to a considerable extent, ordered the best of his virginal music then written. It opens with two grounds composed specially for Lady Nevell – brilliant, concise pieces which were evidently Byrd's last essays in this ancient form. There follow two illustrative pieces, *The Battle* and *The Barley Break*, one a sort of 16th-century *Wellingtons Sieg* and the other a spring shower of irresistible little dance phrases. A little later comes a carefully chosen series of nine pavans, mostly with galliards, including the impressive canonic Pavan (MB 74) and the Pavan and Galliard Kinborough Good (a lady's name; MB 32). Byrd included a number of quite

old pieces that he must have regarded highly, but he omitted the lengthy early fantasias in favour of new examples of a more deft and concise nature (MB 25 and 46). Again, these appear to be the last keyboard fantasias that he composed.

One of Byrd's most imaginative compositions, the Quadran Pavan and Galliard, was not included in My Ladye Nevells Booke, though as a companion piece to the Passing Measures Pavan and Galliard (the Quadran is based in a complex way on the *passamezzo moderno* ground) it is probably not much later. 'Excellent For matter', said Tomkins of this piece, in contradistinction to the Quadran Pavan by Bull, which he considered 'Excellent For the Hand'.

Another masterpiece that could not find a place in Byrd's anthologies was the Great Service. This work, for ten voices and in seven sections, cannot have been composed before the later 1580s; probably parts of it were written for some great state occasion and the rest filled in (as in the case of Bach's Mass in B minor) to make a statement about a major genre that was ideologically out of the composer's orbit. In style it shows occasional affinities with later anthems, and some of its structural divisions derive from earlier traditions of English service setting. But Byrd here worked on an incomparably grander scale, repeating the text with polyphonic elaboration at numerous points, and supporting the long narrative spans with every technical resource at his command.

6. Late years, 1593–1623: liturgical music. Laws against recusancy stiffened once again in 1593, and at about this time Byrd moved further away from London, to a rather large property including a farm and woodlands in Stondon Massey, Essex, between Chipping Ongar and Ingatestone. This was a homecoming in more than one sense: the Byrd family hailed from Ingatestone, and Ingatestone Hall was now a safe haven for Catholics, thanks to Sir John Petre, the most important of all Byrd's patrons.

Petre, whose manorial account books provide rich evidence of his musical proclivities, had known Byrd since the 1570s and played host to him in Essex many times in the 1580s (Mateer, 1996). Unlike Paget, Petre was a very cautious man who stayed out of politics, instead concentrating on his role as a country magnate, and he evidently enjoyed the confidence of the Crown. Though ostensibly a conformist, he is known to have harboured a priest, and it must be assumed that Byrd and his family now joined a community centred at the Petre manors that worshipped throughout the church year, on the whole without disturbance.

For only under such circumstances could Byrd's last great body of music have come into being: his extensive body of carefully ordered music for the Proper and Ordinary of the Mass. It is moving to read in the dedication of the second volume of *Gradualia* Byrd's acknowledgement to Petre that the contents 'mostly proceeded from your house' and, having been 'plucked as it were from your gardens' are 'most rightfully due to you as tithes'.

Records of his life in this period are scarce, save for the inevitable recusancy entries and the copious legal briefs. From the former it can be inferred that his wife died in about 1606. Byrd now spent less and less time in London. His name appears in none of the 20-odd lists of witnesses and petitioners recorded in the Cheque Book of the Chapel Royal from 1592 to 1623, only in two formal registers of all the members. He continued to compose, but his main efforts were directed away from London, where in any case new musical fashions reigned with which he was out of sympathy. Much time was consumed in litigation concerning the numerous leases he had acquired by grant or purchase. No fewer than six cases are known in which he was a principal, some of them very voluminous; the one concerning the Stondon property dragged on for 17 years. Extensive extracts from legal documents are given by Fellowes (1936) and Harley.

In these documents Byrd does not always appear in too favourable a light, even after the bias of his adversaries is discounted. As a litigant he was most tenacious, and indeed almost everything we know about his career suggests that he was an exceedingly tough-minded individual. It is like Byrd to have included the psalmist's vengeful verse 'Remember, O Lord, the children of Edom in the day of Jerusalem' in the 'Babylon' motet for Monte, one of his most personal. In his will there is pointed reference to a past quarrel with his daughter-in-law Catherine and to 'the undutifull obstinancie of one whome I am unwilling to name'. Obstinacy perhaps ran in the family – in personal affairs, in litigation and in religion.

After 1590 Byrd's attitude towards Latin sacred music underwent a significant change. The early motets were monumental and expressive; they were also personal in the sense that the texts represented the free choice of Byrd or his patrons – penitential meditations or outbursts in the first person singular as well as prayers, exhortations and protests on behalf of the Catholic community. He now started work on a grandiose scheme to provide music specifically for Catholic services. The texts were of course drawn from the appropriate sections of the liturgy, and the musical settings became much less monumental, in view of the liturgical context.

If this music was to serve a practical purpose it had to be published. The three famous masses were printed between *c*1593 and *c*1595 separately, that is, in very slim books. The two large books of *Gradualia* appeared in 1605 and 1607. The political climate may well have appeared favourable in early 1605, but things changed with the Gunpowder Plot and there is record of someone being arrested for possessing *Gradualia* partbooks. Byrd seems merely to have withdrawn the edition and stored the pages. He issued a second volume of *Gradualia* in 1607 and reissued both, with new title-pages, in 1610.

In musical style, the five-part mass is much simpler and more concise than any of Byrd's previous five-part music. The three- and four-part masses are simpler still. They have relatively little word repetition, even in the shorter mass movements, and there is no place for the extended polyphonic periods that had given such intensity and grandeur to the earlier music. Despite some very well-placed exceptions, such as the wonderful 'Dona nobis pacem' points in the four- and five-part masses, Byrd tended to avoid explicitly expressive setting, concentrating instead on more neutral, 'classic' musical material moulded with extreme care and beauty. In form, the masses are original, owing nothing to the imitation ('parody') technique that was universal on the Continent. Their head-motifs and frequent semichoir excursions recall English masses of a much earlier period; ideas taken from Taverner in the four-part mass are seamlessly modernized.

In the *Gradualia*, containing 109 items, Byrd's total programme involved the provision of complete mass Propers (introit, gradual, tract or alleluia, offertory, communion) for the major feasts of the church year, Marian feasts and Marian votive masses. Book 1 (with works in three, four and five parts) contains masses of particular importance to the Jesuits, whose input is strongly indicated: Corpus Christi, All Saints and the large Marian section. Book 1 also includes a number of non-liturgical items, some with texts taken from the Primer, the prayer book for private devotions. Book 2 (in four, five and six parts) fills in the rest of the church's year from Christmas to Whitsun. But the one six-part mass, for St Peter and St Paul, has both a political and a personal reference – to Byrd's patron Petre and to Peter the patron saint of Rome.

To understand the *Gradualia* one must understand that when Byrd encountered the same text in two different liturgical contexts he did not usually set the second. He directed that his first setting should be transferred – sometimes with omissions or additions – from earlier in the book. Hence the 'motets' as printed are not always what they seem. To mention an extreme case, *Diffusa est gratia* is never to be sung in its printed form, which is an artificial composite of several sections to be selected from in three different ways for three different Marian services. The required transfers, not understood at the time of earlier editions (TCM and F), are explained in *The Byrd Edition* (v, 1989).

To allow for such transfers, if for no other reason, the Propers and groups of related Propers hold to the same mode and vocal scoring. There are no other explicit unifying factors among the constituent pieces beyond a strong consistency of style, which incidentally suggests that they were composed within a relatively short period (this is not true of the non-liturgical pieces included in the publications, some of which are older). The sustained effort represented by the *Gradualia* goes far beyond anything Byrd had attempted in his youth or middle years. Impressive, too, is the intricacy of the scheme, the sheer extent of it (it is larger than that of any analogous continental project) and the quality of the execution. The music is fluid, concise and effortless; simple binary structures and light homophonic phrases abound. Byrd was entirely at home with texts of a new kind, ecstatic and devotional in place of the predominantly penitential and lamenting texts of the earlier *Cantiones sacrae*.

Ex.2, from the gradual for the Nativity of the BVM, shows a typically quiet but subtle binary opening. The text might conceivably have been treated in 'double imitation', but Byrd now had no time for this leisurely technique – new text fragments start to crowd in as early as bar 5 – and he used it only exceptionally in the late period. Even more sharply 'motivic' are the famous 'alleluia' phrases, of which the *Gradualia* provides over 80 examples and for which Byrd developed a great variety of symmetrical and sequential structures. The alleluias in *Sacerdotes Domini*, *Non vos relinquam orphanos*, *Constitues eos* and other *Gradualia* numbers are among Byrd's most haunting passages.

Ex.2

7. Late songs and instrumental music. One wonders in just how many Jacobean households Catholic Mass was celebrated in choir with music from the *Gradualia*. Appleton Hall in Norfolk was one, the home of Edward Paston. At court in the 1570s Paston had been known as something of a poet, but he had soon retired to the quiet life of a country squire, a life that allowed him to practise the old religion with less interference and to indulge his hobbies, poetry and especially music. An enormous number of the manuscripts that he had copied have survived, and a dozen anonymous consort songs in these manuscripts have been securely identified as being by Byrd. Several of them have topical poems which can be dated from 1596 to 1612, and the music shows that in his late years Byrd was constantly developing the consort-song style towards new flexibility and elaboration.

Perhaps on Paston's instructions, Byrd did not include any of these songs in his next and last published songbook, *Psalmes, Songs and Sonnets* (1611). The 70-year-old composer was engaging in a new flurry of publication; the years 1610–12 also yielded the third edition of the 1589 songbook, reissues of the *Gradualia*, and *Parthenia*. The 1611 songbook includes jubilant full anthems (really motets in English), mournful verse anthems, six-part consort songs and polyphonic songs for three to five voices which are appreciably more madrigalian than those of 1589 (but still not very italianate). A masterpiece in this set is the (unmadrigalian) five-part song *Retire, my soul*.

In this thoroughly miscellaneous collection Byrd also included two fantasias for consort, one in four parts and one in six, perhaps with the idea of preserving the best of a genre that had not been anthologized in the period around 1590. He missed out the five-part canonic Fantasia in C, a keyboard version of which had been copied into My Ladye Nevells Booke.

The published fantasias seem to date from the 1590s. In the six-part one, and in another similar work in manuscript, Byrd worked out a remarkable large-scale form consisting of what are in essence linked movements, contrasting with one another and culminating in a galliard followed by a coda. The manuscript fantasia also includes snatches of pre-existing melodies – *Greensleeves* and evidently others – as also happens in several other of the
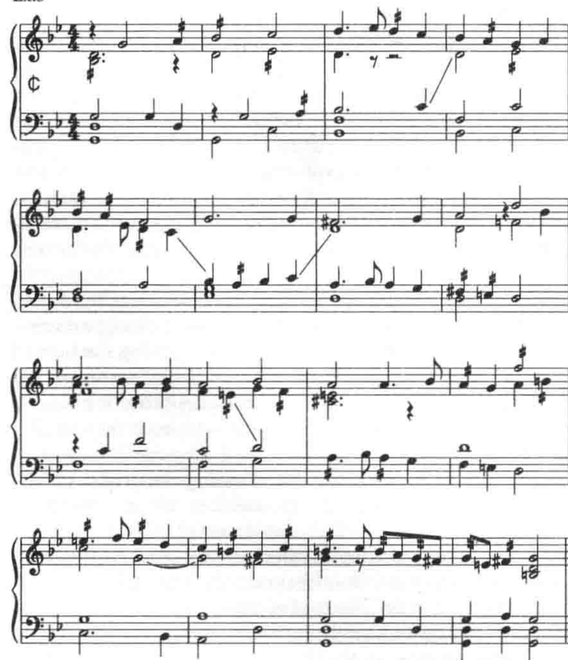
consort and keyboard pieces. This phenomenon should be considered along with Byrd's celebration of popular songs such as *Walsingham* and *Fortune my foe* in his variation sets. He was closer to 'folksong', it would seem, than any of the other great composers of early times.

Byrd wrote less keyboard music in his later years, but what he did write is full of new fantasy and new subtlety. He turned to writing mostly pavans and galliards, though three of the most imaginative variations also appear to date from after 1590, *Go from my window*, *John come kiss me now* and *O mistress mine, I must*. When at last he found occasion to have some keyboard music published, in *Parthenia* (*c*1612/13), jointly with Bull and Orlando Gibbons, he included only pavans and galliards and some short matching preludes. The Pavan and Galliard Sir William Petre spans the entire late period. Presumably it was written in 1591, for it was included in My Ladye Nevells Booke as a last-minute addition outside the main series of pavans; 20 years later it was the one old composition to be printed in *Parthenia*. The cogent linear and contrapuntal articulation of this superb dance pair can be gathered from ex.3, the opening strain of the pavan, without the ornamented *repetendum*; only a much longer example could show how, beyond this, keyboard texture is used in a much more integral fashion than before.

Keyboard figuration, too, became more flexible in the works dating from Byrd's late years, no doubt under the impetus of younger members of the English virginal school that Byrd had founded. The intricate Galliard Mistress Mary Brownlow and the limpid Pavan and Galliards The Earl of Salisbury, which appeared for the first time in *Parthenia*, show new prospects opening up to Byrd's imagination in the very last of his keyboard compositions.

His last printed works were four quiet sacred songs contributed to Sir William Leighton's *Teares or Lamentacions of a Sorrowfull Soule* in 1614. Byrd died at Stondon Massey on 4 July 1623, a man of some means,

Ex.3



and was presumably buried in the parish churchyard according to the wish expressed in his will, though the grave has not been located.

8. Byrd in his time and ours. Byrd retained a fondness for the jog-trot 'plain style' or 'drab-age' verse poetry of the 1560s throughout his life, from the earliest consort songs to the pieces written for Leighton. This may serve as a reminder that, although he composed steadily throughout Elizabeth's reign and well into that of James, he was essentially an early Elizabethan figure. He belonged to the generation of Sidney, Hooker and Nicholas Hilliard, not that of Shakespeare, Dowland and Bacon. He was as impervious to late Elizabethan elegance, Euphuistic or italianate, as he was to the subsequent Jacobean 'disenchantment'. Decorum, solidity and a certain reticence of expression were qualities that were prized in his formative years, qualities that came to him naturally.

He belonged to the pioneer generation that built Elizabethan culture. In music Byrd did this alone, for, unlike Tallis before him and Morley after, he had no immediate contemporaries of any stature (except perhaps Ferrabosco). The essential work was completed by the time of the Armada, as he himself seems to have acknowledged by his retrospective anthologizing at about that time. He lived to write some of his greatest music later, but his younger contemporaries could not learn from this in the same way that they had from the earlier path-breaking compositions.

In recording his death, the ordinarily laconic Cheque Book of the Chapel Royal described him as 'a Father of Musick'; to another contemporary admirer he was 'Brittanicae Musicae Parens'. While Byrd's versatility as a composer is often mentioned, and quite rightly, it is less often pointed out how much he indeed fathered for English music. With his motets, first of all, he achieved nothing less than the naturalization of the high Renaissance church style. The true power and expressiveness of imitative counterpoint had never been channelled in native composition before his motets of the 1575 *Cantiones*. As has been remarked, he rather stood back from the madrigal; but he was the first English composer to employ word illustration extensively – in vivid motets of the 1580s such as *Deus, venerunt gentes* and *Vigilate*. He found the English song in the 1560s in a dishevelled state and pulled it together to produce an extensive repertory of consort songs, a form that was very personal to Byrd and found no serious imitators. Its influence on the lute air, however, was palpable, and a relative of the consort song, the verse anthem, might be said to constitute Byrd's most lasting legacy to English music, at least in one sense. Verse anthems, of which he had provided the most authoritative models – he even wrote a 'verse' service – were composed and sung widely during his lifetime and for long after it.

He kindled English virginal music from the driest of dry wood to a splendid blaze that crackled on under Bull and Gibbons and even lit some sparks on the Continent. Even his later music for consort, which was overshadowed at the turn of the century by the new fantasias of John Coprario and the younger Alfonso Ferrabosco, provided a seminal idea of considerable importance. The crystallization of dance movements out of the sections of Byrd's two six-part fantasias looks forward to the fantasy suites of the 1620s and beyond.

Byrd's earlier music for consort represents a culmination of an older tradition. Traditional elements live on in his music along with innovatory ones: the Redfordian flashes in even some of the later keyboard works, the echoes of Taverner and Tallis in some of the *Gradualia* motets, and especially certain technical features such as 'irregular' dissonance treatment, 6–5 harmonic progressions, and unison ostinatos or rotas. There are pieces in which these features have to a large extent been filtered out, such as *Siderum rector* from the 1575 *Cantiones* and the four-part mass, but Byrd deliberately returned to a more archaic, rougher technique as better suited to the grain of his musical personality. Sometimes he turned archaic features to exquisite effect. The point about the familiar beginning of *Ave verum corpus* from the *Gradualia* is not simply that it illustrates 'the vicious English taste for false relations', as Tovey was pleased to call it, but that this is used in such a fresh way.

Byrd's musical mind is as hard to characterize in a few words as that of any other of the great composers. Though he was 'naturally disposed to Gravitie and Pietie', in Henry Peacham's famous phrase, there is no music at the time that projects such exuberance and gaiety as the English motets that he published in 1611, his sparkling keyboard galliards and his blithe 'pastorals' in the old consort song tradition. He was always doing something unexpected. He is probably to be regarded as one of the more intellectual of composers, and yet he also had a magic touch with sonority, as witness such diverse works as the pellucid *Callino casturame*, the *Browning* for consort, *Iustorum animae* from the *Gradualia*, and *Domine, quis habitabit*, a motet (in manuscript) for nine voices including three basses.

One admires most, perhaps, his manifold ways of moulding a phrase, a period or a total piece. Line, motif, counterpoint, harmony, texture, figuration can all be brought into play, and they are brought not singly but in ever new combinations. Form was expression for Byrd, and the extraordinary variety of effect that he obtained in his pieces stemmed from his fertile instinct for shape and for musical construction.

Morley and Tomkins were his pupils. If, as seems likely, Philips, Bull and Thomas Weelkes were too, Byrd's direct impact on English composition can be seen to have assumed almost Schoenbergian proportions. Much of his teaching must surely be preserved in Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597), which also contains some of the many tributes to Byrd known from the period. His contemporary reputation was comparable to that of Sidney in another artistic field or Josquin in another era; this was something new in English music, and there can be little doubt that it went along with a sense of artistic mission on Byrd's part that was also new. We can detect this in the way he went about anthologizing his best work, in his frequent rewriting of old pieces, and in his tendency to go back to a problem that he had not quite mastered in one piece and attack it in another: *Tribue, Domine* and *Infelix ego*, *The Hunt's Up* and *Hugh Aston's Ground*, the two six-part consort fantasias.

After Byrd's death it was his Anglican music that survived, and the Short Service and a few favourite anthems, printed by Barnard and Boyce, never dropped out of the cathedral repertory. Interest in his Latin church music was revived by the antiquarians who scored his motets in the 18th century. In the 1840s the Musical Antiquarian Society issued scores of the five-part mass and book 1 of the *Cantiones sacrae*, with bowdlerizations by Rimbault and editorial lectures by the insufferable Horsley. The modern revival of this music dates essentially from Sir Richard Terry's regime at Westminster Cathedral from 1901 to 1924, when it seems that the entire corpus was sung, and the subsequent publication of *Tudor Church Music*, including much of the Latin church music and all of the English. Thanks to the efforts of many conductors in the intervening generations, Byrd now has a special place in the hearts and ears of English and American choral singers. According to Squire (*Grove4*), it was the attention drawn to Byrd in the 1880s and 1890s that began the 'recent revival of interest in the music of Tudor and Jacobean composers'.

Burney printed *The Carman's Whistle*, and Ambros wrote luminously of Byrd's keyboard music. But the general appreciation of the keyboard music dates from the landmark edition of the Fitzwilliam Virginal Book by Fuller Maitland and Squire in 1899, reinforced by Hilda Andrews's edition of My Ladye Nevells Booke in 1926. Also in the 1920s the three English songbooks were published by Fellowes, the great pioneer of Byrd scholarship, in the English Madrigal School series. A complete edition was undertaken by Fellowes late in his life; at last all of Byrd's music was made available in one place, in a form designed to encourage performance. Fellowes's editorial work, however, lacked sophistication, and a revision by a new generation of scholars was begun after World War II.

Apart from some initiatives in the 1920s by Fellowes with his English Singers and by the harpsichordist Violet Gordon Woodhouse, next to no music by Byrd was recorded until the 1950s. However, between the 1960s and the late 1990s recordings were made of the entire *Cantiones* and *Cantiones sacrae*, and the entire corpus of keyboard music. By 1994 a complete Byrd discography could list nearly 700 titles, with ten or more versions of some 20 works (Greenhalgh, 1992–96). At the end of the 20th century a complete recorded Byrd edition was underway, under the direction of Andrew Carwood.

WORKS

The Collected Works of William Byrd, ed. E.H. Fellowes (London, 1937–50) [F]; rev. under general ed. T. Dart (London, 1962—70) [D]

William Byrd: English Church Music, Part I, ed. P.C. Buck and others, TCM, ii (1927) [TCM ii]

William Byrd: Gradualia, Books 1 and 2, ed. P.C. Buck and others, TCM, vii (1927) [TCM vii]

William Byrd: Masses, Cantiones and Motets, ed. P.C. Buck and others, TCM, ix (1928) [TCM ix]

William Byrd: Psalms, Sonnets and Songs of Sadness and Piety, ed. E.H. Fellowes, rev. P. Brett, EM, xiv (2/1963) [= D xii]

William Byrd: Songs of Sundry Natures, ed. E.H. Fellowes, rev. P. Brett, EM, xv (2/1962) [= D xiii]

William Byrd: Psalms, Songs and Sonnets, ed. E.H. Fellowes, rev. T. Dart, EM, xvi (2/1964) [= D xiv]

William Byrd: Keyboard Music I, ed. A. Brown, MB, xxvii (1969, rev. 2/1976)

William Byrd: Keyboard Music II, ed. A. Brown, MB, xxviii (1971, rev. 2/1976)

The Byrd Edition, general ed. P. Brett (London, 1970–) [B] [incl. D xv, xvii]

William Byrd: Music for the Lute, ed. N. North (London, 1976) [15 transcrs. for lute of kbd and vocal works, and doubtful works]

** – inc. but can be reconstructed*

† – known in earlier consort song version, pubd in B xvi

PRINTED LATIN MUSIC

Cantiones, quae ab argumento sacrae vocantur, 5–8vv (London, 1575), with Tallis [C], F i, TCM ix, B i
Liber primus sacrarum cantionum [Cantiones sacrae], 5vv (London, 1589) (CS i], D ii, B ii
Liber secundus sacrarum cantionum [Cantiones sacrae], 5–6vv (London, 1591) [CS ii], D iii, B iii
Mass, 4vv, *c*1592–3, F i, 30, TCM ix, 17, B iv, 24
Mass, 3vv, *c*1593–4, F i, 1, TCM ix, 3, B iv, 1
Mass, 5vv, *c*1595, F i, 68, TCM ix, 36, B iv, 36
Gradualia ac cantiones sacrae, 3–5vv (London, 1605) [G i./part no.] F iv–v, TCM vii, B v–vi*a*, *b*
Gradualia seu cantionum sacrarum, liber secundus, 4–6vv (London, 1607) [G ii], F vi–vii, TCM vii, B vii*a*, *b*

ALPHABETICAL LIST OF LATIN WORKS

Ab ortu solis, 4vv, G ii 13; F vi, 69, TCM vii, 239, B vii*a*, 64
Ad Dominum cum tribularer, 8vv, *GB-Lbl*; F ix, 54, TCM ix, 164, B viii, 50; text missing
Adoramus te, Christe, 1v, 4 viols, G i/I 26; F iv, 152, TCM vii, 85, B vi*a*, 1
Adorna thalamum tuum, 3vv, G i/III 11; F v, 207, TCM vii, 205, B vi*b*, 136
Ad punctum in modico, 5vv, *CH, Ob*; F xvi, 122; only two parts extant
Afflicti pro peccatis nostris (c.f. chant), 6vv, CS ii 27–8; D iii, 193, B iii, 212
Alleluia, Ascendit Deus [= All ye people, clap your hands], 5vv, G ii 26; F vii, 10, TCM vii, 286, B vii*b*, 11
Alleluia, Ave Maria ... in mulieribus. Alleluia, Virga Jesse, 5vv, G i/I 20; F iv, 101, TCM vii, 58, B v, 117
Alleluia, Cognoverunt. Alleluia, Caro mea, 4vv, G ii 16; F vi, 87, TCM vii, 247, B vii*a*, 75
Alleluia, Confitemini Domino, 3vv, *Lbl* Add. 18936–9, R.M. Baldwin, *Och* Mus.45; F viii, 23, TCM ix, 181, B viii, 1
Alleluia, Emitte spiritum tuum, 5vv, G ii 32; F vii, 37, TCM vii, 302, B vii*b*, 42
Alleluia, [Vespere autem sabbati] quae lucescit, 3vv, G i/III 6; F v, 185, TCM vii, 196, B vi*b*, 117
Alma Redemptoris mater, 4vv, G i/II 13; F v, 93, TCM vii, 155, B vi*b*, 35
Angelus Domini descendit de coelo, 3vv, G i/III 8; F v, 192, TCM vii, 199, B vi*b*, 123
Apparebit in finem, 5vv, CS ii 12; D iii, 83, B iii, 89
Ascendit Deus, 5vv, G ii 28; F vii, 17, TCM vii, 290, B vii*b*, 19
Aspice, Domine, de sede sancta tua (c.f. chant), 5vv, CS i 18–19; D ii, 139, B ii, 156
Aspice, Domine, quia facta est desolata civitas, 6vv, C 10; F i, 149, TCM ix 86, B i, 39
Assumpta est Maria ... Dominum. Alleluia, 5vv, G i/I 24; F iv, 144, TCM vii, 81, B v, 166
Attollite portas [= Let us arise; Lift up your heads], 6vv, C 11; F i, 159, TCM ix, 92, B i, 52
Audivi vocem, 5vv *CH, Lbl, Ob, Och*; F viii, 48, TCM ix, 182
Ave Maria ... fructus ventris tui, 5vv, G i/I 14; F iv, 75, TCM vii, 40, B v, 83
Ave maris stella, 3vv, G i/III 4; F v, 162, TCM vii, 186, B vi*b*, 97
Ave regina, 4vv, G i/II 14; F v, 103, TCM vii, 159, B vi*b*, 44
*Ave regina caelorum, attrib. Byrd in *Lbl* Add.31992 (lutebook); attrib. Taverner in *Ob* Tenbury 1486 and Willmott MS, Spetchley Park, Braikenridge; B viii, 156
Ave verum corpus [= O Lord, God of Israel], 4vv, G i/II 5; F v, 27, TCM vii, 127, B vi*a*, 82
Beata es, virgo Maria, 5vv, G, i/I 10; F iv, 53, TCM vii, 30, B v, 60
Beata virgo, 4vv, G ii 9; F vi, 25, TCM vii, 228, B vii*a*, 38
Beata, viscera, 5vv, G i/I 11; F iv, 57, TCM vii, 32, B v, 65
Beati mundo corde, 5vv, G i/I 32; F iv, 199, TCM vii, 112, B vi*a*, 53
Benedicta et venerabilis, 5vv, G i/I 7; F iv, 43, TCM vii, 25, B v, 50
* Benigne fac, Domine, 5vv, *Ob, Och*; F viii, 56, TCM ix, 186
Cantate Domino, 6vv, CS ii 29; D iii, 203, B iii, 223
[Christe, qui lux es ... praedicans] Precamur (c.f. chant), 5vv, *Och*; F viii, 63 TCM ix, 279, B viii, 14
Christus resurgens (c.f. chant), 4vv, G i/II 10; F v, 64, TCM vii, 143, B vi*b*, 9
Cibavit eos, 4vv, G i/II 1; Fv, 1, TCM vii, 116, B vi*a*, 61, B vii*a*, 137
Circumdederunt me dolores mortis, 5vv, CS ii 15; D iii, 102, B iii, 111
* Circumspice, Hierusalem, 6vv, *Lcm, Ob*; F ix, 1, TCM ix, 190
Civitas sancti tui [= Be not wroth very sore; Bow thine ear]: see Ne irascaris
Confirma hoc, Deus, 5vv, G ii 34; F vii, 44, TCM vii, 306, B vii*b*, 49
Constitues eos, 6vv, G ii 39; F vii, 82, TCM vii, 327, B vii*b*, 91
Cunctis diebus, 6vv, CS ii 30; D iii, 211, B iii, 232
Da mihi auxilium, 6vv, C 23; F i, 206, TCM ix, 115, B i, 113
Defecit in dolore, 5vv, CS i 1–2; D ii, 1, B ii, 1
* De lamentatione Hieremiae, 5vv, *Lbl, Och, Ob*; F viii, 1, TCM ix, 153, B viii, 20
Deo gratias, 4vv G i/II 20; F v, 139, TCM vii, 176, B vi*b*, 82
Descendit de coelis (c.f. chant), 6vv, CS ii 21–2; D iii, 150, B iii, 163
* Deus, in adiutorium meum intende, 6vv, *Ob, Och*; F ix, 13, TCM ix, 196
Deus, venerunt gentes, 5vv, CS i 11–14; D ii, 80, B ii, 89
Dies sanctificatus, 4vv, G ii 3; F vi, 16, TCM vii, 216, B vii*a*, 14
Diffusa est gratia, 5vv, G i/I 22; F iv, 116, TCM vii, 67, B v, 136
Diliges Dominum, 8vv, C 25; F i, 232, TCM ix, 149, B i, 151
* Domine, ante te omne desiderium, 6vv, *Och*; F ix, 38, TCM ix, 208
* Domine, exaudi orationem meam et clamor meus, 5vv, *Ob* Mus.Sch.E.526, *Ob* Tenbury 389; *Ob* 389 in F xvi, 127; only 3 parts extant
Domine, exaudi orationem meam, inclina, 5vv, CS ii 10–11; D iii, 68, B iii, 74
Domine, non sum dignus, 6vv, CS ii 23; D iii, 160, B iii, 174
Domine, praestolamur, 5vv, CS i 3–4; D ii, 14, B ii, 15
Domine, quis habitabit, 9vv, *Lbl*; F ix, 130, TCM ix, 223, B viii, 97
Domine, salva nos, 6vv, CS ii 31; D iii, 68, B iii, 245
Domine, secundum actum meum, 6vv, C 24; F i, 218, TCM ix, 122, B i, 132
Domine, secundum multitudinem dolorum meum, 5vv, CS i 27; D ii, 198, B ii, 221
Domine, tu iurasti, 5vv, CS i 15; D ii, 110, B ii, 124
Dominus in Sina, 5vv, G ii 27; F vii, 14, TCM vii, 288, B vii*b*, 15
Ecce advenit dominator Dominus, 4vv, G ii 10; F vi, 48, TCM vii, 230, B vii*a*, 42
Ecce quam bonum est, 4vv, G i/II 9; F v, 53, TCM vii, 139, B vi*b*, 1
Ecce virgo concipiet, 5vv, G i/I 15; F iv, 78, TCM vii, 42, B v, 87
Ego sum panis vivus, 4vv, G ii 17; F vi, 96, TCM vii, 251, B vii*a*, 82
Emendemus in melius, 5vv, C 4; F i, 119, TCM ix, 61, B i, 1
Exsurge, quare obdormis, Domine? [= Arise, O Lord, why sleepest thou?], 5vv, CS ii 19; D iii, 132, B iii, 144
Fac cum servo tuo, 5vv, CS ii 5; D iii, 33, B iii, 37
Factus est repente de coelo sonus, 5vv, G ii 35; F vii, 48, TCM vii, 308, B vii*b*, 53
Felix es, sacra virgo, 5vv, G i/I 9; F iv, 49, TCM vii, 28, B v, 56
Felix namque es, 5vv, G i/I 19; F iv, 98, TCM vii, 56, B v, 113
Gaudeamus omnes, 5vv, G i/I 23; F iv, 134, TCM vii, 76, B v, 156
Gaudeamus omnes, 5vv, G i/I 29; F iv, 175, TCM vii, 98, B vi*a*, 27
Gaude Maria, 5vv, G i/I 21; F iv, 109, TCM vii, 63, B v, 127
Gloria Patri: see Tribue, Domine
Haec dicit Dominus, 5vv, CS ii 13–14; D iii, 90, B iii, 97
Haec dies, 6vv, CS ii 32; D iii, 228, B iii, 251
Haec dies, 3vv, G i/III 7; F v, 189, TCM vii, 198, B vi*b*, 121
Haec dies, 5vv, G ii 21; F vii, 132, TCM vii, 267, B vii*a*, 111
Hodie Beata Virgo Maria, 4vv, G i/II 19; F v, 134, TCM vii, 174, B vi*b*, 77
Hodie Christus natus est, 4vv, G ii 6; F vi, 26, TCM vii, 220, B vii*a*, 20
Hodie Simon Petrus, 6vv, G ii 42; F vii, 104, TCM vii, 340, B vii*b*, 114
Iesu nostra redemptio, 4vv, G ii 19; F vi, 110, TCM vii, 257, B vii*a*, 93
Infelix ego, 6vv, CS ii 24–6; D iii, 166, B iii, 180
In manus tuas, Domine, 4vv, G i/II 15; F v, 111, TCM vii, 163, B vi*b*, 51
In resurrectione tua, 5vv, CS i 17; D ii, 134, B ii, 150
Iustorum animae, 5vv, G i/I 31; F iv, 194, TCM vii, 109, B vi*a*, 48
Laetania, 4vv, G i/II 16; F v, 118, TCM vii, 166, B vi*b*, 56
Laetentur coeli, 5vv, CS i 28–9; D ii, 206, B ii, 229
Laudate Dominum omnes gentes, 6vv, G ii 45; F vii, 132, TCM vii, 356, B vii*b*, 143
Laudate, pueri, Dominum [= Behold, now praise the Lord], 6vv, C 17; F i, 181, TCM ix, 105, B i, 82
Laudibus in sanctis, 5vv, CS ii 1–2; D iii, 1, B iii, 1
Levemus corda, 5vv, CS ii 16; D iii, 110, B iii, 121
Libera me, Domine, de morte aeterna (c.f. chant), 5vv, C 33; F i, 275, TCM ix, 81, B i, 213
Libera me, Domine, et pone me juxta te, 5vv, C 5; F i, 124, TCM ix, 64, B i, 8

Memento, Domine, 5vv, CS i 8; D ii, 55
Memento, homo [= O Lord, give ear], 6vv, C 18; F i, 194, TCM ix, 112, B i, 97
Memento, salutis auctor, 3vv, G i/III 3; F v, 156, TCM vii, 183, B vi*b*, 93
Miserere mei, Deus, 5vv, CS ii 20; D iii, 144, B iii, 157
Miserere mihi, Domine (c.f. chant), 6vv, C 29; F i, 240, TCM ix, 129, B i, 161
Ne irascaris (2p. Civitas sancti tui) [= Behold, I bring you; Let not thy wrath; O Lord, turn thy wrath] 5vv, CS i 20–21; D ii, 151, B ii, 169
Ne perdas (c.f. chant), 5vv, *Lbl*, *Lcm*, *Ob*, *Och*; F viii, 99, TCM ix, 243, B viii, 168
Non vos relinquam orphanos, 5vv, G ii 37; F vii, 66, TCM vii, 318, B vii*b*, 73
Nos enim pro peccatis [= Let not our prayers]: see Tribulationes civitatem
Nunc dimittis servum tuum, 5vv, G i/I 4; F iv, 17, TCM vii, 11, B v, 19
Nunc scio vere, 6vv, G ii 38; F vii, 71, TCM vii, 321, B vii*b*, 80
O admirabile commercium, 4vv, G ii 7; F vi, 33, TCM vii, 223, B vii*a*, 28
Oculi omnium, 4vv, G i/II 2; F v, 8, TCM vii, 119, B vi*a*, 67, B vii*a*, 142
O Domine, adiuva me, 5vv, CS i 5; D ii, 29, B ii, 32
O gloriosa Domina, 3vv, G i/III 2; F v, 150, TCM vii, 181, B vi*b*, 89
O lux, beata Trinitas, 6vv, C 12; F i, 170, TCM ix, 99, B i, 69
O magnum misterium, 4vv, G ii 8; F vi, 40, TCM vii, 226, B vii*a*, 34
Omni tempore benedic Deum (c.f. chant), 5vv, *Lbl*, *Ob*, *Och*; F viii, 122, TCM ix, 257, B viii, 178
Optimam partem elegit, 5vv, G i/I 25; F iv, 148, TCM vii, 83, B v, 170
O quam gloriosum est regnum, 5vv, CS i 22–3; D ii, 166, B ii, 187
O quam suavis est, 4vv, G ii 18; F vi, 101, TCM vii, 253, B vii*a*, 86
O Rex gloriae, 5vv, G ii 30; F vii, 23, TCM vii, 294, B vii*b*, 26
O sacrum convivium, 4vv, G i/II 7; F v, 37, TCM vii, 132, B vi*a*, 92
O salutaris hostia, 4vv, G i/II 6; F v, 31, TCM vii, 129, B vi*a*, 87
O salutaris hostia, 6vv, *Ob*, *Och*; F ix, 48, TCM ix, 257, B viii, 44
[Pange lingua ... misterium.] Nobis datus, 4vv, Gi/II 8; F v, 43, TCM vii, 134, B vi*a*, 97
Pascha nostrum ... veritatis, 5vv, G ii 24; F vii, 152, TCM vii, 278, B vii*a*, 132
Peccantem me quotidie, 5vv, C 6; F i, 138, TCM ix, 72, B i, 28
Peccavi super numerum, 5vv, *Lbl*, *Ob*, *Och*; F viii, 133, TCM ix, 264
Petrus beatus (c.f. chant), 5vv, *Ob*; F viii, 145, TCM ix, 270, B viii, 137
Plorans ploravit, 5vv, G i/I 28; F iv, 165, TCM vii, 92, B vi*a*, 15
Post dies octo, 3vv, G i/III 9; F v, 195, TCM vii, 200, B vi*b*, 125
Post partum, virgo, 5vv, G i/I 18; F iv, 94, TCM vii, 53, B v, 108
Psallite Domino, 5vv, G ii 29; F vii, 20, TCM vii, 292, B vii*b*, 23
Preces Deo fundamus, *Lbl*; B xvi, 180; consort song, fragment
Puer natus est, 4vv, G ii 1; F vi, 1, TCM vii, 210, B vii*a*, 2
Quem terra, pontus, aethera, 3vv, G i/III 1; F v, 140, TCM vii, 177, B vi*b*, 83
Quis est homo, 5vv, CS ii 3–4; D iii, 18, B iii, 21
Quis me statim, 1v, 4 viols *Lbl*, *Lcm*, *Ob*, *US-CA*; B xv, 140; consort song
Quodcunque ligaveris, 6vv, G ii 44; F vii, 120, TCM vii, 349, B vii*b*, 131
Quomodo cantabimus?, 8vv, *GB-Lbl*, *Ob*; F ix; 99, TCM ix, 283
Quotiescunque manducabitis, 4vv, G i/II 4; F v, 21, TCM vii, 124, B vi*a*, 77
Recordare, Domine, 5vv, CS ii 17–18; D iii, 120, B iii, 132
Reges Tharsis, 4vv, G ii 11; F vi, 57, TCM vii, 234, B vii*a*, 49
Regina coeli, 3vv, G i/III 5; F v, 176, TCM vii, 192, B vi*b*, 109
Responsum accepit Simeon, 5vv, G i/I 5; F iv, 28, TCM vii, 17, B v, 31
Resurrexi, 5vv, G ii 20; F vii, 123, TCM vii, 262, B vii*a*, 102
Rorate coeli, 5vv, G i/I 12; F iv, 61, TCM vii, 34, B v, 70
Sacerdotes Domini, 4vv, G i/II 3; F v, 18, TCM vii, 123, B vi*a*, 75
Salve regina, 4vv, G i/II 12; F v, 84, TCM vii, 151, B vi*b*, 26
Salve regina, 5vv, CS ii 6–7; D iii, 42, B iii, 47
Salve sancta parens, 5vv, G i/I 6; F iv, 35, TCM vii, 21, B v, 40
Salve sola Dei genetrix, 4vv, G i/II 17; F v, 123, TCM vii, 169, B vi*b*, 67
Senex puerum portabat ... adoravit, 4vv, G i/II 18; F v, 130, TCM vii, 172, B vi*b*, 73
Senex puerum portabat ... regebat, 5vv, G i/I 3; F iv, 14, TCM vii, 10, B v, 16
Sicut audivimus, 5vv, G i/I 2; F iv, 10, TCM vii, 8, B v, 12
Siderum rector, 5vv, C 19; F i, 199, TCM ix, 78, B i, 104
Similes illis fiant, 4vv, *Lbl* Add.17802–5; F viii, 42, B viii, 4
Solve iubente Deo, 6vv, G ii 40; F vii, 90, TCM vii, 332, B vii*b*, 99
Speciosus forma, 5vv, G i/I 17; F iv, 88, TCM vii, 49, B v, 101
Spiritus Domini, 5vv, G ii 31; F vii, 28, TCM vii, 297, B vii*b*, 34
Surge, illuminare, Ierusalem, 4vv, G ii 15; F vi, 82, TCM vii, 244, B vii*a*, 58
Suscepimus Deus, 5vv, G i/I 1; F iv, 1, TCM vii, 3, B v, 2
Te deprecor: see Tribue, Domine
Terra tremuit, 5vv, G ii 23; F vii, 150, TCM vii, 277, B vii*a*, 129
Timete Dominum, 5vv, G i/I 30; F iv, 185, TCM vii, 104, B vi*a*, 37
Tollite portas, 5vv, G i/I 13; F iv, 70, TCM vii, 38, B v, 78
Tribue, Domine (2p. Te deprecor; 3p. Gloria Patri), 6vv, C 30–32; F i, 14, TCM ix, 132, B i, 167
Tribulationes civitatum (2p. Timor et hebetudo; 3p. Nos enim pro peccatis [= Let not our prayers]), 5vv, CS i 24–6; D ii, 180, B ii, 202
Tribulatio proxima est, 5vv, CS ii 8–9; D iii, 58, B iii, 63
Tristitia et anxietas, 5vv, CS i 6–7; D ii, 37, B ii, 42
Tu es pastor ovium, 6vv, G ii 43; F vii, 144, TCM vii, 346, B vii*b*, 125
Tu es Petrus, 6vv, G ii 41; F vii, 97, TCM vii, 336, B vii*b*, 107
Tui sunt coeli, 4vv, G ii 4; F vi, 20, TCM vii, 218, B vii*a*, 17
Turbarum voces in passione Domini secundum Ioannem, 3vv, G i/III 10; F v, 198, TCM vii, 202, B vi*b*, 128
Unam petii a Domino, 5vv, G i/I 27; F iv, 155, TCM vii, 87, B vi*a*, 4
Veni, Sancte Spiritus, et emitte, 5vv, G ii 36; F vii, 53, TCM vii, 311, B vii*b*, 59
Veni, Sancte Spiritus, reple, 5vv, G ii 33; F vii, 41, TCM vii, 304, B vii*b*, 46
Venite, comedite panem meum, 4vv, G ii 14; F vi, 77, TCM vii, 242, B vii*a*, 71
Venite, exultemus Domino, 6vv, G ii 46; F vii, 141, TCM vii, 361, B vii*b*, 152
Victimae paschali laudes, 5vv, G ii 22; F vii, 137, TCM vii, 270, B vii*a*, 117
Vide, Domine, afflictionem nostram, 5vv, CS i 9–10; D ii, 65, B ii, 73
Viderunt ... Dei nostri, 4vv, G ii 5; F vi, 24, TCM vii, 219, B vii*a*, 20
Viderunt ... omnis terra, 4vv, G ii 2; F vi, 11, TCM vii, 213, B vii*a*, 9
Vidimus stellam, 4vv, G ii 12; F vi, 64, TCM vii, 237, B vii*a*, 54
Vigilate, 5vv, CS i 16; D ii, 120, B ii, 135
Virgo Dei genetrix, 5vv, G i/I 8; F iv, 46, TCM vii, 26, B v, 53
Viri Galilei, 5vv, G ii 25; F vii, 1, TCM vii, 281, B vii*b*, 2
Visita quaesumus, Domine, 4vv, G i/II 11; F v, 76, TCM vii, 148, B vi*b*, 19
Vultum tuum, 5vv, G i/I 16; F iv, 82, TCM vii, 45, B v, 94

PRINTED ENGLISH MUSIC

Psalmes, Sonets and Songs, 5vv (London, 1588) [PSS i], D xii, EM xiv
Songs of Sundrie Natures, 3–6vv (London, 1589) [SSN], D xiii, EM xv
Psalmes, Songs and Sonnets ... fit for Voyces or Viols, 3–6vv (London, 1611) [PSS ii], D xiv, EM xvi, B xiv

ENGLISH LITURGICAL MUSIC

For sources see R.T. Daniel and P. le Huray: *The Sources of English Church Music 1549–1660*, EECM, suppl.i (1972)
Short Service, 4–6vv: Ven, TeD, Bs, Ky 1–2, Cr, San, Mag and Nunc; F x, 52, TCM ii, 51, B x*a*, 59
Second Service, 1/5vv, org: Mag and Nunc; F x, 108, TCM ii, 99, B x*a*, 121
Third Service, 5vv, 'three Minnoms': Mag and Nunc; F x, 122, TCM ii, 111, B x*a*, 136
Great Service, 5–10vv: *Ven, TeD, Bs, Ky, Cr, Mag and Nunc; F x, 136; TCM ii, 123, B x*b*
First Preces and Psalms 47, 54, 100 (Jub; one part only); F x, 1, 18, 27, xvi, 138, TCM ii, 3, B x*a*, 9
Second Preces and Psalms 114, 55, 119, 24; F x, 36, 38, 46, i, 159, TCM ii, 13, B x*a*, 28
*Third Preces and Responses, 5vv; F x, 7, 10, TCM ii, 49, B x*a*, 1
* Litany, 5vv; *US-NYp* Chirk, B x*a*, 50

OTHER ENGLISH MUSIC

Title	No. of voices	Source	Modern edition	Remarks
A feigned friend	4	PSS ii 11	D xiv, 54, B xiv, 30	
Ah, golden hairs	1, 4 viols	*GB-Lbl*, *Och*, *Ob*	B xv, 51	Consort song; text after J. de Montemayor
Ah silly soul	1, 5 viols	PSS ii 31	D xiv, 225, B xiv, 165	
Ah, youthful years	—	*Lbl*	B xvi, 175	Consort song; lute arr. only
Alack, when I look back	1/5, org	*DRc*, *Lbl*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*	F xi, 98, TCM ii, 223, B xi, 93	Anthem; text: W. Hunnis; also as consort song
All as a sea	5	PSS i 28	D xii, 150	
All ye people, clap your hands [= Alleluia, Ascendit Deus]	5	*US-NYp* Drexel 4180–84	—	
Although the heathen poets	5	PSS i 21	D xii, 110	Fragment
Ambitious love	5	PSS i 18	D xii, 90	
An aged dame	1, 4 viols	*GB-Lbl*, *US-CA*	B xv, 119	Consort song; text: G. Whitney
And think ye, nymphs, to scorn at love?	5	SSN 42–3	D xiii, 245	
An earthly tree (chorus Cast off all doubtful care)	2/4, 4 viols	SSN 40, 25	D xiii, 145	'A Carowle for Christmas day'
Arise, Lord, into thy rest	5	PSS ii 18	D xiv, 88, B xiv, 57	Ps cxxxii.8–9
Arise, O Lord, why sleepest thou? [= Exsurge]	5	*GB-Cp*, *Ob*	—	
Arise, O Lord, why sleepest thou?	5–6	*Cpc*, *Cu* (formerly *EL*), *DRc*, *GL*, *Lbl*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *Y*, *US-NYp*	F xi, 148, TCM ii 227, B xi, 1	Anthem; Ps xliv.23–4, lxxix.9
As Caesar wept	1, 4 viols	*GB-Lbl*, *Ob*, *US-CA*	B xv, 54	Consort song
As I beheld I saw a herdman wild	5	PSS i 20	D xii, 101	
Attend mine humble prayer	3	SSN 7	D xiii, 38	Ps cxliii.1–2
Awake, mine eyes	4	PSS ii 12	D xiv, 59, B xiv, 33	
Behold how good a thing	6	SSN 38–9	D xiii, 225	Ps cxxxiii.1–2
Behold, how good	—	*GB-Lbl*	B xvi, 175	Consort song; lute arr. only
Behold, I bring you [= Ne irascaris]	5	*Cp*	—	
Behold, now praise the Lord [= Laudate, pueri]	6	*Lbl*, *Ob*	F xvi, 138	
Behold, O God, the sad and heavy case [= Now Israel may say]	2/5, org	*DRc*	F xi, 103, TCM ii, 233, B xi, 104	Anthem
Be not wroth very sore [= Civitas sancti tui]	5	*Lsp*, *Ob*, *US-AUS*		Arr. probably by Aldrich (see *US-AUS*, Gostling MS)
Be unto me, O Lord, a tower of strength	4	1614[7]	F xi, 1	
Blame I confess [= Remember, Lord]	1, 4 viols	*GB-Och*	B xv, 56	Consort song
Blessed art thou, O Lord [= Tribulatio proxima est]	5	Y M.29(S)		One part only
†Blessed is he that fears the Lord	5	PSS i 8	D xii, 44	Ps cxii
Bow thine ear [= Civitas sancti tui]	5	*Cfm*, *WB*	F xi, 155	
†Care for thy soul	5	PSS i 31	D xii, 165	
Cease, cares (another chorus to An earthly tree)	—	*Lbl* Add.31992	B xvi, 176	Consort song; lute arr. only
Christ rising again	6	SSN 46–7	D xiii, 280, B xi, 120	'The Easter Anthem'; text: I Corinthians xv.20–22, Romans vi.9–11; also in earlier version
Come help, O God	5	1614[7]	F xi, 8	
Come, jolly swains	4	PSS ii 13	D xiv, 63, B xiv, 36	
Come, let us rejoice unto our Lord	4	PSS ii 16	D xiv, 75, B xiv, 47	Ps xcv.1–2
Come, pretty babe	1, 4 viols	*US-NYp*	B xv, 59	Consort song
†Come to me, grief, for ever	5	PSS i 34	D xii, 190	
Come, woeful Orpheus	5	PSS ii 19	D xiv, 98, B xiv, 64	
Compel the hawk to sit	5	SSN 28	D xiii, 178	Text: T. Churchyard
†Constant Penelope	5	PSS i 23	D xii, 117	Text after Ovid: Heroïdes i.1–8
Content is rich	1, 4 viols	*GB-Lbl*, *US-CA*	B xv, 63	Consort song; anon. in sources
Crowned with flowers	5	PSS ii 22	D xiv, 125, B xiv, 84	
Crowned with flowers and lilies	1, 4 viols	*GB-Lbl*, *US-CA*	B xv, 100	Consort song, in memory of Queen Mary I
Delight is dead	2, 3 viols	*GB-Lbl*, *Lcm*, *US-NYp*	B xv, 107	Consort song
Depart, ye furies	—	*GB-Lbl*	B xvi, 177	Consort song; lute arr. only
E'en as in seas	1, 4 viols	*Lbl*	B xv, 66	Consort song; anon. in source
Even from the depth	5	PSS i 10	D xii, 53	Ps cxxx.1
*Exalt thyself, O God	6	*Ob*, *Ojc*, WO Ms A3.3 (T part and inc. score), Y	F xvi, 140 (*Ojc* only), B xi, 11	Ps lvii.6, 9–12

Title	*No. of voices*	*Source*	*Modern edition*	*Remarks*
Fair Britain isle	1, 4 viols	*Lbl*	B xv, 124	Consort song, on the death in 1612 of Henry, Prince of Wales; anon. in source
†Farewell, false love	5	PSS i 25	D xii, 131	Text attrib. W. Raleigh
From Citheron the warlike boy is fled	4	SSN 19–21	D xiii, 105	
From depth of sin	3	SSN 6	D xiii, 32	Ps cxxx.1–2
From virgin's womb (chorus Rejoice, rejoice)	1/4, 4 viols	SSN 35, 24	D xiii, 135	'A Carowle for Christmas day'
*Have mercy on us, Lord	1, 4 viols	*Lbl*	B xv, 8	Consort song; Ps lxvii
*Have mercy upon me, O God	1/6, 4 viols	PSS ii 25	D xiv, 154, B xiv, 105	Ps li.1–2
Hear my prayer	1/5, org	1641[5]; org: *DRc*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *Y*, *US-NYp*	F xi, 122, TCM ii, 238, B xi, 129	Anthem 'For a meane alone'; Ps cxliii.1–2
Help, Lord, for wasted are those men	5	PSS i 7	D xii, 38	Ps xii
Help us, O God	6	*GB-Cpc*, *DRc*, *GL*, *Lbl*, *Llp*, *Ob*, *Och*, *Ojc*, *Y*, *US-NYp*	B x, 6	Ps lxxix.9; 2p of Arise, O Lord, often alone in MSS
He that all earthly pleasure scorns	1, 4 viols	*GB-Lbl*	B xv, 128	Consort song; anon. in source
How long shall mine enemies triumph	5	*Cp*, *DRc*, *Lbl*, *Ob*, *Och*, *Ojc*, *SHR*, *Y*, *US-CA*, *NYp*	F xi, 12, TCM ii, 242, B xi, 25	Anthem; Ps xiii.2–5
†How shall a young man	5	PSS i 4	D xii, 20	Ps cxix.9–16
†How vain the toils	1, 5 viols	PSS ii 32	D xiv, 223, B xiv, 171	Ps cxix.9–16
If in thine heart	6	SSN 44	D xiii, 253	
†If that a sinner's sighs	5	PSS i 30	D xii, 159	
If women could be fair	5	PSS i 17	D xii, 84	Text: Edward, Earl of Oxford
I have been young	3	PSS ii 7	D xiv, 31, B xiv, 16	Ps xxxvii.25
†I joy not in no earthly bliss	5	PSS i 11	D xii, 57	Text attrib. E. Dyer
I laid me down to rest	5	1614[7]	F xi, 20	
In angel's weed [= Is Sidney dead]	1, 4 viols	*GB-Lbl*, *US-CA*	B xv, 111	Consort song; elegy for Mary, Queen of Scots; anon. in sources
In crystal towers	3	PSS ii 8	D xiv, 35, B xiv, 18	Text: G. Whitney
†In fields abroad	5	PSS i 22	D xii, 112	
In tower most high	—	*GB-Lbl*	B xvi, 178	Consort song; lute arr. only
In winter cold	3–4	PSS ii 3	D xiv, 10, B xiv, 8	Text: G. Whitney
Is love a boy?	4	SSN 15–16	D xiii, 83	
Is Sidney dead [= In angel's weed]	1, 4 viols	*Lbl*	—	Elegy for Sir Philip Sidney (*d* 1586)
I thought that Love had been a boy	5	SSN 32	D xiii, 204	
I will give laud	—	*Lbl*	B xvi, 178	Consort song; lute arr. only
I will not say	1, 4 viols	*Lbl*	B xv, 68	Consort song
†La virginella [= The fair young virgin]	5		D xii, 125	Text: Ariosto
Let not our prayers [= Nos enim pro peccatis]	5	*Ob*	F xvi, 142	
Let not the sluggish sleep	4	PSS ii 10	D xiv, 49, B xiv, 27	Text: ?J. Redford
Let not thy wrath [= Ne irascaris]	5	*DRc*, *Lbl*, *Y*		
*Let others praise what seems them best	6	*Cu*, *Lcm*	B xvi, 16	Text: T. Watson; printed as a broadside, 1589
Let us arise [= Attollite portas]	6	*Ob*	F xvi, 142	
Lift up your heads [= Attollite portas]	6	see Second Preces and Psalms	TCM ix, 34	Ps xxiv
Look and bow down	1, 4 viols	*Lbl*	B xvi, 178	Consort song; text: Elizabeth I, 1588; lute arr. only
Look down, O Lord, on me	4	1614[7]	F xi, 5	
Lord, hear my prayer	3	SSN 5	D xii, 27	Ps cii.1–2
Lord, in thy rage	3	SSN 1	D xiii, 1	Ps vi.1–2
Lord, in thy wrath correct me not	3	SSN 3	D xiii, 14	Ps xxxviii.1–2
†Lord, in thy wrath reprove me not	5	PSS i 9	D xii, 49	Ps vi.1–2
*Lord, to thee I make my moan	1, 4 viols	*Lbl*, *Ob*	B xv, 14	Consort song; Ps cxxx
†Lullaby, my sweet little baby	5	PSS i 32	D xii, 172	
Make ye joy to God	5	PSS ii 24	D xiv, 143, B xiv, 97	Ps c.1–2
Mine eyes with fervency	5	PSS i 2	D xii, 10	Ps cxxiii
*Mount, Hope, above the skies	1, 4 viols	*Lbl*	B xv, 73	Consort song; attrib. A. Ferrabosco (i) in *Lbl* Add.18936–9
My freedom, ah	—	*Lbl*, *US-CA*	B xv, 76	Consort song; only title of text extant
†My mind to me a kingdom is	5	PSS i 14	D xii, 69	Text attrib. E. Dyer
My mistress had a little dog	1, 4 viols	*GB-Lbl*, *US-CA*	B xv, 131	Consort song; anon. in sources
My soul oppressed with care	5	PSS i 3	D xii, 14	Ps cxix.25–32

Title	No. of voices	Source	Modern edition	Remarks
Now Israel may say [= Behold, O God, the sad and heavy case]	2/5, org	*GB-Ob* Mus.d.162, *Ob* Tenbury 1382	F xvi, 144 (Tenor only)	Anthem; inc.
O dear life	5	SSN 33	D xiii, 208	Text: Sidney
Of flattering speech	3	PSS ii 2	D xiv, 6, B xiv, 4	Text: G. Whitney
Of gold all burnished	5	SSN 36–7	D xiii, 218	
*O God, but God, how dare I	1, 4 viols	*Lbl*, *Ob*	B xv, 17	Consort song
O God, give ear	5	PSS i 1	D xii, 2	Ps lv.1–3
O God that guides the cheerful sun	1/6, 5 viols	PSS ii 28	D xiv, 189, B xiv, 136	'A Carroll for New-yeares day'
O God, the proud are risen against me	6	*Cp*, *Cu* (formerly *EL*), *DRc*, *Och*, *Ojc*, *Y*	F xi, 72, TCM, ii, 248, B xi, 33	Anthem; Ps lxxxvi.14–15
O God, which art most merciful	3	SSN 4	D xiii, 20	Ps li.1
O God, whom our offences have justly displeased	5	1641[5]; org: *Lbl*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *US-NYp*	F xi, 25, TCM ii, 255, B xi, 42	Anthem, 'A prayer'; paraphrase of 1st collect at end of Litany
O happy thrice	—	*GB-Lbl*, *Ob*	B xvi, 180	Consort song; Ct and lute arr. only
O Lord, bow down	1, 4 viols	*Lbl*, *US-CA*	B xv, 22	Consort song
O Lord, give ear [= Memento, homo]	6	*Cp*, *Cu* (formerly *EL*), *DRc*	F xi, 80, TCM, ii, 262	
O Lord, God of Israel [= Ave verum corpus]	4	*Lbl* Add.18396		
O Lord, how long wilt thou forget?	5	PSS i 5	D xii, 26	Ps xiii
O Lord, how vain	1, 4 viols	*GB-Lbl*, *Ob*, *US-CA*	B xv, 25	Consort song; text attrib. Sidney
O Lord, make thy servant	6	1641[5]; org: *GB-Cp*, *Cpc*, *Cu* (formerly *EL*), *DRc*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *US-NYp*	F xi, 85, TCM ii, 266, B xi, 51	Anthem, 'A prayer for the King'; Ps xxi.2, 4
O Lord, my God	4	SSN 22	D xiii, 121	
O Lord, rebuke me not	1/5, org	1641[5]; *GB-Lcm*, *US-NYp*	F xi, 119, TCM ii, 271, B xi, 137	Anthem; Ps vi.1–2, 4
O Lord, turn thy wrath [= Ne irascaris]	5	1641[5]		
†O Lord, who in thy sacred tent	5	PSS i 6	D xii, 32	Ps xv
O Lord, within thy tabernacle	1, 4 viols	*GB-Ob*, *Och*	B xv, 1	Consort song; Ps xv
O sweet deceit	5	*Lbl*, *US-CA*	F xvi, 34	
†O that most rare breast	5	PSS i 35	D xii, 194	Text attrib. E. Dyer
O that we woeful wretches	1, 4 viols	*GB-Lbl*, *Ob*, *US-CA*	B xv, 28	Consort song
Out of the orient crystal skies	1, 4 viols	*GB-Lbl*, *Lcm*, *US-CA*	B xv, 31	Consort song; anon. in sources
†O you that hear this voice	5	PSS i 16	D xii, 78	Text: Sidney
Penelope that longed for the sight	5	SSN 27	D xiii, 168	
Praise our Lord, all ye Gentiles	6	PSS ii 29	D xiv, 199, B xiv, 144	Ps cxvii
Prevent us, O Lord	5	1641[5]; *GB-Cpc*, *DRc*, *GL* (Bassus), *Lbl*, *Llp*, *Ob*, *Och*, *Ojc*, *Y*, *US-NYp*	F xi, 52, TCM ii, 277, B xi, 69	Anthem, 'The fourth Prayer after the Communion before the Blessing'
†Prostrate, O Lord, I lie	5	PSS i 27	D xii, 143	
Rejoice, rejoice: see From virgin's womb	4	SSN 24	D xiii, 141	
Rejoice unto the Lord	1, 4 viols	*GB-Lbl*, *Ob*, *US-CA*	B xv, 37	Consort song, 1586
Remember, Lord [= Blame I confess]	—	*GB-Lbl*, *US-CA*	B xv, 56	Consort song, inc; only title remains
Retire, my soul	5	PSS ii 17	D xiv, 81, B xiv, 51	
Right blest are they	3	SSN 2	D xiii, 7	Ps xxxiii.1–2
Save me, O God, for thy Name's sake	5	*GB-Cpc*, *Cu* (formerly *EL*), *DRc*, *Lbl*, *Ob*, *Och*, *Ojc*, *WB*, *Y*, *US-NYp*	F xi, 57, TCM ii, 266, B xi, 75	Anthem; Ps liv.1–4
†See those sweet eyes	5	SSN 29, 34	D xiii, 188	
Sing joyfully unto God our strength	6	1641[5]; org: *GB-Cp*, *Cpc*, *Cu* (formerly *EL*), *DRc*, *GL* (Bassus), *Ob*, *Och*, *Ojc*, *Y*, *US-NYp*	F xi 90, TCM ii, 288, B xi, 82	Anthem; Ps lxxxi.1–4
Sing we merrily unto God	5	PSS ii 20–21	D xiv, 106, B xiv, 70	Ps lxxxi.1–2
Sing ye to our Lord	3	PSS ii 6	D xiv, 24, B xiv, 13	Ps cxlix.1–2
Sith death at length	1, 4 viols	*GB-Lbl*, *US-CA*	B xv, 78	Consort song
*Sith that the tree	1, 4 viols	*GB-Lbl*	B xv, 81	Consort song; 2p. in lute arr. only
†Susanna fair	5	PSS i 29	D xii, 154	Text after G. Guéroult: Susanne ung jour
Susanna fair	3	SSN 8	D xiii, 46	Text after G. Guéroult: Susanne ung jour
The eagle's force	3	PSS ii 1	D xiv, 1, B xiv, 1	Text: T. Churchyard
The fair young virgin [= La virginella]	5	1588[29]	F xvi, 1	Text after Ariosto
The greedy hawk	3	SSN 14	D xiii, 77	Text: G. Whitney
*The Lord is only my support	1, 4 viols	*Lbl*	B xv, 5	Consort song; Ps xxiii
The man is blest	1, 4 viols	*Lbl*, *Ob*	B xv, 11	Consort song; Ps cxii
The match that's made	5	PSS i 26	D xii, 137	

Title	No. of voices	Source	Modern edition	Remarks
The nightingale	3	SSN 9	D xiii, 52	
The noble famous queen [= While Phoebus us'd to dwell]	1, 4 viols	*Lbl, US-CA*	B xv, 97	Consort song, on the death of Mary, Queen of Scots
This day Christ was born	6	PSS ii 27	D xiv, 178, B xiv, 125	'A Carroll for Christmas Day'
This sweet and merry month of May	6	1590[29]	D xiv, 240, B xvi, 33	Text attrib. T. Watson
This sweet and merry month of May	4	1590[29]	D xiv, 42, B xiv, 22	Text attrib. T. Watson
†Though Amaryllis dance in green	5	PSS i 12	D xii, 60	
Though I be Brown	1, 4 viols	*GB-Lbl*	B xv, 144	Consort song; anon. in source
Thou God that guid'st	2/5, org	1641[5]; org: *Cu* (formerly *EL*), *DRc, Lcm, Llp, Ob, Och, Ojc, Y, US-NYp*	F xi, 128, TCM ii, 296, B xi, 148	Anthem, 'A Prayer for the King'; text: Hunnis
*Thou poet's friend	1, 4 viols	*GB-Lcm*	B xv, 84	Consort song
Triumphant with pleasant melody	1, 4 viols	*Lbl, Ob, Och*	B xv, 43	Consort song
*Truce for a time	1, 4 viols	*Lbl, Ob*	B xv, 87	Consort song
Truth at the first	1, 4 viols	*Lbl, US-CA*	B xv, 90	Consort song; anon in sources
Turn our captivity, O Lord	6	PSS ii 30	D xiv, 211, B xiv, 154	Ps cxxvi.5–7
Unto the hills mine eyes I lift	6	SSN 45	D xiii, 264	Ps cxxi
Upon a summer's day	3	SSN 12–13	D xiii, 68	
Wedded to will is witless	5	PSS ii 23	D xiv, 134, B xiv, 91	
Weeping full sore	5	SSN 26	D xiii, 155	
What is life?	4	PSS ii 14	D xiv, 68, B xiv, 39	
What pleasure have great princes?	5	PSS i 19	D xii, 96	
What pleasure have great princes?	5	*GB-Lbl*	B xvi, 60	Anon. MS composition in anon. *Lbl* copy of PSS i
*What steps of strife	1, 4 viols	*Lbl, US-CA*	B xv, 93	Consort song
What vaileth it	6	*GB-Lbl, US-CA*	F xvi, 59	Text: Sidney
What wights are these?	—	*GB-Lbl*	B xvi, 181	Consort song; lute arr. only
†When first by force	5	SSN 31	D xiii, 199	Text of consort song version: I that sometime a sacred maiden Queen
When I was otherwise	5	SSN 30	D xiii, 194	
When younglings first on Cupid fix their sight	3	SSN 10–11	D xiii, 59	
†Where Fancy fond	5	PSS i 15	D xii, 74	
Where the blind	1, 4 viols	*GB-Lbl, US-CA*	B xv, 146	Consort song; anon. in sources
While Phoebus us'd to dwell [= The noble famous queen]	1, 4 viols	*GB-Lbl, Och*	B xv, 97	Consort song
While that a cruel fire	—	*Lbl*	B xvi, 181	Consort song; lute arr. only
While that the sun	4	SSN 23	D xiii, 129	
†Who likes to love	5	PSS i 13	D xii, 64	
Who looks may leap	3	PSS ii 5	D xiv, 18, B xiv, 10	Text: G. Whitney
Who made thee, Hob, forsake the plough?	2, 4 viols	SSN 41	D xiii, 241	'A Dialogue between two Shepherds'
†Why do I use my paper, ink and pen?	5	PSS i 33	D xii, 183	Text attrib. H. Walpole
With lilies white	1, 4 viols	*Lbl*	B xv, 149	Consort song; anon. in source
With sighs and tears	—	*Lbl*	B xvi, 182	Consort song; lute arr. only
Wounded I am	4	SSN 17–18	D xiii, 94	
Wretched Albinus	1, 4 viols	*Lbl, US-CA*	B xv, 152	Consort song; anon. in sources
Ye sacred muses	1, 4 viols	*GB-Lbl, US-CA*	B xv, 114	Consort song; elegy for T. Tallis (*d* 1585)

CANONS

Most of the canons in F xvi are now thought to be spurious; see Brett (1972)

Canon two in one 'per arsin et thesin', B xvi, 169

Canon six in one (and four in two), B xvi, 171

CONSORT MUSIC

all published in B xvii; p. nos. in parentheses

Fantasias, grounds and dances:
- Browning a 5 (39)
- Fantasia a 3 in C, no.1 (2)
- Fantasia a 3 in C, no.2 (4)
- Fantasia a 3 in C, no.3 (6)
- Fantasia a 4 in a, inc. (11)
- Fantasia a 4 in G [= In manus tuas, Domine], one part only (147)
- Fantasia a 4 in g, PSS ii 15 (7)
- Fantasia a 5 in C [= kbd fantasia in C, MB 26] (19)
- Fantasia a 6 in F [= Laudate, pueri, Dominum], inc. (48)
- Fantasia a 6 in g, no.1 (53)
- Fantasia a 6 in g, no.2, PSS ii 26 (63)
- Pavan a 5 in c [= kbd pavan in c, MB 29] (73)
- Pavan and galliard a 6 in C (75)
- Prelude [and Ground] (29)

In Nomines:
- In Nomine a 4, no.1 (80)
- In Nomine a 4, no.2 (83)
- In Nomine a 5, no.1 (86)
- In Nomine a 5, no.2, 'on the sharpe' (90)
- In Nomine a 5, no.3 (94)
- In Nomine a 5, no.4 (98)
- In Nomine a 5, no.5 (103)

Hymn and Miserere settings:
- Christe qui lux es a 4, no.1, 3 verses (110)
- [Christe qui lux es] a 4, no.2, 3 verses (114)
- [Christe qui lux es] a 4, no.3, 1 verse (117)
- Christe Redemptor a 4, 2 verses (118)
- Miserere a 4, 2 verses (122)

* Salvator mundi a 4, 2 verses (124)
Sermone blando a 3, 2 verses (108)
* Sermone blando a 4, no.1, 3 verses (127)
Sermone blando a 4, no.2, anon. (130)
* Te lucis ante terminum a 4, 12 verses (8 + 4) (134)

KEYBOARD MUSIC
MB nos. follow in parentheses

Fantasias, preludes, hymns and antiphons:
Fantasia in a (13)
Fantasia in C, no. 1 [= consort Fantasia a 5 in C] (26)
Fantasia in C, no.2 (25)
Fantasia in C, no.3 (27)
Verse [Fantasia in C, no.4] (28)
Fantasia in d (46)
Voluntary for my Lady Nevell [Fantasia in G, no.1] (61)
Fantasia in G, no.2 (62)
Fantasia in G, no.3 (63)
Ut mi re (65)
Ut re mi fa sol la, in G (64)
Prelude in a (12)
Prelude in C (24)
Prelude in F, *GB-Lbl* R.M.24.d.3, anon.
Prelude in G, *Lbl* R.M.24.d.3, anon.
Prelude in g (1)

Clarifica me, Pater, 3 settings (47–9)
Gloria tibi Trinitas (50)
Miserere, 2 settings (66–7)
Salvator mundi, 2 settings (68–9)

Grounds and related pieces:
'The seconde grownde', in C (42)
[Short] Ground in C (43)
[Short] Ground in G (9)
[Short] Ground in g (86)
Hornpipe (39)
Hugh Aston's Ground (20)
My Lady Nevell's Ground (57)
Qui passe [Chi passa] for my Lady Nevell (19)
The Bells (38)
The Hunt's Up, or Pescodd Time (40)
Ut re mi fa sol la, in F (58)

Variations:
All in a garden green (56)
Callino casturame (35)
Fortune (6)
Go from my window (79)
Gypsies' Round (80)
John come kiss me now (81)
O mistress mine, I must (83)
Rowland, or Lord Willoughby's Welcome home (7)
Sellinger's Round (84)
The Carman's Whistle (36)
The Maiden's Song (82)
The woods so wild (85)
Walsingham (8)
Wilson's wild (37)

Pavans and Galliards:
Pavan and Galliard in a, no.1 (14)
Pavan and two Galliards in a, no.2, The Earl of Salisbury (15)
Pavan and Galliard in a, no.3 (16)
Pavan in a, no.4 (17)
Pavan and Galliard in B♭ (23)
Pavan and Galliard in C, no.1 (30)
Pavan and Galliard in C, no.2, Kinborough Good (32)
Pavan and Galliard in C, no.3 (33)
Galliard in C, no.4, Mistress Mary Brownlow (34)
Pavan and Galliard in c, no.1 (29)
Pavan and Galliard in c, no.2 (31)
Pavan and Galliard in d, no.1 (52)
Galliard in d, no.2 (53)
Pavan and Galliard in F, no.1, Bray (59)
Pavan and Galliard in F, no.2, Ph. Tregian (60)
Quadran Pavan and Galliard in G, no.1, on the passamezzo moderno (70)
Pavan and Galliard in G, no.2 (71)
Pavan and Galliard in G, no.3 (72)
Pavan and Galliard in G, no.4 (73)
Echo Pavan and Galliard in G, no.5, anon. (114)
Pavan in G, no.6, Canon 2 in 1 (74)
Lady Monteagle's Pavan in G, no.7 (75)
Pavan in G, no.8 (76)
Galliard in G, no.9 (77)
Passamezzo Pavan and Galliard in g, no.1, on the passamezzo antico (2)
Pavan and Galliard in g, no.2, Sir William Petre (3)
Pavan and Galliard in g, no.3 (4)

Other dances, descriptive music and arrangements:
Alman in C, *Lbl* R.M.24.d.3, anon.
[Monsieur's] Alman in C (44)
Alman in G (11)
Monsieur's Alman in G, no.1 (87)
Monsieur's Alman in G, no.2 (88)
Alman in g (89)
The Queen's Alman (10)
The Ghost (alman) (78)
Coranto in C (45)
Three French Corantos (21)
Jig in a (22)
The Galliard Jig (18)
Lavolta in g, no.1, Lady Morley (90)
Lavolta in g, no.2 (91)
The Barley Break (92)
The Battle (94)
The March before the Battle, or The Earl of Oxford's March (93)
In Nomine (Parsons, arr. Byrd) (51)
O quam gloriosum est regnum (?arr. Byrd), MB, lv, 48
Pavan and Galliard, Delight (Johnson, arr. Byrd) (5)
Lachrymae Pavan (Dowland, arr. Byrd) and Galliard (Harding, arr. Byrd) (54–5)

LOST WORKS
only text extant

Behold, O God, with thy all prospering eye [? = Behold, O God, the sad and heavy case], *Lbl* Harl.6346, *Ob* Rawl.poet.23; B xi, 190
God be merciful unto us, J. Clifford: The Divine Services and Anthems (London, 2/1664)
Let us be glad, *Lbl* Harl.6346, *Ob* Rawl.poet.23; B xi, 190
Sing ye to our God, *Lbl* Harl.6346, *Ob* Rawl.poet.23; B xi, 191

DOUBTFUL WORKS
English

Service in F: TeD, Bs, *Cp* 34, 38–9, fragments; F xvi, 130; B x*a*, 162
Short Service: San, *Lbl* Add.34203; F x, 95, TCM ii, 89, B x*a*, 162
*Litany, 4vv, *Cu* (formerly *EL* 4); F x, 15, TCM ii, 49, B x*a*, 149
By force I live, 1v, 4 viols, *Lbl* Add.18936–9; B xv, 155
Glory to God on high, 1v only, *Cu* (formerly *EL* 28); B xi, 191
If trickling tears, *Ob* Tenbury 389, one part only; F xvi, 147
Methought of late, 1v, 4 viols, *Lbl* Add.17792–6; B xv, 158
My little sweet darling, consort song attrib. Byrd in *Lbl* Add. 17786–91; MB xxii, no.25
O Lord, turn not away thy face, 4vv, *Ob* Mus.Sch.F. 17–19 (attrib. 'W. B.')
O trifling toys, *Ob* Tenbury 389, one part only; F xvi, 149
Out of the deep, 5vv, *Lbl* Add.17792–6, *US-NYp* Drexel 4180–84; B xi, 192
Out of the deep, 6vv, *GB-Och* Mus.1001 (attrib. O. Gibbons), *Ojc* 181, *US-NYp* Drexel 4180–85; B xi, 57
The day delayed, 1v, 4 viols, *GB-Lbl* Add.31992, *Och* 984–8; B xv, 161

Latin

* Domine Deus omnipotens, 5vv, *Och*; F viii, 77, TCM ix, 213
Reges Tharsis, 5vv, *Och* Mus.979–83; F vii, 162
Sanctus, 3vv, *Och* Mus.45; F viii, 27
Sponsus amat sponsum, 5vv, *Lbl* Add.32377, *Ob* Mus.Sch.E.423, *Ob* Tenbury 389; two parts in F xvi, 128
Vide, Domine, quoniam tribulor, 5vv, *Lbl* Add.23624, *Ob* Tenbury 389; F vii, 169

KEYBOARD MUSIC
MB nos. follow in parentheses

Galliard (105); Galliard, If my complaints (103); Malt's come down, Fitzwilliam Virginal Book [no. 150] (107); Medley (112)

MISATTRIBUTED WORKS

English

Short Service: *Ky 2, attrib. Byrd in *GB-DRc* E.4–11, *Cp* 31–46; attrib. Giles in *Cjc* 181; F x, 80, TCM ii, 81; alternative *Cr, attrib. Byrd in *DRc* E.4–11, *Cp* 31–46; attrib. Farrant in *Cpc* 6 (1–6); TCM ii, 82

Service, attrib. Byrd in *Ob* E 40; attrib. Inglott in *Och* 1001 and later MSS

Abradad, attrib. 'Mr. B' in *Ob* Tenbury 389; F xvi, 145, is Ah, Alas, you salt sea gods, consort song by R. Farrant; MB xxii, no.7

Come tread the paths, consort song, attrib. Byrd in *Ob* Tenbury 389; MB xxii, no.3

Let God arise, attrib. Byrd in *Och* Mus. 1012; F xvi, 141, is by T. Ford

O heav'nly God, consort song, attrib. 'Mr B' in *Ob* Tenbury 389 is by ?N. Strogers; MB xxii, no.22

O praise our Lord, ye saints above, 5vv, attrib. Byrd in *Lbl* Add.17797, attrib. A. Ferrabosco (i) in *Lbl* Add.18936–9; F xi, 33, B xi, 174

Latin

Decantabat populus, 5vv, attrib. Byrd in *Lbl* Add.37402–6, anon. in *Och* Mus.984–8; F viii, 68

Dies illa, 5vv, *Lbl* R.M. Baldwin, TCM ix, 303, is by R. Parsons (i)

Incola ego sum, 4vv, *Ob* Tenbury 354–8, TCM ix, 241, is by R. Parsons

Quia illic, 4vv, fragment, attrib. Byrd in *Lbl* Add.35001; TCM ix, 312

consort music

Fantasia a 4 in d, no.1, *US-Ws* V.a.405, f.40*v*; B xvii, 14

Fantasia a 4 in d, no.2, *Ws* V.a.405, f.41*r*; B xvii, 16

In Nomine a 7, attrib. Byrd in *Lbl* Add.32377, is by R. Parsons (i); F xvii, 119

KEYBOARD

MB nos. follow in parentheses

Alman (108); Alman (109); Lullaby (110); Medley (111); Pavan (101); Pavan (102); Pavan and Galliard (98); Pavan (99b); Pavan and Galliard, Fitzwilliam Virginal Book, nos.174–5 (99a, c); Pavan and Galliard (100); Prelude (96); Prelude (97); Bonny sweet Robin (106); The Hunt's Up (41); Miserere mei Deus (arr.), *Lbl* Add.31403, F viii, 29; Sir John Gray's Galliard, Fitzwilliam Virginal Book, no.191 (104)

See also Canons

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JOSEPH KERMAN

Byrds, the. American folk-rock group. Formed in 1964 and disbanded in 1973, it consisted of Roger McGuinn (forename changed from James in 1968; *b* Chicago, 13 July 1942; guitar and voice), David Crosby (*b* Los

Angeles, 14 Aug 1941; guitar and voice), Gene Clark (Harold Eugene Clark; *b* Tipton, MO, 17 Nov 1941, *d* 24 May 1991; voice and tambourine), Michael Clarke (*b* New York, 3 June 1944; *d* 19 Dec 1993; drums and percussion) and Chris Hillman (*b* Los Angeles, 4 Dec 1944; bass and mandolin). They are generally credited with having done more than anyone else to establish folk-rock, by mixing their coffee-house folk-musician skills with the impact of British-Invasion rock. They were often described as a fusion of Bob Dylan and the Beatles: they expanded the vocal harmonizing of the Beatles while absorbing other aspects of their sound and rhythm, and many of their biggest hits were cover versions of Dylan's songs. Their music also reflected the eclectic experimentation of the psychedelic era in its imitation of the timbres of Indian music and the modal influences of John Coltrane. Their personnel changed; at the time of their influential album *Sweetheart of the Rodeo* (Col., 1968), which was the first album to be widely identified as country-rock, it included Gram Parsons on guitar. The Byrds' vocal harmonies and the distinctive jangling sound of McGuinn's 12-string electric guitar were important aspects of their influence on later bands such as the Eagles and REM. (J. Rogan: *Timeless Flight: the Definitive Biography of the Byrds*, Essex, 1990)

ROBERT WALSER

Byron, Lord [6th Baron] [Byron, George Gordon (Noel)] (*b* London, 22 Jan 1788; *d* Missolonghi [now Mesolóngion], 19 April 1824). English poet. The success of the first two cantos of *Childe Harold's Pilgrimage* (1812) brought him immediate fame, and even greater success followed *The Giaour* (1813), *The Bride of Abydos* (1813) and *The Corsair* (1814). Their cultivation of wild emotions, of exotic settings and of a disdainful gloom won him a European reputation; and the irregularity of his private life (which included an affair with his half-sister Augusta Leigh) did nothing to diminish his appeal to his generation as a Romantic outsider, ruled by his passions and tinged with doom. That this is a very incomplete view of him as a poet mattered little to European artists, who, further excited by his death fighting for the liberation of Greece, hailed him as an essential Romantic. The Byronic hero was widely imitated – notably by Pushkin in *Yevgeny Onegin* – and stimulated composers to base works on his poems, however loosely. One of his greatest admirers was Berlioz, whose *Mémoires* have a Byronic tinge and who turned to Byron for the overture *Le corsaire* and for *Harold en Italie*. The latter work in turn influenced Tchaikovsky's *Manfred* symphony: Byron's reputation was particularly long-lasting in Russia. *Manfred* was a popular subject for Romantic composers, including Schumann and Nietzsche (*Manfred-Meditation*, for piano). Liszt based his *Tasso* on Byron. His poems were set as songs by many composers, including Loewe (24 settings), Mendelssohn (two), Schumann (six), Wolf (two), Musorgsky (one), Balakirev (one), Rimsky-Korsakov (two), Gounod (one) and Busoni (three); and Schoenberg's *Ode to Napoleon* uses his poem. Over 40 operas are based on works by him (see list). There are also three operas about Byron himself, including Virgil Thomson's *Lord Byron*.

WORKS SET TO MUSIC
only operas listed

The Bride of Abydos (1813): Poniatowski, 1845; A. Fell, 1853; F. Sand, 1858; Dubois, 1864; Barthe, 1865; Lebrun, 1897
The Giaour (1813): Bovery, 1840; A. Hermann, 1866; N. Berg, as Leila, 1912; Delmas, 1928
The Corsair (1814): Arditi, 1848; Verdi, 1848; Bronsart, 1875; Marracino, as Corrado, 1900
Lara (1814): Ruolz, 1835; Salvi, 1843; Maillart, 1864; Marsick, 1929
Parisina (1816): Donizetti, 1833; Giribaldi, 1878; Keurvels, 1890; Veneziani, 1901
The Siege of Corinth (1816): Cahen, as Le Vénitien, 1890
Cain (1821): Delvincourt, as Lucifer, 1948; Schmodtmann, 1952; Lattuada, 1957
Marino Faliero (1821): Donizetti, 1835; Holstein, 1881; Freudenberg, 1889
Sardanapalus (1821): Litta, 1844; Alary, 1852; Joncières, 1867; Maître, 1870; Famintsïn, 1875; Libani, 1880; Duvernoy, 1882; Grunenwald, 1961
The Two Foscari (1821): Verdi, 1844; Bogatïryov, 1940
Heaven and Earth (1823): Glier, 1900
Don Juan (inc., from 1819): Polignac, 1877; Fibich, as Hedy, 1896

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JOHN WARRACK

Byron, William, 4th Baron (bap. Chaworth, Lancs., 4 Jan 1669; *d* Newstead, Notts., 8 Aug 1736). English amateur instrumentalist and composer. He was great-grandfather to the poet and was brought up on the family estates at Rochdale. He succeeded to the title in 1695, becoming a Gentleman of the Bedchamber to Prince George of Denmark. He settled at Newstead Abbey in Nottinghamshire in 1700, married three times and had ten children. He was a man of taste and learning, and received an honorary doctorate at Cambridge in 1705. He enlarged and improved Newstead, employed Peter Tillemans as his drawing master, collected paintings and formed a fine library. To judge from his publications, he was active as a composer during the decade 1695–1705. He was the dedicatee of Nicola Matteis's *Collection of New Songs . . . The 1st Book* (1696), and was probably the author of the rather poor recorder duets by 'a person of Quality' included with it; Matteis may have been his violin teacher. Byron was also the dedicatee of the op.1 trio sonatas (Amsterdam, 1700), by William Corbett, who praised him for 'excelling both in composition and performance'.

Byron's most significant compositions are the four suites he wrote for plays at Drury Lane. He may possibly be identified with the 'person of quality' who published songs and other music around the turn of the century; *An Overture and Aires for the Harpsichord or Spinett, Composed by a Person of Quality* (London, 1705) is certainly by him, for it was subsequently advertised as 'Ld Birons Lessons'. Byron wrote fairly competently in a post-Purcellian idiom, but his music is rather unimaginative and limited in scope.

WORKS

4 suites, str a 4, in the following plays: *The Lost Lover, or The Jealous Husband* (M. de la Riviere Manley), 1696, *GB-Lbl* (tr pt only), *Lcm* (inc.; facs. in MLE, A3, 1987); *Woman's Wit, or The Lady in Fashion* (C. Cibber), 1697, *Cmc* (inc.), *Lbl* (tr pt only); *The False Friend* (J. Vanbrugh), 1702, Harmonia Anglicana (London, 1702); *She Wou'd if She Cou'd* (G. Etherege), 1705, Harmonia Anglicana (London, 1705)
An Overture and Aires, hpd/spinett (London, 1705)

DOUBTFUL

2 duets, 2 rec, pubd with N. Matteis: Collection of New Songs . . . The 1st Book (London, 1696), by 'a person of Quality'
Aires, 2 fl (London, n.d.), lost, by 'a person of Quality', listed in Smith
It is not Celia, song, 1v, bc, in N. Matteis: Collection of New Songs . . . The 1st Book (London, 1696), by 'a person of Quality'
Mariana's charms wound my heart, song (London, *c*1710)
Various other songs, by 'a person of Quality', in anthologies pubd in London *c*1700

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PETER HOLMAN

Byström, Oscar (Fredrik Bernadotte) (*b* Stockholm, 13 Oct 1821; *d* Stockholm, 22 July 1909). Swedish composer and scholar. He followed his father in a military career, rising to the rank of captain in 1857. During the 1840s he established a reputation in Stockholm as a pianist and song composer. In the following decade he developed his creative talent in a number of chamber works, the Piano Trio in E♭ (1850), a cello duo (1851) and, more particularly, in the first of his two quartets, the *Quartetto svedese* (1856, rev. 1895). He was active as a teacher in the late 1850s and early 1860s; in 1866 he succeeded August Berwald as inspector of the Swedish Royal Academy of Music, and in 1872 he was appointed professor. In 1871 he published a theory work for schools (*Allmän musiklära, till skolornas tjenst*). After a period as conductor of the Turku orchestral society (1872–6) he returned to Stockholm to devote his energies to church music, publishing *Sequenser, antifoner och hymnen* (1899) and working on the Swedish chorale book. In 1886 he studied the performance of liturgical music in London, Paris, Solesmes, Milan and Rome; on his return to Stockholm he presented 'motet evenings' of Lassus and Palestrina. At this time he was considered the leading church music specialist in Sweden. The best works of his small output are well wrought and show the influence of Franz Berwald, who befriended him in the 1850s or before and who supported one of his business ventures. Byström's finest work is in the Symphony in D minor (1870–72, rev. 1895), which, despite its obvious debts to Berwald, has an eloquent slow movement, and in the two quartets, of which the second, in D, was written during the 1860s. There is an orchestral Fantasia on Finnish Themes and an operetta, *Herman Vimpel*, both composed while he was in Turku.

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ROBERT LAYTON/LENNART RABES

Byström, Thomas (*b* Helsinki, 28 Aug 1772; *d* Stockholm, 2 Oct 1839). Swedish music teacher, composer and military officer of Finnish birth. In the mid-1780s he studied in Tallinn, and in December 1787 he entered the Artillery and Engineering Military Academy in St Petersburg, where he probably also studied music. In 1792 he was a second lieutenant with the Swedish Artillery and a company officer at the Karlberg Military Academy in Stockholm. From 1793 to 1795 he gave piano lessons to cadets and he was elected to membership of the Swedish Royal Academy of Music in 1794. He held several high military posts, including chief adjutant to the King of Sweden; he was also a Russian translator on the king's staff, and in 1813 he was promoted to the rank of Lieutenant-Colonel. However in 1816 his position was suddenly terminated, and he did not resume his military career until 1825. Byström taught piano (1818–33) and organ (1818–24) at the Swedish Royal Academy of Music and also had private students, including Crown Prince Oscar. He was elected an honorary member of the Harmoniska Sällskapet in 1832.

Byström's compositions are from the period 1794 to 1805. Most interesting are three violin sonatas published by Breitkopf and Härtel in 1801, which imitate Mozart's and Beethoven's style. The variation suite *Air russe variée* for piano is also noteworthy. Other works include two polonaises for piano, and nine solo songs.

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SEIJA LAPPALAINEN

Bystrý, Viliam. *See* FIGUŠ-BYSTRÝ, VILIAM.

Bystyn, Pieter. *See* BUSTIJN, PIETER.

Bytner, Crato. *See* BÜTNER, CRATO.

Bytown. *See* OTTAWA.

Byttering [Bytteryng, Biteryng, Bytering] (*fl c*1410–1420). English composer. He was one of the stylistically more advanced contributors to the first layer of the Old Hall Manuscript. No certain identification has been made, though a possible candidate is Thomas Byteryng, a canon at Hastings Castle (1405–8) and a rector in the London area from 1414. The Gloria no.17, with its striking use of imitation and proportional passages, survives anonymously (in *I-AO*), and *Nesciens mater* in a fragment at York (*GB-Ybi*). The latter setting, his only piece notated in score, camouflages the plainsong by migration and transposition. The Credo no.85 in the Old Hall Manuscript is marked 'Bittering', but in a late 16th-century hand with no demonstrable authority. If, as can now be assumed, the reason for the interruption of work on the Old Hall Manuscript was the death of Thomas, Duke of Clarence, in 1421, the revised chronology comfortably accommodates the composition of *En Katerine* as a wedding motet for Henry V and Catherine de Valois (2 June 1420). The text of the middle voice is also found in a 14th-century motet (in *GB-DRc*).

WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Gloria, 3vv, OH no.17
Gloria, 4vv, OH no.18 (2 upper voices in canon)
Credo, 3vv, OH no.79
Nesciens mater, 3vv, OH no.50
En Katerine solennia/Virginalis contio/Sponsus amat sponsum [*recre* sponsam], 3vv, OH no.145

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MARGARET BENT

Byzantine chant. Music of the liturgical rite of the Christian Roman Empire of the East from the time of the establishment of Constantinople (at the site of ancient Byzantium) in the early 4th century and persisting beyond the interruption of the Eastern imperial succession by the Ottoman conquest in 1453. The rite is still practised by tens of millions of Eastern Orthodox Christians whose native language, or liturgical language, is Greek. Through translation into Syriac, Coptic, Arabic, Armenian, Georgian, Church Slavonic and other languages, it has remained the dominant liturgy of the Christian East during the past 1500 years. Its influence at various times has spread as far west as Spain (in the 6th century), and to north-east and south Italy (where isolated pockets still exist). It has prevailed in north-east Africa (Patriarchate of Alexandria), throughout Greece and Palestine (Patriarchate of Jerusalem), through most of the Christian Near East (Patriarchate of Antioch), all Russia, other Slavonic nations and Romania. The main focus of the following discussion is the music of the Greek rite before the fall of Constantinople. The Byzantine chant continued, however, to flourish after this event, specifically in monasteries throughout the former empire and at the patriarchal see of Constantinople. Almost all the medieval chant repertory survives in manuscript sources with musical notation, and in this respect Byzantine chant is wholly comparable to the repertories of the Roman and Ambrosian (Milanese) Churches in the West.

1. MANUSCRIPT SOURCES AND THEIR NOTATION. Byzantine music manuscripts, whether from Alexandria or Jerusalem, Greece or Asia Minor, Mount Athos or southern Italy, Thessaloniki or Constantinople, in general show the same kind of unity of melodic tradition found among the widely diffused manuscripts of the Gregorian chant in Western Europe. In earlier times the controlling liturgical and musical centres seem to have been first Antioch and then Palestine (during the 6th and 7th centuries); in the 9th century at the latest, control of the melodic traditions shifted to the Constantinople region and eventually to Mount Athos and Thessaloniki, the importance of other centres being markedly reduced.

Of some 12,000 to 15,000 surviving Byzantine manuscripts dating from before the fall of the empire, an estimated 10% contain 'melodic' notation (see §3 below), used for the chanting of psalmody and hymns. In addition there are hundreds of manuscript lectionaries of the Old and New Testaments, noted throughout with the auxiliary musical signs of 'ekphonetic' or lectionary notation (see §2), indicating the musical tones for chanting the solemn readings of scripture. The earliest surviving sources with ekphonetic notation date from the 9th century, while melodic notation is documented with certainty from about the mid-10th.

There are good reasons, however, to assume that both systems developed earlier. Several of the names and shapes of the neumes are common to both notations (the terminology is known from a number of medieval lists and exercises), but as their application in both systems is, with one or two possible exceptions, essentially distinct, a direct dependence of one on the other seems unlikely. The common features, therefore, must derive from a secondary influence. Likewise, no single origin of the various Byzantine notations has yet come to light; their creation and development probably resulted from practical needs or other influences, of which the most significant appear to be the systems of accentuation and punctuation and the letter classification of ancient Greek grammar.

While ekphonetic notation cannot be interpreted precisely, the melodic notation in use from about the mid-12th century is fully diastematic, making transcriptions of the chants possible. Aspects of the melodic tradition can be traced from the mid-12th century back to the earliest surviving manuscripts with notation (and in some cases even beyond) owing to the musical-syntactical punctuation and the modal assignments found in early books containing liturgical texts. Important parts of the repertory, however, were not notated until the 14th and 15th centuries or, in a few cases, even later. Nevertheless, inferences can be drawn about earlier centuries partly because of the stability of the later tradition. Thus virtually the full music of the Byzantine Divine Liturgy (corresponding to the Western Mass) and Office during the last centuries of the empire can be reconstructed.

2. EKPHONETIC (LECTIONARY) NOTATION. Ekphonetic (from Gk. *ekphōnēsis*: 'reading aloud') notation served as a mnemonic aid in the solemn reading of the Prophets, other passages from the Old Testament, and the Epistle and Gospel texts. In this notation, every phrase (comma) of the text bears two notational signs, one at the beginning and one at the end (*see* EKPHONETIC NOTATION, §3). There are about 20 conventional pairings, each conveying information about the pitch and formula to be used (ex.1).

Ex.1 Ekphonetic (lectionary) notation
John iv.5

(1) Tō kairō ekeinō — (2) erchetai ho Iēsous
['In that time — came Jesus

(3) eis polin tēs Samarias — (4) legomenēn Sychar
to the city of Samaria — called Sichar']

Sign-pairs: (1) *kathistai* ... *kathistai*; (2) and (3) *apesō* ... *exō*; (4) *apostrophos* ... *apostrophos*

Høeg's study of ekphonetic notation (D.i 1935) remains authoritative and has been supplemented by Engberg (D.i 1987, 1992) and others. A critical edition of the Constantinopolitan Old Testament Lectionary (the Prophetologion) with notation has also been published (Høeg, Zuntz and Engberg, D.i 1939–81).

3. MELODIC NOTATION. This was employed from the 10th century for a wide variety of properly melodic chants. Five principal manuscript collections contain the majority of these melodies: the HEIRMOLOGION, consisting of hymns (*heirmoi*) used in the performance of the biblical canticles; the STICHĒRARION, a rough equivalent to the Western antiphoner and processional; the asmatikon, a Constantinopolitan choirbook containing florid chants of the Proper and 'semi-Ordinary'; the psaltikon, a Constantinopolitan soloist's book containing florid psalm and hymn settings, complementary to the asmatikon; the AKOLOUTHIAI manuscripts ('orders of service'), a group of anthologies originating in about 1300 and containing traditional and contemporary settings of the Ordinary chants as well as elements drawn from the earlier repertories, principally the psaltikon and the asmatikon.

Melodic notation may be divided into three main types: Palaeo-Byzantine, 10th–12th centuries; Middle Byzantine ('Round' notation), from the mid-12th century to about 1815; and the New Method ('Reformed' or 'Chrysanthine' notation), from the 1820s.

(i) Palaeo-Byzantine notation. In the earliest manuscripts containing examples of this stage of notation there are comparatively few signs and not every syllable of text is furnished with notation. It is noteworthy that some of the early chant books were originally text books to which notation was later added between the lines. In many cases the notation has been updated once or twice to a more developed stage or has even been converted into another type entirely. In the mid-11th century, signs began to appear above every syllable of text (Strunk, C1966; Floros, D.ii 1970), indicating the melodic features and style of performance though not the exact pitch. Precise transcription of Palaeo-Byzantine notation is impossible in isolation; approximate transcription of the melodies can be achieved only through careful and critical comparison with their diastematic counterparts in Middle Byzantine notation.

Three types of Palaeo-Byzantine notation can be distinguished: 'Theta', 'Chartres' and 'Coislin'. All were used, with very few exceptions, to notate the syllabic chants of the heirmologion and the stichērarion. Chartres and Coislin notation are named after the manuscript collections in France where they were first observed and studied. Certain basic signs appear in both these branches, suggesting a common 'parent notation' closest to archaic Coislin notation (Strunk, C1966). Notational systems with a mixture of signs from these two traditions are not uncommon. A unique notation with many 'big signs' (*megala sēmadia*) was discovered in 1965 in a 14th-century manuscript in the cathedral library of Kastoria, Greece (MS 8; Politēs, C1967) and probably represents a trace of the otherwise lost Byzantine ancestor of the Slavonic 'kondakarion' notation (*see* RUSSIAN AND SLAVONIC CHURCH MUSIC).

(a) Theta notation. This is a rudimentary type characterized by the use of a single sign (or very few signs), often like the Greek letter *theta* (probably an abbreviation for *thema*, in the sense of 'figure' or 'formula') or like an acute accent (*oxeia*) or double acute accent, over single syllables of the chant text (Raasted, D.ii 1962). Comparison with later, more developed notational types shows that the 'theta positions' correspond to short melismatic formulae. Theta notation indicated only the position of a melisma in an otherwise predominantly syllabic style; the whole melody, including the melisma itself, had to be supplied from memory or 'improvised' in the conventional style of the stichērarion or heirmologion repertories. Possibly the earliest document with traces of Theta notation is a palimpsest heirmologion (*US-PRu* Garrett 24; see ex.2*a*), whose script can be dated to about 800 (Raasted, D.ii 1992).

Ex.2 A passage from the *heirmos Hymnō se* in different stages of melodic notation

(a) ton pla - nē-then - ta. di - ó. tēn pol-lēn sou syn - ka - ta - ba-sin.

(b) ton pla - nē-then - ta. di - o. tēn pol-lēn sou syn - ka - ta - ba-sin.

(c) ton pla - nē-then - ta. di - o. tēn pol-lēn sou syn - ka - ta - ba-sin.

(d) ton pla - nē-then - ta. di - o. tēn pol-lēn sou syn - ka - ta - ba-sin.



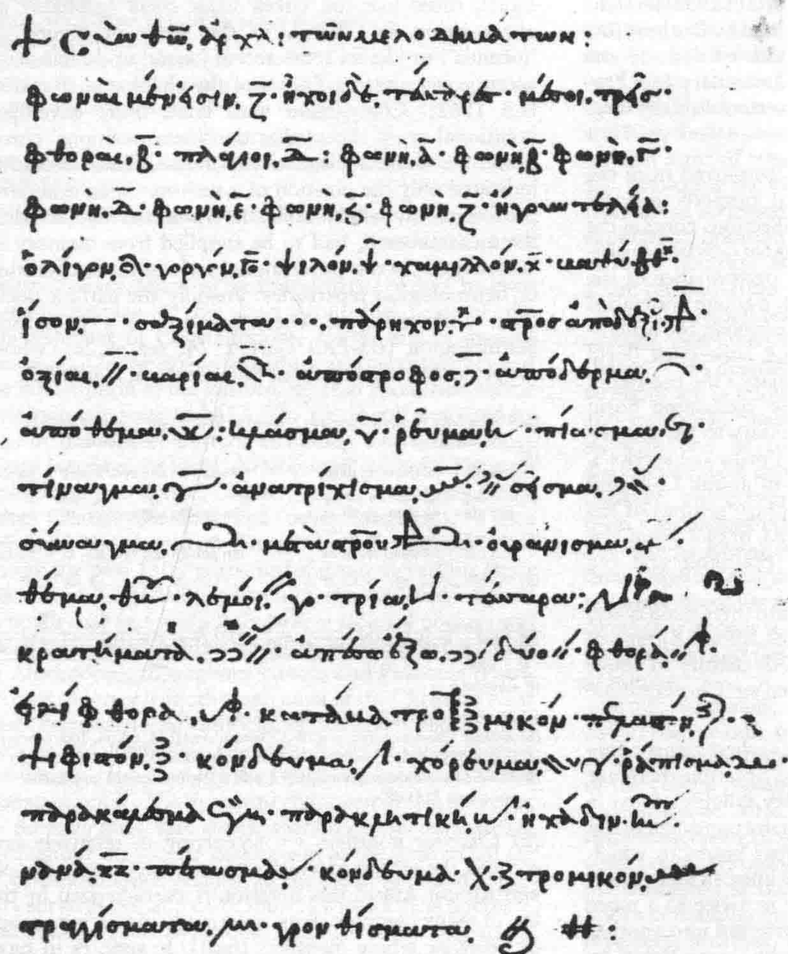
(E authentic)

(a) Theta notation (*US-PRu* Garret 24, f.68*v*), *c*800 CE
(b) Archaic Chartres notation (*GR-ATSgreat lavra* β 32, f.42*v*), 10th century
(c) Developed Coislin notation (*F-Pn* fonds Coislin 220, f.38), 12th century
(d) Middle Byzantine notation (*I-GR* ε.γ. II, f.36*r*, transcribed into staff notation), 1281 CE

(b) Chartres notation. Occurring in relatively few sources, the earliest of which originated in Constantinople and Mount Athos, this notation is characterized by the use of many complex signs, apparently indicating groups of notes or whole melismas (fig.1). It appears to have become obsolete during the mid-11th century, probably as a result of the reform of the stichērarion repertory, after which Coislin notation in its developed form became the standard Byzantine notation (Strunk, C1966). However, some of the earliest developments towards diastematy may be seen in Chartres notation, and in about 1300 a number of its complex neumes reappeared in Middle Byzantine notation as 'red' or 'big' signs.

(c) Coislin notation. This notation probably originated in Palestine, judging from the provenance of the earliest manuscripts in which it appears (Strunk, C1966). Its prevailing feature is the designation of each melodic step by a separate basic sign and the use of a relatively limited number of group signs. In its more developed stages, these signs are often combined in groups. In time, Coislin notation became refined and more precise in meaning. By at least 1106, as attested by *RUS-SPsc* gr.789, it had reached its most advanced stage and formed the basis for the transition to Middle Byzantine notation. The two earliest datable manuscripts transmitting Middle Byantine notation date from, respectively, 1177 (*ET-MSsc* gr.1218) and 1168–79 (*GR-Psj* 221).

(ii) Middle Byzantine notation. The principles of Middle Byzantine ('Round') notation prevailed from the mid-11th century to about 1815. Whereas Western staff notation, which developed from the heighted neumes of



1. List of modes, steps and signs of the Chartres type of Palaeo-Byzantine notation (GR-AOml γ.67, f.159r; from MMB, Principale, vii, 1966)

Gregorian chant, can be described as a 'heighted' or 'graphic' notation, relative pitch being represented by relative height on the staff, Middle Byzantine notation can be described as essentially a 'digital' notation: its conventional signs designate the number of steps up or down between each note and the note succeeding it. The

TABLE 1

	Mode						
Authentic	1	(i)		– *a*			
	2	(i)		– *g*	(ii)		– *b*♮
		(iii)		– *a*			
	3	(i)		– *c'*	(ii)		– *a*
		(iii)		– *c'*			
	4	(i)		*d'* or *g*			
Plagal	1	(i)		– *d*			
	2	(i)		– *e*	(ii)		– *g*
	3	(i)		– *f*	(ii)		– *a*
	4	(i)		– *g*	(ii)		– *c'*
		(iii)		– *c'*	(iv)		– *e*

notation does not indicate explicitly the size of the intervals; the singers would have understood these from the mode (*see* ĒCHOS), the genre, and knowledge of the particular formulae indicated. During the Middle Ages the tonal system was basically diatonic, although some passages – even perhaps whole melodies – might have been performed chromatically, particularly in the second mode (authentic and plagal).

The starting note is indicated by a special sign, the *martyria* (modal signature), which defines the mode itself and gives the final note of the intonation formula (occasionally written out in full; Raasted, D.ii 1966). The first neume above the first syllable of the text of a hymn thus shows the first note to be sung in relation to the end of the intonation. The most frequently encountered forms of the *martyria* and the final notes of their intonations for each mode are given in Table 1. The signs consist of stylized forms of the first four letters of the Greek alphabet used as numerals, and of the neumes that indicate characteristic melodic movements of the particular mode.

Because the neumatic notation did not represent pitch precisely, it was not uncommon for Byzantine scribes to insert medial or reference signatures at cadence points in a melody; these generally served to confirm the pitch reached at such a point. However, a medial signature was

occasionally used to mark an unexpected feature, for example, the pitch E at a point where the melody apparently stands on D, or F where it ostensibly stands on G. This is generally taken to mean a temporary 'transposition' of the normal diatonic system. Thus the D signature on the pitch E would cause the tetrachord E–F♯–G–A (the D tetrachord transposed up a tone) to be used in the following passage in place of E–F–G–A; similarly, an F signature on pitch G would cause an F♯ to be used below the G (E–F transposed up a tone) in place of F.

The first lists of Middle Byzantine neumes did not appear until relatively late; the earliest known is in *F-Pn* gr.261, dating from 1289. On the basis of these lists the signs may be divided into three groups: the *sōmata* ('bodies') indicating conjunct movement only (Table 2*a*); the *pneumata* ('spirits') indicating leaps only (Table 2*b*); and signs that are neither *sōmata* nor *pneumata* (Table 2*d*), of which the majority are concerned with rhythmic features or tempo, whereas only a few are used for melodic movement. Of the last the most important is the *ison*, which indicates the repetition of a note at the same pitch as the preceding one.

The *sōmata* express the movement of an ascending or descending 2nd. For the latter there is one basic sign, the *apostrophos*, but there are no fewer than six signs for the upward movement, each of which conveys a special quality of enunciation and/or stress, the interpretation of which is partly conjectural (Table 2*a*). The *kouphisma* and *pelaston* occur less frequently than the other signs and are linked to special positions and genres.

The *pneumata* indicate only two intervallic steps, the 3rd and 5th, each having two forms, one for the upward movement, the other for the downward direction (Table 2*b*). In Middle Byzantine notation no *pneuma* could stand alone; for example, it could be preceded on its left-hand side by a *sōma*, which would reinforce the direction of the *pneuma* and also impart its quality to it. Thus the melodic movement of an ascending 3rd could be notated in two different ways, as in Table 2*c*: *oligon* and *kentēma* (neutral), and *oxeia* and *kentēma* (accented). The *duo apostrophoi* is an exception, for in this case the placing of signs side by side signifies a rhythmic lengthening; its melodic function is simply that of a descending 2nd.

Other steps such as the 4th or 6th could be obtained by the addition of two smaller intervals, indicated by special placing of the *pneumata* above the *sōmata* (see Table 2*c*): *elaphron* above *apostrophos* (descending 4th); *kentēma* above *oxeia* (accented ascending 4th).

Ex.3 Middle Byzantine ('Round') notation (13th century)

MANUSCRIPT Θα λα σης το ε ρυ θραι ον πε λα γος.

TRANSCRIPTION Mode IV (G mode authentic), starting from pitch *d'*:

Tha las - sēs to E - ry-thrai-on pe - la - gos,
['The Red Sea . . .

Explanation of signs:

- *(ison)* = repeated pitch
- *(oligon)* = ascending 2nd
- *(duo kentēmata)* = ascending 2nd (two-note figure)
- *(apostrophos)* = descending 2nd
- *(klasma mikrōn* or *tzakisma)* = moderate lengthening
- *(petasthē)* = ascending 2nd with sharp accent
- *(oxeia)* = ascending 2nd with moderate accent

TABLE 2

(a) 'Bodies' (Sōmata)		
apostrophos	ɔ	desc. 2nd
oligon	—	asc. 2nd
oxeia	⁄	asc. 2nd (+ stress)
petastē	◡	asc. 2nd (+ stress)
dyo kentēmata	‵‵	asc. 2nd, short
kouphisma		asc. 2nd (+ shake)
pelaston		asc. 2nd (+ stress)
(b) 'Spirits' (Pneumata)		
kentēma	‵	asc. 3rd
elaphron	⌒	desc. 3rd
hysēlē		asc. 5th
chamēlē		desc. 5th
(c) Composite signs		
oligon-kentēma		asc. 3rd
oxeia-kentēma		asc. 3rd
elaphron-apostrophos		desc. 4th
kentēma-oxeia		asc. 4th
dyo apostrophoi	ɔɔ	desc. 2nd
ison-petastē		repetition with stress
oligon-petastē		asc. 3rd
(d) Other signs		
ison		repeated pitch
diplē	//	accentual sign
kratēma		accentual sign
tzakisma	ᴗ	prolongation*
apoderma		?fermata
gorgon	⌐	accelerando
argon	¬	ritardando

(*usually transcribed by a dot)
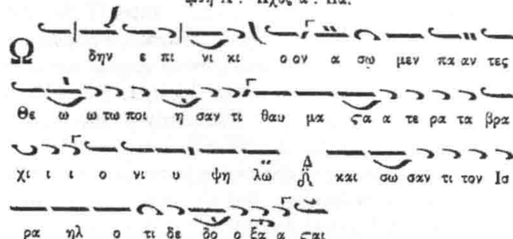
The placing of the *ison* (neither a *sōma* nor a *pneuma*: Table 2*d*) above any of the *sōmata* cancels the melodic movement upwards; the note is therefore sounded at the same pitch as the preceding one but with the added quality. For example, when the *ison* appears above the *petastē* it cancels upward movement but acquires stress (Table 2*c*). Similarly, the placing of the *apostrophos* above any of the ascending *sōmata* indicates a downward 2nd with the appropriate quality. Occasionally, two *sōmata* may be placed one above another; for example, *oligon* above *petastē* implies the addition of two ascending 2nds resulting in an ascending 3rd with acquired stress (Table 2*c*). For an example of Middle Byzantine notation, with a transcription of various signs, see ex.3 (the transcription code used is that of MMB, *Transcripta*, 1936–59).

In addition to the signs for intervals, there are neumes that indicate lengthening of rhythmic values (Table 2*d*): *diplē*, interpreted as double length; *kratēma*, a considerable lengthening, involving some sort of special stress or grace notes; *tzakisma*, also called *klasma*, a moderate lengthening; *apoderma* occurs frequently at the ends of phrases, but its meaning is not clear.

Special signs indicate variations in tempo, for example, the *gorgon* for speeding up and the *argon* for slowing down (Table 2*d*); whether the individual signs are attached to a single neume or to a group of neumes (as seems to have been the case in later centuries), their precise effect is uncertain.

2. *Middle Byzantine neumes: heirmologion, 1281 (I-GR ε.γ.II, f.136v)*

In addition to rhythmical signs, other *megala sēmadia* (also called *megalai hypostaseis*: 'big signs' or 'group signs') appear in the melismatic repertories from the beginning of the period in which Middle Byzantine notation flourished; in the stichērarion and other collections the frequent use of these signs occurred later. Although the *megala sēmadia* are often linked to specific constellations of interval neumes, their exact significance is not entirely clear. It is thought that they generally indicate agogic refinements, in some cases reinforcing the melodic contour expressed by the individual neumes themselves; it is also possible that they helped singers obtain a quick 'synoptic' view of the formulae applied; additionally, they may have been connected with CHEIRONOMY (gestures performed by the choirmasters; see Moran, D.ii 1986). (For a fuller listing of Middle Byzantine neumes see Haas, D.ii 1973; for a manuscript illustration see fig.2.)



3. *Chrysanthine (Reformed) neumes, 19th century: from 'Mousikos pandektēs', iii: 'Heirmologion' (Athens, 1955), p.24*

The term 'Late Byzantine' refers to the notation in use between the 15th and 19th centuries and distinguishes those musical manuscripts copied mainly after the fall of Constantinople into Turkish hands (29 May 1453) from those written in preceding centuries. Although *megala sēmadia* were used more profusely in these later centuries, giving a visual impression of a somewhat different notational practice, all the basic neumes of Middle Byzantine notation remained in use throughout the period.

From the 16th century onwards there is evidence to suggest that musicians 'edited' or 'transcribed' parts of the traditional repertory. These 'transcriptions' or 'exegeses' (Gk. *exēgēseis*) have created the impression that no Byzantine notation before the 17th century represented melodic movement in all details, but rather that it served as a shorthand record of a performance. On the basis of

Ex.4 Syllabic psalm tones (14th century; *GR–AOml* I.185) set to lesser doxology (after Strunk, *JAMS*, xiii, 1960, p.54)

D authentic
E authentic
F authentic
G authentic
D plagal
E plagal
F plagal
G plagal

Do - xa pa - tri kai hui-ō kai ha-gi-

- ō pneu - - ma - ti.

['Glory to Father and Son and Holy Spirit']

this assumption some Greek scholars have claimed that Western musicologists (particularly those associated with the series Monumenta Musicae Byzantinae) merely follow the *metrophōnia* (signs of duration and melodic steps) but ignore the real *melos*, which may be uncovered by interpreting the *megala sēmadia* while making allowance for oral tradition (see Stathēs, D.ii 1978).

As an argument against the shorthand interpretation of medieval Byzantine music, the specific nature of the neumatic notation itself and the adequacy of signs to express all kinds of melodic movement may be considered. No musical notation can record with absolute exactness the finer nuances of a composition and its interpretation, but 17th- and 18th-century exegesis appears to be concerned with a peculiar stylistic development that has more to do with a change in musical taste than with notational usage.

Non-tempered musical intervals of various sizes (e.g. the 'oriental' augmented 2nd) are known to have existed in 19th-century practice and are used in the current oral traditional of the Greek Orthodox Church; it is clear that during the period of Turkish domination some degree of interaction occurred between Byzantine and oriental music traditions (Zannos, F1994), but this does not exclude the possibility that such intervals may have been known in Byzantium before the 15th century.

Transcriptions of chants written in Middle Byzantine notation depend, as in all reconstructions of early music, partly on the notation itself and partly on a series of assumptions regarding its interpretation. The extant musical manuscripts indicate the intervallic steps between successive notes of a chant, but such elements as rhythm, dynamic nuance, non-tempered intervals and tempo cannot be determined exactly. When transcribing chants in medieval Byzantine notation for performance, it is necessary, therefore, to consider the living chant traditions of churches following the Byzantine rite and to compare them with other medieval chant traditions.

(iii) The New Method ('Reformed' or 'Chrysanthine' notation). The 1814–15 reform of neumatic notation is associated with CHRYSANTHOS OF MADYTOS, CHOURMOUZIOS THE ARCHIVIST and GREGORIOS THE PROTOPSALTES, collectively known as 'the three teachers' (Morgan, R1971). This reform involved a significant reduction in the number of signs, especially the phrasing signs (*megala sēmadia*). New, special signs were introduced for chromatically altered intervals, duration and rests; and solmization syllables, based on the first few letters of the Greek alphabet, were used to define scales, for example *pa*, *vou*, *ga*, *di*, *ke*, *zō* and *nē*, for the diatonic scale from *d* to *d′*. Most important was a theory recognizing the presence of more than one type of mode, based on the ancient division into diatonic, chromatic and enharmonic modes. At the same time, the graphic forms of the intonation signs in 18th-century manuscripts were codified. The basic neumes that were retained remained similar to the Middle Byzantine notational forms (fig.3). A vast project of transcribing the Byzantine repertories as practised in the 18th and 19th centuries, including ornamented versions of the late medieval repertory, was undertaken as part of the reform (e.g. the monumental series of autograph manuscripts by Chourmouzios the Archivist in *GR-An*).

The New Method spread rapidly, owing to the systematic pedagogical activities of the Patriarchal School at Constantinople from 1815 onwards and the introduction of music printing in 1820. While some aspects of Chrysanthine theory were subjected to another reform in

Ex.5 Melodic formulae from Koukouzeles' didactic chant (*GR-An* 2458, f.3)
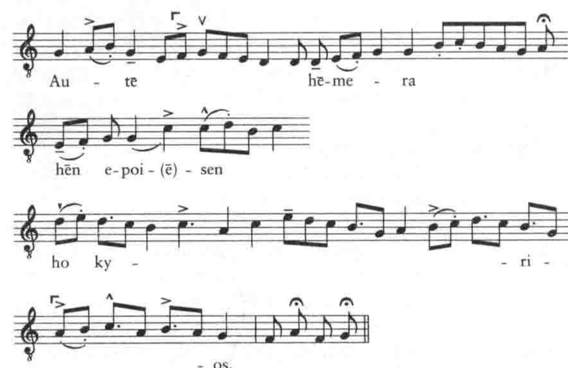
Ou-ra - ni - sma Sei - sma

Sy - na - gma Ky - - li - sma

Stran-gi - - sma - ta

Ko - la - phi-smos

Ex.6 Refrain of Easter *prokeimenon* (*I-Rvat* gr.345, f.9)
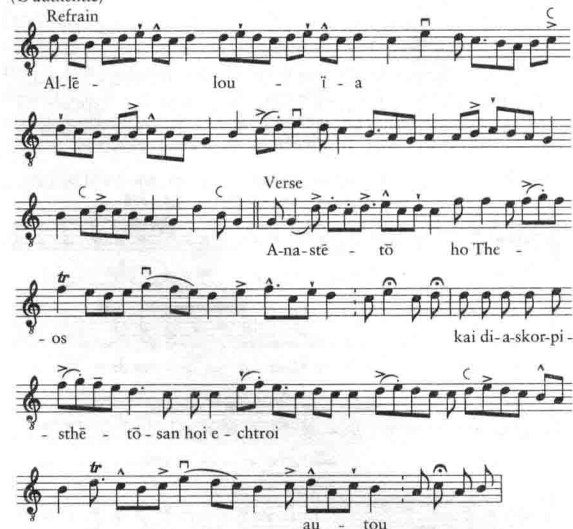


[Haec dies quam fecit Dominus (Ps cxvii.24)]

the 1880s (particularly with regard to the sizes of intervals), the New Method is still used in the official chant books of the Greek Orthodox Church and in other churches following the Byzantine rite (*see* GREECE, §§II–III).
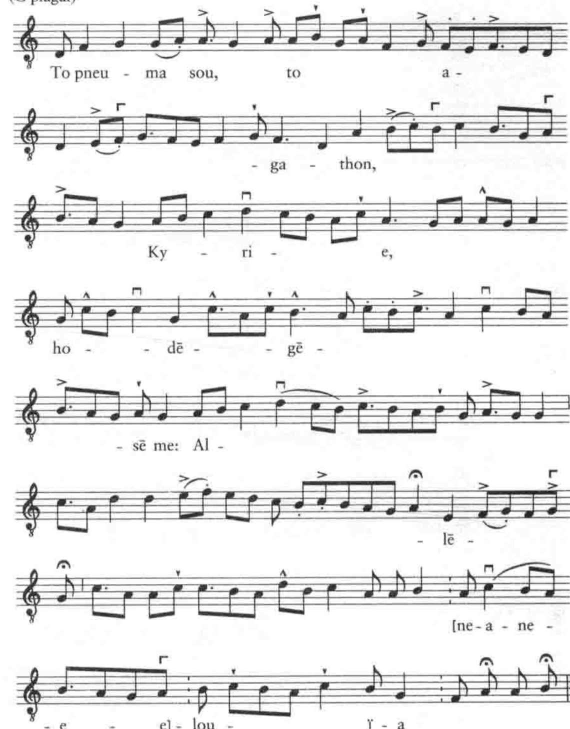
4. LITURGICAL RECITATIVES. From a study of the history of liturgical chant, it may be seen that, in general, the best-known, the simplest, the most venerable chants are the last to be taken out of oral tradition and committed to musical notation. For some of the commonest Byzantine chants there is written witness only from the end of the empire or later. Thus for the 'amen' or *allēlouïa* that accompany the Trisagion and Cheroubikon, the simple authoritative versions are late. Only one medieval melody survives for the deacon's exclamation 'sophia' ('wisdom'), intoned during every celebration of the Divine Liturgy, and this tradition is from an isolated town in south Italy. Acclamations of emperors were copied time and again from the early 14th century, but the more commonly heard acclamation of the celebrant bishop appears only in a few Byzantine manuscripts. There is no written music at all for the litanies, and for some of the most celebrated

Ex.7 *Allēlouïa* refrain and first verse, for Holy Saturday (*I-Fl* Ashb.gr.64, f.214)
(G authentic)



[Alleluia, Exsurgat Deus ut dissipentur inimici ejus (Ps lxvii.1)]

Ex.8 *Koinōnikon* for Pentecost (*GR–AOml* 3, f.20)
(G plagal)



[Spiritus tuus bonus, Domine, deducit me, Alleluia (Ps cxlii.10)]
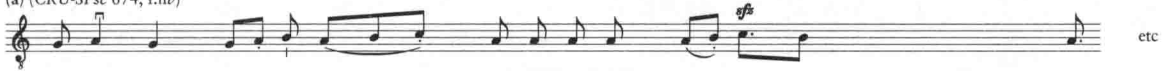
Ordinary chants, for example, the *Phōs hilaron* ('O gladsome light') of Hesperinos, no noted version survives from before the 17th century. The simple Ordinary chants are difficult to recapture, partly because they were congregational, and therefore too well known to be copied with notation, and partly because their origins often lay in modal recitatives or exclamations which lacked characteristic melodic profiles and thus made no call on notation.

5. SYSTEM OF EIGHT MODES ('OKTŌĒCHOS'). The chants discussed hitherto are mainly in recitative styles; in their simplicity they stand essentially outside the Byzantine canon of characteristic musical modes. Chants that were complex enough to be composed properly in Byzantium were systematically assigned to one or other of eight musical modes (*ēchoi*) which, since at least the 8th century, provided the organizational framework for Byzantine melodic practice. The origins of the OKTŌĒCHOS may be found in ancient music theory and various Near Eastern musical practices. The system was attached to the corpus of Byzantine chant and was closely connected with a liturgical cycle of eight weeks, each ascribed to one mode. The *oktōēchos* is traditionally attributed to John Damascene, whose theological and hymnographic writings date from the first half of the 8th century at the monastery of St Sabas in Jerusalem. It is likely that the attempts to regulate chant practice and/or the dissemination of new chant repertories originated in the area of Palestine at about this time; these attempts were connected with early redactions of chant collections such as the heirmologion and the oktōēchos (paraklētikē,
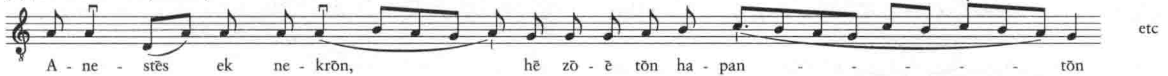
Ex.9 Two versions of the *troparion* (*kathisma*) *Anestēs ek nekrōn*

(G plagal)

(a) (*CRU-SPsc* 674, f.11*v*)



(b) (*GR-AOva* 1493, f.187*v*)



['You rose from the dead, life of all mankind...']
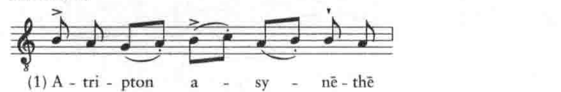
tropologion), both of which were conceived according to the eight-mode system.
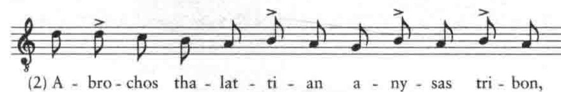
During the latter part of the 8th century the Byzantine organization in turn left its imprint on the organization of chants in the West. The eight Byzantine modes (*ēchoi*) are, in external order and substance, related to the eight Western modes: both systems have the four finals on D, E, F and G, with an authentic (higher-range) form and a plagal (lower-range) form based on each final. Only the use of co-finals and the ordering of the modes differ somewhat in detail: in the Western system, authentic and plagal forms comprising modes 1 to 8 alternate (D authentic, D plagal, E authentic, E plagal etc.) whereas the Eastern numbering takes the four authentic modes in order and then the four plagal modes. More important, the relationship between Eastern and Western modes reaches beyond the systematic externals of organization to characteristic operating features of particular modes and specific details of melodic fabric. Idiomatic turns of corresponding modes may resemble each other on both sides of the liturgical and linguistic division.
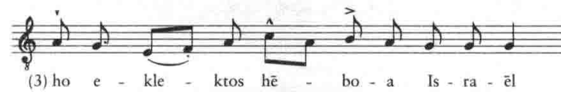
6. Syllabic psalm tones. Each Byzantine mode, like each Western mode, has one or more varieties of simple psalm tone attached to it. One common set is shown in ex.4, as first written out in late 13th- and early 14th-century sources; through a remarkable chain of evidence developed by Strunk (G1960), its lineage has been traced to the late 8th century. As in the West, there are intonations, recitation tones and cadences. One characteristic of this psalmody may place it closer to the origins of psalmody than most Gregorian examples; this is the use of the four-element syllable-count cadence, where the last four syllables of a line are applied mechanically and without regard for word accent to four fixed, stylized musical elements constituting the cadence. The Gregorian procedure favours a variety of 'tonic' cadences that make accommodations for differences in text accent. The simpler, more rigid Byzantine procedure of the four-element cadence is, as Strunk suggested, probably the more archaic. (For further discussion of Byzantine psalmody, including a more detailed example of syllabic psalm tones, *see* Psalm, §III, 2 and ex.1.)
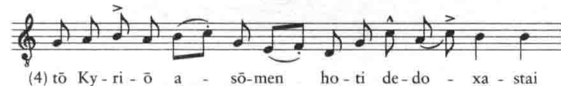
Ex.10 Hymn (*kanōn*) from the heirmologion (*GR–AOi* 470, f.23)

(E authentic)
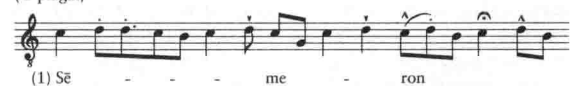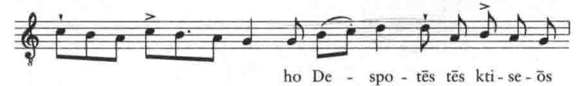








['Having crossed dry over the untrod sea-path, Israel the chosen cry: Let us sing unto the Lord for he hath been glorified']
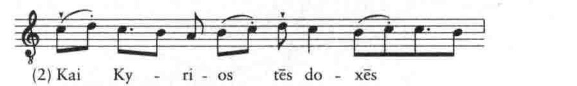
7. Formulaic chants. The process of assembling a chant as a selective patchwork (cento) of modally appropriate formulae – often termed 'centonization' – is a characteristic of many orally composed and transmitted repertories. In Gregorian chant it is a common feature of the structure of the tracts and the F-authentic graduals (among others), and its use is even more rigorous and widespread among composed Byzantine chants. Byzantium was also more explicit in its recognition in music theory of formulaic composition. The earliest Byzantine music treatise is a 10th-century catalogue containing elements of music theory, notational signs and names for melismatic groups or formulae. In about 1300 Joannes Glykys and Joannes Koukouzeles undertook the elaborate task of weaving together the music for a great many of these formulae into continuous didactic chants. Such chants, which found their way into elementary instruction manuals in Byzantine chant, present a broad selection of single neumes, groups and formulae from different genres. Some formulae from *To mega ison* by Koukouzeles are illustrated in ex.5.
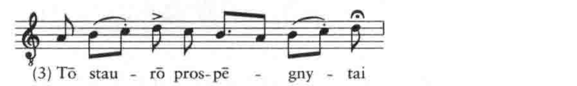
Ex.11 Hymn from the stichērarion (*ET – MSsc* 1227, f.174)
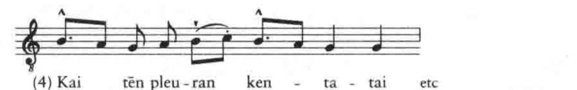
(G plagal)











['Today the Master of Creation and the Lord of Glory to the Cross is affixed and his side is pierced ...']

Ex.12 Styles of the psaltikon and asmatikon

PSALTIKON (*I-Rvat* gr.345, f.86*v*) (G plagal)
Ho a - - pe - ri -

ASMATIKON (*I-GR* Γ.γ.I, f.23*v*) (G plagal)

- gra - ptos Lo - - gos tou

pa-tros ek sou, The - o - to -

- - - - - - ke etc

etc

['The unimpugned word of the Father, through thee, O Mother of God']

The basic operations of Byzantine formulaic composition are familiar from their manifestations in the West. Melodic patterns and formulae may represent a single mode or several modes, though rarely all the modes. The relation of formulae to specific pitches in the tonal system seems often more decisive than allegiance to a particular mode or modes. Formulae and patterns also tend to function in specific positions – initial (phrase-starters), middle or cadential – within the natural contour of musical phrases, and they often underline the syntactic structure of texts. The accentuation of the text also seems to have a strong influence on the choice of formula, especially in the syllabic genres; thus a specific number of unaccented syllables before the first accent often results in the same melodic opening in several pieces of the same mode. The formulae are also made to serve larger formal designs: they may embellish a psalmodic framework or combine into some abstract compositional figuration with symmetries of its own; they may be attached to a specific category of liturgical chant, or to a specific performing medium, helping to define a particular style by their rejection of other categories. The characteristic florid choral style of the asmatikon and the florid soloist's style of the psaltikon have few formulae in common. The choral, syllabic hymn repertories of the heirmologion and stichērarion, however, share a good deal of stock material, some of which is common also to the psaltikon and the asmatikon.

8. Florid psalmody: 'prokeimena', 'allēlouïaria' and 'koinōnika'. As in the West the Psalter has elaborate settings that take the shape of formulaic embellishments on a psalmodic framework. Corresponding in function to the Roman graduals (Mass responsories) and Ambrosian *psalmelli* are the Byzantine *prokeimena* (*see* Prokeimenon), which are delivered by a soloist before the Epistle at the Divine Liturgy (some are also used at Hesperinos and Orthros). The *prokeimena* are

Ex.13 (a) *Stichēron* for 21 November (*A-Wn* theol.gr.181, f.64*v*)

(G plagal)

(1) Me - ta, to te-chthē-nai se,

(2) The-o-nym-phe, De - spoi - na etc

[After your birth, Divine Bride, Queen . . .]

(b) The same *stichēron*, with embellishments by Kampanes, 'beautified' by Koukouzeles (*ET–MSsc* 1584, f.123)

(G plagal)

(1) Me -

- - ta to te - - - - - ch-thē -

- - - - nai se,

(2) The - - o - nym - phe De - -

- spoi - - na

etc

(c) The same *stichēron*, with embellishments by Kampanes, 'beautified' by Xenos Korones (*MSsc* 1584, f.126*v*)

(G plagal)

(1) Me -

- - ta to te - - - chthē - - -

- te - chthē - nai

me - ta to te -

contained in the Constantinopolitan psaltikon; the refrains are given in a different version in the complementary choirbook, the asmatikon; and some parallel settings in syllabic, psalmodic style are found in the akolouthiai manuscripts. Ex.6 shows the refrain of the Easter *prokeimenon* in the psaltikon style. Like its Gregorian and Ambrosian counterparts, this chant is a setting of Psalm cxvii.24; it is in the plagal mode on G and perhaps has some melodic substance in common with the parallel Ambrosian chant.

The Byzantine *allēlouïa* refrain and florid psalm verse (*allēlouïarion*) precede the Gospel Lesson, as in the West (*see* ALLELUIA, §II). An old cycle of some five dozen Proper *allēlouïaria* survives in the psaltikon. A peculiar feature of this cycle is the complete avoidance of the authentic and plagal modes on F. This is also the case with the Ambrosian alleluia verses; in the Gregorian repertory the number of alleluias in F modes is smaller in comparison with those in the other six modes. Ex.7 gives the *allēlouïa* refrain and first verse, *Anastētō ho Theos* ('Let God arise', Psalm lxvii.1), for the Holy Saturday Divine Liturgy, in the version of the 13th-century south Italian psaltikon; this reading is somewhat more florid than the related version of the standard psaltikon considered by Thodberg (I1966). The chant is in the authentic mode on G.

The cycle of Byzantine Proper communions (*koinōnika*) was assigned to the select choirs (*psaltai*) of Hagia Sophia and is transmitted in the asmatikon (*see* KOINŌNIKON). A representative example is given in ex.8: the *koinōnikon* for Pentecost, *To pneuma sou, to agathon* ('Thy good spirit', Psalm cxlii.10), a chant in the plagal mode on G. Not only is this melody also found in 12th-century Slavonic sources, but it probably existed in the Greek tradition of the 11th century or perhaps even the 10th.

9. BYZANTINE HYMNS. Unlike the Western Church, where hymns have had a relatively restricted role (they are practically excluded from Mass, and at Rome they were accepted for the Office only in the 11th century), in the Eastern Church the growth of hymnody far exceeded that of the psalmodic chants. Over 60,000 incipits of Byzantine hymns are recorded in Follieri's six-volume *Initia hymnorum ecclesiae graecae* (J1960–66), which draws only on hymns in published sources. Other thousands lie unpublished in medieval manuscripts, and other tens of thousands must have disappeared as a result of the violent theological-political controversies that accompanied spiritual movements such as Iconoclasm.

Pitra's 19th-century study *Hymnographie de l'église grecque* (J1867) did much to illumine the poetic nature of Byzantine hymns, yet some details of the poetic process are still in dispute. The vast majority of hymns are strophic, and metrically the standard verse is governed by accent and not (as in ancient Greek poetry) by quantity. Line-symmetries are tailored, more or less flexibly, to the number of syllables and the position of accents within a line. A kind of formulaic poetic procedure – the artistic accommodation of a select vocabulary of poetic-theological units – is as obvious a factor in the formation of the literary style of some hymns as it is in their musical setting.

10. SYLLABIC HYMN SETTINGS.

(i) Troparion. Most Eastern hymns have simple music, generally based on the principle of one note to each syllable of text, to render them suitable for congregational singing. A miscellaneous class of early monostrophic hymns also known as *troparia* (*see* TROPARION) goes back in some instances to the 4th century. For these, no early written music survives since the tunes were familiar to everyone. The Ordinary hymn at Hesperinos, *Phōs hilaron*, had (as already observed) no written music before the 17th century. For the *Doxa en hypsistois Theō* (Gloria in excelsis Deo), dating from the 4th century or earlier and sung at the conclusion of Orthros, there are only partial settings from the 13th century; and the *troparion* melody sung at the beginning of every Divine Liturgy, *Ho monogenēs huios* ('O only-begotten Son'), attributed to Emperor Justinian I (*d* 565), was written down at a very late stage.

(ii) Kontakion. The first major form of Byzantine hymn writing was the KONTAKION, a kind of long metrical sermon that was cultivated in the 5th century or early 6th, drawing on the Syriac tradition of church poetry. *Kontakia* are poetic-narrative elaborations on biblical texts, often of 20 or 30 long stanzas or more. The metrically similar stanzas, called *oikoi* (from Gk. *oikos*: 'house'), have a short concluding refrain (*ephymnion*), and they are normally linked by their opening letters into an acrostic that incorporates the name of the poet-composer (*melōdos*), or the liturgical occasion of the poem, or the letters of the alphabet. The whole set of *oikoi* is prefaced by an introductory strophe called the *koukoulion* or *prooimion*, which is of differing structure and metre; it shares the common refrain and the musical mode of the *oikoi* but may be a later addition.

The foremost composer of *kontakia* was ROMANOS THE MELODIST, born in Syrian Emesa (Ḥimṣ) and active at Constantinople during the first half of the 6th century. Some 85 works are attributed to Romanos, including *kontakia* for most major feasts of the liturgical year. His rich poetic style touches extremes of grandiloquence and pathos. *Kontakia* must have been intended originally for a syllabic musical setting, whether recitative or properly 'composed', because the hundreds of lines comprising each of these metrical sermons would take too long to perform in any other way.

However, the earliest surviving melodies (?9th century or 10th) were florid (see §11 below), consisting of settings of the *prooimion* and the first *oikos* from the psaltikon collection. A cycle of *kontakia* in syllabic style is preserved in a small group of 13th- and 14th-century manuscripts, most notably *RUS-SPsc* 674 (ex.9*a*). The main purpose of these syllabic *kontakia* was to serve as model melodies for contrafact *troparia*; they are similar in style to the rest of the model melodies of the *troparia* as well as to the model melodies of the *stichēra automela* (*see* STICHĒRON). It is possible that the occasional citations from *kontakia* found in the syllabic *stichēra* preserve characteristics of earlier syllabic *kontakia* (Levy, K.ii 1961).

It would seem, therefore, that the syllabic and florid traditions co-existed for a considerable period. Although the earliest tradition of the *kontakion* was undoubtedly syllabic, it is difficult to identify with any certainty the archaic elements in the surviving examples written in syllabic style: during centuries of oral transmission the melodies were probably modified and reshaped; certainly, in the few extant sources, they display considerable variation.

(iii) Kanōn. The second large-scale strophic form of Byzantine hymnody is the KANŌN. Although *kontakia* of reduced length were still being produced in the 9th century, it seems that from the later 7th century the *kanōn* was favoured above the *kontakion*. The first master of the new form was Andrew of Crete (*c*660-*c*740), whose Great Kanōn, sung in mid-Lent, is of the exceptional length of 250 stanzas. A *kanōn* is in substance an elaborate nine-section poetic trope on the nine biblical canticles sung at Orthros, among whose verses it is interspersed. (For a list of the biblical canticles *see* CANTICLE, §2; for the musical recitation of the canticles *see* PSALM, §III.)

Each biblical canticle has corresponding to it an ode (*ōdē*) of the nine-ode *kanōn*; each ode consists normally of three or four similarly structured strophes sung to the same music. The first strophe of an ode is its *heirmos* or model-strophe; the succeeding strophes are called *troparia*. The eight or nine odes of a complete *kanōn* (ode 2 is often omitted) are united by references to the general theme of the liturgical occasion, by the same musical mode and, at times, by an acrostic; but in other respects they are independent. *Kanōn* composition reached its peak in the 8th and 9th centuries, first in Palestine with the works of John Damascene (*d c*749) and Kosmas of Jerusalem (*fl* 1st half of the 8th century), then in Constantinople with Abbot Theodore of Stoudios (*d* 826), his brother Joseph, and the two Sicilians Methodius (*d* 846) and Joseph the Hymnographer (*d* 883). Although *kanōn* texts continued to be produced into the 13th century and beyond, after the 8th century or the 9th new texts were simply adapted to the music of existing *heirmoi* (model stanzas). For the *heirmoi*, the classical chants in syllabic styles are collected in a book called the HEIRMOLOGION, which may contain as many as 2000 model stanzas. Like a Western tonary, the heirmologion is divided into one section per mode. Within each mode there are two systems of internal organization: in the first, the full series of eight *heirmoi* follow each other; in the second, all odes with the same number are grouped together. One of the earliest surviving heirmologia (*US-PRu* Garrett 24; 2nd half of the 8th century to the early 9th) is a palimpsest manuscript containing only works ascribed to the Palestine masters (Raasted, D.ii 1992). The manuscript is outstanding not only because of its age and its use of a primitive melodic notation but also because, like the Slavonic and old Georgian heirmologia, it follows the second system of organization. The oldest extant heirmologion with full melodic notation dates from the 10th century.

The simple melodic style of the classical *heirmos* is illustrated in ex.10; this is the first ode of a 'Resurrection' (Sunday) *kanōn* in the authentic mode on E, attributed to 'John the Monk' (?St John Damascene). The style is almost wholly syllabic. The use of formulae plays a decisive role in the development of the musical fabric. The hundreds of *heirmos* melodies in each mode are patched together from a limited repertory of melodic patterns and formulae characteristic of the mode. Extreme care was given to the syntactical structure and to the proper accentuation of the text.

(iv) Stichēron. The other major collection of classical Byzantine hymns whose full music survives is the STICHĒRARION. Unlike the few dozen extant medieval heirmologia (the tunes were probably too simple and familiar to warrant much copying), there are hundreds of surviving stichēraria which normally transmit a repertory of some 2000 longer hymns in a slightly more elaborate style than that of the heirmologion. The stichērarion resembles in style and content a collection of Latin antiphons. Much of its content dates from the 8th century, although some must go back as far as the 7th or earlier (as Strunk has demonstrated for certain Easter hymns); on the other hand, hymns such as the *heōthina*, or Morning Hymns, by the Emperor Leo VI (886–912), are later, even as late as the 12th century for saints recently entered in the Calendar. Most *stichēra*, as the individual hymns are called (*see* STICHĒRON), serve as choral interpolations among the concluding verses of the ordinary psalms at Hesperinos and Orthros. The musical style and procedures are like those of the *heirmoi* except that the *stichēra* are more lavishly punctuated with embellishing melismas, which in some cases may be quite lengthy. The opening of an elaborate *stichēron* for the Veneration of the Cross (sung in the fourth week of Lent) is given in ex.11.

11. FLORID HYMN SETTINGS IN CLASSICAL STYLES: 'KONTAKION' AND 'HYPAKOĒ'. Two related classes of Byzantine hymns are transmitted in the classical, florid, formulaic styles of the asmatikon and psaltikon rather than the syllabic formulaic style of the heirmologion and stichērarion. The *kontakia*, in the music manuscripts represented by the introductory strophe and first *oikos*, had complete cycles of settings in both the soloist's style of the psaltikon and the choral style of the asmatikon (the latter known mainly through derived 12th- and 13th-century Slavonic copies). Only for the most celebrated of all *kontakia*, the anonymous Akathistos Hymn, whose 24 strophes are still sung in full on the Saturday before Passion Sunday, is there a complete florid setting of all the strophes in psaltikon style; this hymn survives in a south Italian tradition of the late 13th century (transcr. E. Wellesz, MMB, *Transcripta*, ix, 1957).

The shorter monostrophic hymns called *hypakoai* (analogous to the Western responsories) also received florid settings in both psaltikon and asmatikon styles. The beginning of the *kontakion-hypakoē* for the Sunday of Orthodoxy (the 1st Sunday in Lent), a text of the mid-9th century, is given in ex.12 for both melodic traditions.

12. POST-CLASSICAL FLORID STYLES: THE KALOPHONIC STYLE AND THE EMERGENCE OF PERSONAL STYLES. The traditional syllabic stylizations of the heirmologion and stichērarion may be traced back with certainty to the 10th century; possibly they had already taken their definitive shape by the 8th century or even some centuries earlier. The classical florid stylizations of the psaltikon and asmatikon probably existed during the 11th century (by which time the Asmatic repertory was borrowed by the Slavs); and there are indications that they were formed by the 9th century. With the 12th century, however, the traditional formulaic styles had begun to give way to new styles. There were new techniques of embellishment that gave greater scope to the individual musician's taste. By the later 13th century an enormous outpouring of such freer creative effort had taken place, and a new, post-classical stylization had emerged for handling the traditional melodies. Described by the Byzantine term 'kalophonic' (i.e. beautiful-sounding or embellished), it is a style of extravagant embellishments, loosed from the restraints of the formulaic procedures of the psaltikon

and asmatikon. Much freedom is given to vocal display: there are many sequences, repeated articulations of a single pitch, and wide leaps. The expansive, kalophonic versions of traditional chants are recorded with great notational precision in new classes of manuscript: the kalophonic stichērarion, kalophonic heirmologion, kalophonic kontakarion (oikēmatarion) and similar florid collections. (*See also* KALOPHONIC CHANT.)

Parallel with this was a new attitude towards composition. Musical style was previously an anonymous fusion of prose or poetry with the traditional formulae of the musical vocabulary. Now, instead, the composer cultivated a personal style and attached his own name to the composition. A specific compositional technique was applied in the kalophonic stichērarion. Taking a traditional piece in syllabic style as their point of departure and frequently preserving the syntactical-musical division and the scheme of internal modulations, composers would repeat and/or embellish parts of words, single words and even short phrases, rearrange the text (*anagrammatismos*) and often add whole melismatic passages on meaningless syllables (*teretismata* or *kratēmata*) towards the end of each section. The kalophonic *stichēra* normally ended, however, with a melodic or textual quotation from the syllabic original, at which point the choir joined in (*apo chorou*). Many composers are known from the last century and a half of the empire but few from before. And these men were animated by an unprecedented sense of artistic competition.

The most celebrated composer of the period around 1300 was the Constantinopolitan *maïstōr* JOANNES KOUKOUZELES, the organizer of the big anthologies of the current musical repertory called AKOLOUTHIAI ('orders of service'). These were the first Byzantine collections to contain in a single volume almost all the Ordinary music needed for the celebration of the Divine Liturgy and Office. From the time before Koukouzeles there are works attributed to Michael Aneotes (or Ananeotes), Kampanes and others (see below); later the leading composers were JOANNES GLYKYS and NIKEPHOROS ETHIKOS (both slightly older contemporaries of Koukouzeles); then XENOS KORONES (perhaps a younger contemporary); the late 14th century had as its leading composer the *lampadarios* JOANNES KLADAS, and the mid-15th century, MANUEL CHRYSAPHES.

Competitive kalophonic elaborations of a single traditional chant are a common occurence. Three versions of the *stichēron Meta to techthēnai*, a hymn in the plagal mode on G for the feast of the Presentation of the Virgin in the Temple (21 November), are given in ex.13: ex.13*a* shows the first two lines in the classical syllabic style of the stichērarion; ex.13*b* is an elaboration attributed to the early kalophonic master Kampanes with further embellishments by Joannes Koukouzeles; ex.13*c* is what is supposed to be the same embellished version by Kampanes, but with more elaborate embellishments by Xenos Korones. All classical repertories, both syllabic and florid, were subsequently subjected to modernizations and individualizations of this nature. The most exuberant examples of the kalophonic style are the long, freely composed *kratēmata*, which were commonly interpolated among verses of the vesper psalms and elsewhere. Some of these last ten minutes or more in performance.

13. THE ORDINARY OF THE DIVINE LITURGY AND OFFICE. The most important applications of the kalophonic procedure, however, were to the chants of the Ordinary. The Byzantine Ordinary includes textual counterparts to the Western Gloria in excelsis (at Orthros) and Sanctus. The Credo may have been sung at Byzantium in early times but in the middle and late Byzantine periods it was not sung, and the only independent melodies are from the mid-15th century and later. There was no Agnus Dei at Byzantium, but the Eastern rite has Ordinary or semi-Ordinary chants for some functions that in the West are Proper chants. The Byzantine offertory chant, known as the Cherubic Hymn or CHEROUBIKON, is Ordinary (with three alternatives for special liturgical occasions during the year). There is an Ordinary chant for the communion during Lent, based on Psalm xxxiii.8. The TRISAGION, which is used at Rome principally on Good Friday, is Ordinary at Byzantium. Such chants never appear in earlier Byzantine musical manuscripts since they were intended for the congregation and their simple musical versions required no notation.

During the 13th century, the Ordinary chants began to appear in manuscript, though not in their syllabic, congregational forms but rather in florid kalophonic elaborations. At times these offer glimpses of a simpler underlying chant. Thus for the Cheroubikon, *Hoi ta chēroubim*, there were some two dozen settings by kalophonic composers, produced between the later 13th and mid-15th centuries. Nearly all these use the same underlying materials of the plagal E or related plagal G modes. The earliest surviving tradition for this chant is given in ex.14, according to an authoritative 13th-century manuscript.

Ex.14 Cherubic hymn in florid style (13th century) (*GR–AOml* 3, f.51*v*–52*v*)

(E plagal)

['We who mystically (represent) the Cherubim ...']

14. PARALITURGICAL AND INSTRUMENTAL MUSIC. Closely allied to the liturgical ceremonial of the Church is the public ceremonial of the Byzantine court. Practically no music survives from Byzantium that is not directly connected with the church service. But rich details concerning the genres of chant and the instruments used at receptions and imperial processions are contained in the *Book of Ceremonies*. In this book, transmitted under the name of Emperor Constantine VII Porphyrogennetus

(905–59), a large number of chants and their modal assignments are cited, and likewise also in the *De officiis* of Pseudo-Codinus, dating from the mid-14th century. Various wind and string instruments are represented in artistic monuments. Organs, which were excluded from church use, had an important part in imperial ceremonies. The chronicler Theophanes the Confessor (9th century) reported that the Emperor Constantine VI and Empress Irene had such instruments in their baggage when they visited the military frontier at Thrace in 784. It was the importation of Byzantine organs to the West that helped revive interest in the instrument, the most notable occasion being the organ sent to the Frankish King Pippin in 757. There is a 16th-century description of the reading of lessons at Hagia Sophia where bells were rung at the end of paragraphs. Each section of the reading was repeated three times in succession by different readers posted at different points in the church. The bellringing indicated to the distant reader when the previous reader had finished. At Patmos this was still the practice in recent times, although the triple reading was no longer needed.

To Western ears the most striking Byzantine performing practice is the use of an *ison* or drone to accompany liturgical singing. This is still heard in Orthodox churches. Rubrics in music manuscripts provide the earliest hints for the practice; this evidence can be traced back to about 1400, although the practice probably existed throughout the Middle Ages. It was described in 1584 by the German traveller Martin Crusius: 'more utriculariorum nostrorum, alius vocem eodem sono tenet, alius, *Dra Dra*, saltatorium in modum canit'. There is no independent Byzantine polyphony of the kind that developed in the West.

Liturgical musical drama at Byzantium is scarcely documented. Only for the *Akolouthia tēs kaminou* (the drama of the Three Children in the Furnace) is music extant, dating from the 15th century (for a full discussion, and details concerning the traditions in Byzantium and Russia, see Velimirović, O1962).

Popular, orally transmitted traditions for liturgical chants have been insufficiently studied, although there is some documentation of such traditions in Greek enclaves by the Black Sea (Azov Greeks), in Crete, the Eptanese Islands and Corsica, and among the Albanian- and Greek-speaking minorities following the Byzantine rite in south Italy (Apulia, Calabria and Sicily).

15. Byzantium and the Slavs. Byzantine liturgical influence began its decisive impact on the Slavs with the evangelizing mission of SS Cyril and Methodius to the south Slavs in the mid-9th century. It is possible that by this time the full complement of Byzantine liturgical books had already been translated into Old Church Slavonic; and there is also some possibility that the Byzantine liturgical melodies were transmitted with the translated texts. This was certainly the case by the 11th century and the heyday of Kievan Rus′. The vast corpus of Byzantine liturgical texts were translated, and there was wholesale appropriation of the liturgical melodies, apparently without significant alteration except for slight adaptations of the melodies to take into account the different number of syllables and the Slavonic accentuation. Through the early 13th century, the Slavic copies of the heirmologion, stichērarion and asmatikon (no full Slavic copy of the psaltikon survives) were essentially faithful to the melodic traditions of their Greek originals (*see* Russian and Slavonic church music, fig.1) and it would appear from the evidence of the extant Greek versions that Slavic liturgical conservatism even conspired on occasion to preserve a more authoritative version of a traditional melody. After the Mongol invasions during the mid-13th century, however, the musical traditions grew apart.

The oldest layers of Slavic neumes are based on prediastematic stages of Byzantine notations. They cast precious light on early melodies for which Greek sources are lost or incomplete, but they themselves cannot generally be transcribed without a counterpart Greek melody as a guide. (Such counterpart transcriptions have been published by Velimirović, Strunk, Levy, Floros, Schidlovsky, Konstantinova Ulff-Møller, Shkolnik and Shkolnik; see bibliography, §P). The great wealth of early Slavic musical manuscripts that exist in libraries in Russia are yet to be examined in detail.

The Byzantine-derived chant repertories of the early south Slavic rites and the Kievan rite were absorbed by stages into later branches of the Slavic rites, those of the Bulgarians, Romanians, Serbs, Ukranians and others. However, the synthesis between Byzantine and national idioms in these musical traditions has not yet been fully explored.

16. Byzantium and the West. The wholesale musical borrowings that took place between Slavic and Byzantine chants did not occur between Byzantium and the West. Yet there are two important interrelationships between the Greek and Latin chant repertories. The broad classification of Gregorian chants into eight modes (with all that it entails – the symmetrical system of four finals, the high and low forms with each final, the canon of intonation formulae and psalmodic *differentiae* etc.) owes its definitive shape to Byzantine influence probably exercised most intensively during the latter half of the 8th century. On the other hand, there are a number of possible melodic borrowings (again from East to West) that can be dated variously between the 6th and 9th centuries. Notker reported (*Gesta Karoli*, ii.7) that Charlemagne himself during the first years of the 9th century ordered the translation of the well-known series of antiphons beginning with *Veterem hominem*, for the octave of Epiphany. Carolingian musical liturgists also experimented with a full 'missa graeca' for Pentecost, elements of which made their way into a 'Greek' Mass in honour of St Denis. The Good Friday antiphon *O quando in cruce/Otin to stauron*, found in both Latin and Greek forms in the Beneventan rite and in Latin in the Ravenna rite, is likely to have been borrowed from the Greek *troparion Hote tō staurō* by the mid-8th century, for at that point the submission of Ravenna to Lombard and eventual papal rule detached the former exarchate from primary Byzantine influence. The Ambrosian rite contains a number of melodic borrowings, among them the Maundy Thursday *ingressa* or *post-evangelium Coenae tuae mirabili* (based on the Byzantine Cheroubikon alternative *Tou deipnou sou tou mystikou*); and the *ingressa Videns ne Elisabeth*, for the special Ambrosian Marian Mass on the 6th Sunday in Advent, which is based on a *stichēron idiomelon, Blepe tēn Elisabeth*, sung in high medieval times at the feast of St John the Baptist. The Mozarabic rite also includes chants in Greek, and possible traces of Byzantine chant can be seen in early Spanish psalmody.

Some traits common to both Eastern and Western repertories are old enough to be traced directly to the early Christian chant tradition. Thus the Gregorian communion *Omnes qui in Christo* for Saturday in Easter week (based on the baptismal *troparion Hosoi eis Christon*) and the Sanctus of the Pentecostal *missa graeca*, while they probably represent specific borrowings of the 6th and later 8th centuries respectively, embody earlier melodic traditions. The modal and structural concordances in some florid responsorial psalm settings (*prokeimena*/gradual responsories and *allelouïaria*/alleluia verses) might also reflect an early interrelationship between East and West.

17. BYZANTINE MUSIC THEORY. Byzantine music theory is less abundant and less concerned with specific cases than its Western counterpart. One conservative line simply continues late classical speculation and is minimally focussed on contemporary practice. The *Quadrivium* of Georgios Pachymeres (*c*1242–*c*1310) and the *Harmonics* transmitted under the name of Manuel Bryennius (?*c*1320) are both of this nature. The earliest Byzantine theoretical documents are simple catalogues of neumes and melodic formulae. The oldest, found in the 10th-century manuscript *GR-AOml* γ.67, lists rudiments of the tonal and modal systems together with names and signs for various formulae of the so-called 'Chartres' variety of early Byzantine melodic notation (see §3(i) (b) above). Similar catalogues of the 11th and 12th centuries detail the elements of ekphonetic (lectionary) notation; there are corresponding catalogues in the Georgian language.

A different type of theoretical document, again relatively early, appears within the classical stichērarion itself; this contains a handful of 'multimodal' *stichēra* that progress systematically through some or all of the eight modes. (Examples of such hymns, which illustrate the behaviour of the individual modes and the nature of the tonal and notational systems, were published by Strunk, R1942, and by Husmann, 'Modulation and Transposition', R1970.)

Perhaps the earliest discursive theoretical statement occurs in an anonymous fragment, the *Hagiopolitēs*, which ostensibly details the practice of the Holy City of Jerusalem (ed. Raasted, R1983). The most important source is *F-Pn* gr.360 which probably dates from the first half of the 14th century, and there are various later derivatives of this treatise, including *I-Rvat* gr.872 (see Tardo, R1938, pp.164ff). The *Hagiopolitēs* contains observations about the Byzantine modes (including modes supplementary to the standard eight) and intonation formulae. It also provides references to different layers of Palaeo-Byzantine and Middle Byzantine notations and quotes extensive passages from ancient theoretical works.

The main line of Byzantine theory is represented by the so-called PAPADIKĒ, a manual first compiled perhaps in the later 13th century at Constantinople or within the orbit comprising also Mount Athos and Thessaloniki. There are many elaborations of the basic materials of this handbook. From the early 14th century, a version of the papadikē often prefaced manuscript copies of the Koukouzelian AKOLOUTHIAI. The usual beginning of the treatise was *Archē, mesē, telos* … ('The begining, middle, end and system of all the signs of the psaltist's technique is the ison [the sign for tone-repetition]'). One of the simplest versions is that found in the 15th-century manuscript *I-Rvat* Barber. gr.300 (ed. Tardo, R1938, pp.151ff), which contains the names and signs of the rising and falling intervals, the modulation signs (*phthorai*), the nomenclature of the modes, the *megala sēmadia* (stenographic and dynamic indications), the intonation formulae of the eight modes, a discussion of the tonal system, and, finally, a recapitulatory dialogue. The papadikē presents an essentially different tradition of grouping Byzantine neumes from that of the *Hagiopolitēs*; mixed forms and divergent classifications are also found.

Related to the traditions of the papadikai are a number of mostly anonymous lists of signs and a few didactic chants whose theoretical doctrine is set to continuous music. The most influential of these is by Koukouzeles, beginning *Ison, oligon, oxeia, kai petasthē*. Based on earlier, partly anonymous lists, especially that of JOANNES GLYKYS, the melody illustrates each of the neumes and formulae as they are mentioned in the text (see ex.5; also ed. Alexandru, R1996; facs., after *I-Rvat* gr.791, in Tardo, R1938, pp.179–82). A number of other didactic chants (*methodoi*), some of them anonymous, are also found in the manuscripts; these concern intonations (mostly anonymous), hand signs (*cheironomiai*, by Joannes Glykys and Xenos Korones), solmization and modulation (anonymous), the eight modes, the stichērarion style (ascribed to Korones), and the kalophonic style (Korones and Koukouzeles).

A number of treatises from the later Middle Ages include full discussion of theoretical and stylistic questions. While containing invaluable evidence on the history of music instruction and chant practice in Byzantium, these texts must be interpreted with caution; most of them were intended for those already proficient in the performance of chant, and they are often imprecise with regard to basic questions of rhythm, ornamentation, the exact tuning of scales (including the question of diatonicism versus chromaticism), vocal techniques etc. A group of dialogues beginning *Egō mēn, ō paides*, the so-called Pseudo-Damaskenos (ed. Wolfram and Hannick, R1997) is perhaps the oldest of these. The treatise of Gabriel, hieromonk at the monastery of Xanthopoulos in Constantinople in the first half of the 15th century, gives important details on notation and technical nomenclature (ed. Hannick and Wolfram, R1985). An anonymous treatise on musical signs (ed. Schartau, R1997) provides some evidence concerning the relationship between chant theory and practice. An important treatise on the history of the kalophonic tradition and on the use of modulation signs (*phthorai*) was written by Manuel Chrysaphes in the mid-15th century (ed. Conomos, R1985). Somewhat outside the mainstream of Byzantine music theory is the 16th-century treatise by the Cypriot Hieronymos Tragodistes which advocates a reform of Byzantine notation by analogy with the contemporary harmonic system of the West (ed. Schartau, R1990).

Finally, Byzantine theorists designed various graphic schemes to assist the learner (see Alygizakēs, R1985). Two of these, a 'tree' and a 'wheel', both illustrating the tetrachordal relationships between the eight modes, are traditionally attributed to Koukouzeles and are probably the two oldest. Other schemes to assist solmization (*metrophōnia*) and modulation (*parallagē*) exercises are attributed to Gabriel Hieromonachos, Joannes Plousiadenos and Joannes Laskaris.

For the subsequent development of Orthodox chant *see* GREECE, §§II–III; *see also* RUSSIAN AND SLAVONIC CHURCH MUSIC; ARMENIA, §II; COPTIC CHURCH MUSIC; ETHIOPIA, §II; GEORGIA, §II; ROMANIA, §II; and SYRIAN CHURCH MUSIC.

BIBLIOGRAPHY

A General surveys. B History of the liturgy. C Manuscript sources. D Neumatic notations: (i) Ekphonetic (ii) Melodic. E Liturgical recitatives. F System of eight modes (oktōēchos). G Syllabic psalm tones. H Formulaic chants. I Florid psalmody. J Byzantine hymns. K Syllabic hymn settings: (i) *Troparion* (ii) *Kontakion* (iii) *Kanōn* (iv) *Stichēron*. L Florid hymn settings. M Post-classical florid styles: the kalophonic style. N Ordinary chants of the Divine Liturgy and Office. O Paraliturgical and instrumental music. P Byzantium and the Slavs. Q Byzantium and the West. R Byzantine music theory.

A: GENERAL SURVEYS

MGG2 (C. Hannick)

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KENNETH LEVY/CHRISTIAN TROELSGÅRD

Byzantine secular music. From the founding of Constantinople in the 4th century CE until the fall of the empire in 1453, there was no greater patron of secular music than the imperial court. Secular music existed in great abundance and accompanied every aspect of life in the empire, including dramatic productions, pantomime, ballets, banquets, political and pagan festivals, Olympic games, and all ceremonies of the imperial court. It was, however, regarded with contempt, and was frequently denounced as profane and lascivious by the Church Fathers, among them John Chrysostom, Tertullian, Cyprian, Clement of Alexandria, Gregory Nazianzen, Basil the Great, Ambrose, Augustine of Hippo and, particularly, Jerome, who referred to those who performed it as prostitutes (*porni*).

1. Sources. 2. Instruments and performing practice. 3. Genres and composers.

1. SOURCES. Detailed descriptions of court music may be found in the 10th-century *Book of Ceremonies* of Constantine VII Porphyrogennetus (905–59) and in the *De officiis* of Pseudo-Codinus dating from the mid-14th century. Despite ecclesiastical opposition, most of the iconographical evidence for Byzantine instruments is to be found in monasteries and liturgical manuscripts; instruments prohibited in church are depicted in frescoes of the Great Lavra and Stavronikita (Mount Athos), Loukous (Astros), Philanthropinon (Ioannina) and Anapafsas and Varlaam (Meteora) monasteries. Contemporary chronicles, particularly the 9th-century *Chronographia* of Theophanes the Confessor, also document the existence of secular music as well as musical instruments.

Instances of secular music are comparatively rare in medieval Byzantine music manuscripts, probably indicating that the repertory was largely improvised. Where such music has been preserved, it is usually intermingled with liturgical music of the same period. There are secular pieces with notation in manuscripts of later date; representing an earlier tradition that survived through oral transmission, these pieces are notated in the same Middle Byzantine and Late Byzantine diastematic neumes (*see* BYZANTINE CHANT, §3(ii)) as contemporary liturgical chant.

2. INSTRUMENTS AND PERFORMING PRACTICE. Byzantine musical instruments, referred to collectively as 'organa', were in many cases similar to or adapted from ancient Greek models (for the latter see individual entries). However, the Byzantine nomenclature is often confusing in that several different names could be used to denote the same instrument. Performers were known as *paigniōtai*, and during the earlier part of the Byzantine empire, as in ancient Greece, a great number of them were women. The instruments were often used to accompany singers, especially in *polychronia* (see §3 below).

Among the *organa* of the imperial band were trumpets (SALPINX), horns (boukina, akin to the ancient Roman BUCCINA, kerata), reeds (AULOS), pipes (SYRINX, souroulis), rattles (SISTRUM, CROTALA), hand drums (tympana, *see* TYMPANUM (i)) and cymbals (CYMBALA, cheirokymbala, anakara); certain of these (salpinx, boukina, cymbala) were associated with battle. In addition to the band there was also a court ensemble consisting mostly of plucked and bowed strings: Byzantine lutes (PANDOURA, laouto, played with a plectrum); psaltery (also known as 'kanonaki'; similar to the ancient MAGADIS) and harp (*see* PSALTERY, §1), lyra (*see* LYRA (i) and/or KITHARA; four different sizes of tamboura (shaped much like the modern bouzouki); the three-string Byzantine phandouros (also called 'thamboura'); the Cappadocian kemane (a tall, slender, trapezoidal, bowed instrument); the large pear-shaped lyra (bowed); and Byzantine violas (bowed). Organs were also used to accompany singing or as part of ensembles. Replacing the ancient hydraulis, the pneumatic organ was employed for many Byzantine secular occasions, for example, in processions, at the Hippodrome (circus) and at receptions and banquets at the imperial palace (*see* ORGAN, §IV, 2). For ceremonies at the imperial court in honour of the emperor, two golden organs were often played simultaneously. Bells and the semantron (an elongated, cylindrical, bell-like instrument) were also found, but their use was mostly restricted to monasteries and the liturgy.

Although the notated examples of secular music are monophonic, the ancient Greek practice of heterophony

was known to, and probably practised by, the Byzantines. It is likely that the improvised *isokratēma* accompaniment (*ison* or drone singing) used in liturgical chant was also employed in secular music; functioning as a sustained final or dominant in relation to the notated melody, it produced an effect similar to melismatic organum. Players of the organ may also have used both hands, one hand providing the melody and the other playing octaves and/or parallel 5ths or 4ths.

3. GENRES AND COMPOSERS. *Polychronia* were chants of acclamation or salutation sung at the coronation of a new emperor or empress, when greeting the imperial family, and at almost all court ceremonies, anniversaries and entertainments. Acclamations for secular events were generally accompanied by wind instruments.

Symposia (or sympotika), whose origins lie in antiquity (*see* SYMPOSIUM), were banquets with musical entertainment consisting of singing accompanied by wind and string instruments. By the 13th century men had replaced women as performers at symposia.

Teretismata, again of ancient Greek origin, are meaningless syllables beginning with the consonants *tau* (τ) or *rho* (ρ) and followed by a vowel (*te*, *re*, *re*, *to*, *ro*, *ro*, *ti*, *ri*, *ri*). (Other such syllables and letters are also found in the repertory.) The related term *kratēmata* (a unit of *teretismata*) occurs particularly in 14th-century sources. In his *Harmonics*, Manuel Bryennius, the 14th-century Byzantine theorist, indicates that the *teretismata* could be performed vocally, instrumentally or as a combination of both. *Kratēmata* occur as part of the late 13th-century kalophonic tradition of liturgical chant, but in this case they were chanted because of the ban on instruments in church. The Church Fathers accepted these vocalizations as manifestations of the Christian practice of glossolalia, but the secular origin of *kratēmata* is nevertheless evident from the descriptive titles attached to them in the manuscripts, for example, 'Large Nightingale', 'Bell', 'Small Semantron'.

Akritika were vernacular folksongs, usually of a political nature, sung by the soldier-bodyguards of the frontier regions. The texts were often based on adventures recounted in the Byzantine epic poem *Digenēs akritas*. *Akritika* are important from both a textual and a musical standpoint, for they are the direct ancestors of modern Greek folk poetry and of demotic (folk) music. Examples of akritic songs may be found among the 13 folksongs preserved in *GR-AOi* 1203 dating from the 17th century, for example, *Etouto epoiēthe eis tēn halōsin tēs Mposnas* ('Threnody Composed for the Capture of Bosnia in 1463').

Dance music, ballets and pantomimes, which are documented in Byzantine chronicles, were staged during theatrical or other public performances and at the imperial palace. Pantomimes, in which the mimic dancer (*tragōdos*) performed to music, were a popular form of secular entertainment. Constantine VII Porphyrogennetus's *Book of Ceremonies* (i, 74) refers to the choreography of a ballet for the emperor in which the dancers, while chanting, circled the emperor's table three times in the manner of a round dance. A similar ritual is found in depictions on ancient Greek vases, and there is also a liturgical counterpart – the Dance of Isaiah performed during the marriage ceremony, in which the bride and groom encircle a vestment table three times, again in the manner of a round dance.

Composers of secular music are not documented until the late empire and even then attributions are scarce. Leading Byzantine composers such as Joannes Koukouzeles, Xenos Korones and Joannes Glykys contributed to the genre of *kratēmata*. An interesting example of secular music is found in *GR-An* 2604 (ff.136*v*–137*v*) dated 1463; the rubrics – 'another by the same maïstōr called ortikata and dance [music]' – clearly identify the music as dance music, and the attribution 'maïstōr' points to the great 14th-century master Joannes Koukouzeles. That a composer of his stature would write dance music suggests that by the end of the empire secular music had become acceptable and was no longer to be regarded as lascivious.

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DIANE TOULIATOS

Byzantios, Petros. *See* PETROS BYZANTIOS.

C

C. *See* PITCH NOMENCLATURE.

Caamaño, Roberto (*b* Buenos Aires, 7 July 1923; *d* Buenos Aires, 8 June 1993). Argentine pianist and composer. He studied the piano, harmony and composition at the Buenos Aires National Conservatory with Amelia Cocq de Weingand, Fritz Masbach and Athos Palma, and then embarked on a career as a pianist, appearing throughout Latin America, Europe and the USA. In 1952 he went to New York as the Argentine representative to the International Arts Program and played at a Pan American Union concert in Washington, DC. The Inter-American Music Council invited him back to Washington to give the first performance of his Piano Concerto no.1 with the National SO under Howard Mitchell as part of the first Festival of Latin American Music (April 1958). Also in 1958 he was named best Argentine instrumentalist of the year by the Association of Argentine Music Critics. He taught at the Litoral University (1949–52), the Buenos Aires Institute of Sacred Music (from 1955) and the Buenos Aires Conservatory, where he was director of advanced piano studies (from 1956). He was artistic director of the Teatro Colón (1960–63) and chief editor of *La historia del Teatro Colón, 1908–1968* (Buenos Aires, 1969). From 1966 until his death he was dean of the music faculty at the Catholic University of Argentina. A member of the National Academy of Fine Arts, he was appointed president of the Argentine Council of Music in 1969.

Caamaño's compositions are quite conventional and, without trace either of nationalism or of novel techniques, can be described as neo-classical. His numerous religious works aim at a certain sobriety, but on the other hand he has been much attracted by Spanish culture, an interest perhaps inherited from his Galician ancestors. He has received commissions from the Louisville Philharmonic Society (Magnificat), the Coolidge Foundation (Piano Quintet) and the Wagnerian Association of Buenos Aires (*Cantata para la paz*). He has won are four prizes from the National Commission for Culture and three from the city of Buenos Aires.

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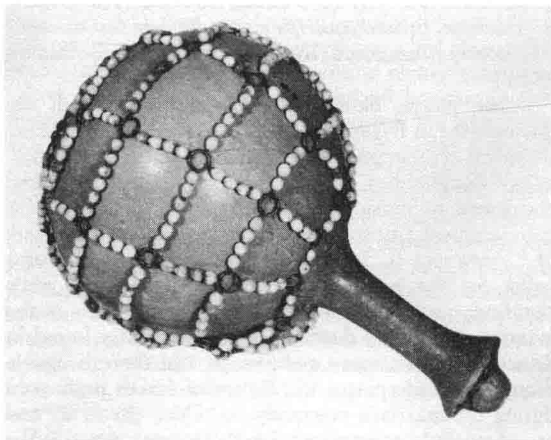
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SUSANA SALGADO

Cabaca [*afoxê, afuxê, cabasa, cabaza, sekere, shekere*]. A natural or synthetic round or pear-shaped gourd covered with a network of beads and finishing in a single handle (see illustration); it is classified as a shaken idiophone: vessel rattle. In some instances there are rattling pieces inside the gourd (*see* RATTLE). The cabaca is an important instrument in the Latin American dance band and similar rhythmic ensembles, and in the late 20th century it was increasingly being used in contemporary orchestral music. The sound is usually produced by moving the network of beads rhythmically back and forth on the bowl. The cabaca originated in West Africa, where it is known by a variety of names, including *skere* or *shekere* in Nigeria (whence the Cuban *chéqueres*) and *axatse* in Ghana.

The 'LP' cabaca consists of metal beads strung around a metal-covered handle.

JAMES BLADES/JAMES HOLLAND



Cabaca

Cabaletta (It.). A term probably of Spanish derivation, first encountered during the second decade of the 19th century, and defined in Pietro Lichtenthal's *Dizionario* (1826): it denotes the second, usually fast movement of a double aria in an Italian opera, consisting of a melodic period of two stanzas which is repeated with decorations added by the singer after an orchestral ritornello, often accompanied by choral or solo *pertichini* and followed by a matching coda designed to stimulate applause (e.g. 'Non più mesta': *La Cenerentola*, Rossini, 1817). Only rarely does a cabaletta occur in isolation, without a preceding 'cantabile'. In early examples only the second half of the period is repeated, a procedure found as late as 'No, non udrai rimproveri' (*La traviata*, Verdi, 1853), and certain cases have a brilliant coda for the voice, as in 'Vien diletto, è in ciel la luna' (*I puritani*, Bellini, 1835). In Romantic opera, cabalettas in moderate time with no element of display become increasingly frequent, and the term thus came to designate the piece's form rather than its character. After 1860 the solo cabaletta rapidly declined, becoming virtually extinct about 1870. As the practice of embellishment died out, it became customary in revivals of repertory works to omit the cabaletta repeat, a habit that modern scholarship tends to deplore on structural grounds. Verdi, however, sanctioned it for a late revival of his own *I masnadieri* (1847).

The term is also used to describe the final movement of a duet. Here the same formula is elaborated, the melody being sung successively by each singer and a third time, after an orchestral ritornello, by both voices in unison, harmony or more rarely in dialogue; a classic instance is 'Verranno a te sull'aure' (*Lucia di Lammermoor*, Donizetti, 1835). Where the voice-types are unequal the singers may enter in different keys or even be assigned different melodies, as in 'Ah te bade, a te stesso pon mente' (*Lucrezia Borgia*, Donizetti, 1833), before joining in the initial one. The duet cabaletta outlived its solo counterpart for more than a decade. A late instance of the form is 'Si pel ciel marmoreo giuro!' (*Otello*, Verdi, 1887).

See also ARIA.

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JULIAN BUDDEN

Caballé, Montserrat (*b* Barcelona, 12 April 1933). Spanish soprano. She studied for 12 years at the Barcelona Conservatory, with (among others) Eugenia Kemmeny and Napoleone Annovazzi, winning the 1954 Liceo gold medal. She joined the Basle Opera in 1956; in three years she built up an impressive repertory, including Pamina, Tosca, Aida, Marta in d'Albert's *Tiefland*, and Strauss's Arabella, Chrysothemis and Salome. In 1959 she sang her first Violetta and Tatyana, at Bremen, and the heroines of Dvořák's *Armida* and *Rusalka*. At La Scala the next year she first appeared as one of Klingsor's flowermaidens (*Parsifal*); a gradually widening international career took her to Vienna, back to Barcelona, to Lisbon and, in 1964, Mexico City (as Massenet's Manon). In 1965 she replaced Horne at short notice in a New York concert *Lucrezia Borgia*, and achieved overnight stardom. After that many Donizetti operas were mounted for her (notably *Roberto Devereux*, *Maria Stuarda*, *Parisina* and *Gemma di Vergy*). In 1965 she also made débuts at Glyndebourne (Marschallin and Mozart's Countess) and the Metropolitan (Marguerite). At La Scala she played Lucrezia Borgia, Mary Stuart, Norma and Amelia (*Ballo in maschera*) and at Covent Garden Violetta (début, 1972), Norma, Leonora (*Il trovatore*), Amelia and Aida. In 1987 she sang Saffo (Pacini) and, in 1989, Isolde, at the Liceo, Barcelona. Other roles include Spontini's Agnes, Rossini's Ermione and Madama Cortese (*Il viaggio a Reims*), which she sang at Covent Garden in 1992, the year of her final operatic appearances.



Montserrat Caballé as Elisabeth de Valois in Verdi's 'Don Carlos'

Regarded by many as Callas's successor, Caballé was for a time the leading Verdi and Donizetti soprano of the day, able to spin effortless long legato phrases and noted for her floated *pianissimo* high notes. She was an actress of refinement and dignity, but no great dramatic intensity. Her numerous recordings include Verdi's Requiem and Brahms's *German Requiem*, Strauss and Granados songs and many operatic roles, among them some (in Puccini and Strauss operas) which she sang more frequently in earlier years, and others, such as Lucia and Fiordiligi, which she never sang on stage. In the 1980s and early 90s she became a notable recitalist, especially successful in Spanish song. She married the tenor Bernabé Marti in 1964.

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ALAN BLYTH

Caballero, Manuel Fernández [Fernández Caballero, Manuel] (*b* Murcia, 14 March 1835; *d* Madrid, 26 Feb 1906). Spanish composer and conductor. He received tuition in piano, violin and flute from the age of five, notably from his violinist brother-in-law Julian Gil. In addition he studied with the composer José Calvo and with Indalecio Soriano Fuertes. In 1850 he entered the Madrid Conservatory, where he was a pupil of Hilarión Eslava and others, and in 1856 he obtained first prize in composition. After playing the violin in the orchestra of the Teatro Real he became conductor at the Variedades,

Lope de Vega, Circo and Español theatres in succession, composing large numbers of songs, choruses and dances and, in 1854, his first zarzuelas, *La vergonzosa en palacio* (not performed until 1855) and (under the pseudonym of 'Florentino Burillo') *Tres madres para una hija*. In 1853 he had been prevented on account of his youth from taking up a position as conductor in Santiago, Cuba, which he had won in a competition, but in 1864 he went to Cuba as conductor of a zarzuela troupe, and he also organized and conducted concerts there. Returning to Madrid in 1871, he devoted himself successfully to the prolific composition of zarzuelas. A habanera from the now forgotten *La gallina ciega* (1873) was used by Pablo de Sarasate for the second of his *Spanische Tänze* (op.21 no.2), but it was *La Marsellesa* (1874), set in revolutionary Paris, that firmly established his melodic style, with the dance rhythms and lyric patterns of continental operetta intermingled with more specifically Spanish touches. In 1884 Caballero went to Lisbon and in 1885 to South America, conducting his works with great success. He was elected to the Real Academia de Bellas Artes de S Fernando in 1891, though pressure of work and failing eyesight delayed presentation of the necessary written discourse until 1902. After the composition of *El dúo de la africana* (1893) his eyesight forced him to use as amanuenses Mariano Hermoso and his own son Mario, until he was operated on for cataracts in 1899 and 1902. The scores written during these blind years include two of his greatest successes, *La viejecita* (1897) and *Gigantes y cabezudos* (1898). These and his other enduring successes display his rich gift of melody, rhythmic élan and good humour.

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ANDREW LAMB

Caballone, Gaspare. *See* GABELLONE, GASPARE.

Caballone [Cabalone, Gabbalone, Gabellone], **Michele** (*b* Naples, 1692; *d* Naples, 19 Jan 1740). Italian composer and teacher. He was the son of Vito Cesare and Antonia Ricca Caballone. He studied with Veneziano and Perugino at the Neapolitan Conservatorio di S Maria di Loreto. In 1716 he married Teresa Muscettola whose sister Antonia was married to the violinist Francesco Barbella and was the mother of the violin virtuoso Emanuele Barbella; according to Burney, the famous violinist first learnt counterpoint from Caballone. The only one of Caballone's sons to follow him as a musician was Gaspare, who later spelt his name 'Gabellone'. Michele's life and works are sometimes confused with those of his son; in addition some sources mistakenly claim that he was the teacher of

Faustina Bordoni Hasse, who in fact studied with Michelangelo Gasparini.

Caballone is not known to have held any regular teaching position, and he died in poverty. Towards the end of his life he became a novice in the confraternity of the Congregazione dei Musici in Naples, and at his death the brothers there voted to bear the expenses of his funeral and burial. These were on the scale due to a full member, presumably a mark of the professional regard in which he was held.

Between 1716 and 1717 Caballone was engaged for the Teatro dei Fiorentini, Naples, by the impresario Salvatore Toro, and during his late thirties Caballone wrote a number of comic operas for the theatre. The production of *Ammore vò speranza* there in 1729 gave rise to a notorious scandal: the two leading ladies, Rosa Albertini and Francesca Grieco, quarrelled so violently because of rivalry both on the stage and in love that Grieco had to retire with injuries, and the Viceroy of Naples felt obliged to intervene. Shortly afterwards Albertini was assassinated by a youth named Giulio Lerro. The lady had no relatives whereas those of Lerro were in high positions, and the court dismissed Lerro with only a fine. In addition to a quantity of church music Caballone wrote a manual of counterpoint that was much admired for its clarity of exposition; it achieved wide circulation in manuscript, as late as 1760 (copies in *D-Bsb*, *I-Bc*, *Fc*, *Nc*).

WORKS

OPERAS

opere buffe unless otherwise stated

La Cantarina [Act 1], Naples, Fiorentini, 1728; Acts 2 and 3 by C. Roberto

La Ciulla, o puro Chi ha freuma arriva a tutto (C. de Palma), Naples, Fiorentini, 1728

La fenta schiava, Naples, Fiorentini, 1728, *I-Rn*

Ammore vò speranza (Palma), Naples, Fiorentini, 1729

Adone re di Cipro (F. Vanstryp), Rome, Capranica, 28 Dec 1730

Li dispiette amoruse, Naples, Nuovo, aut. 1731, aria *Rc*, selection *Rsc*

Doubtful: Cecilia, Naples, Fiorentini, 1728; Adriano in Siria (os, P. Metastasio), Naples, 1740, *F-Pn*; Alessandro nell'Indie (os, Metastasio), Naples, *c*1740, *Pn*

OTHER WORKS

2 Salve regina, *GB-Lbl*

Ky, 1737; Dixit, 1737; Laudate, 1739; 2 Salve regina, 1 dated 1724: *I-Nf*

Arias, *A-Wn*, *B-Bc*

Passion, ? misattributed from Gaspare; Miserere, 1737: *D-Bsb* [listed in Eitner]

Arias, *Dmb*, *I-Mc* [listed in Eitner]

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Cabaner, Ernest (*b* Perpignan, 12 Oct 1833; *d* Paris, 3 Aug 1881). French composer. He frequented the salon of Nina de Callias, where he met and became friends with Chabrier (in 1868), Charles de Sivry and, later, Cézanne. His tastes were eclectic – his favourite composers included Wagner and Hervé – and his interest in synaesthesia led him to the concept of 'painting' with notes well before Skryabin. A sonnet dedicated to Rimbaud in answer to the latter's famous sonnet *Voyelles* (and their colours) reflects this by incorporating coloured vowels to be sung. A genuine eccentric, he made a living as an accompanist in a *café-concert*, and discovered and trained the young tenor Henri Prévost, who found instant fame in *Il trovatore* (1881).

Cabaner set lyrics by his friends Théodore de Banville, Jean Richepin and Charles Cros, and also set a number of his own poems, the most popular being *La pâté*. His music is harmonically simple, and his melodies are influenced by folksong, an interest exemplified by his excellent setting of Cros' *L'archet*; rhythmically he showed more variety and humour, for example in *Le hareng saur*. A friend of the Impressionists, he figures with Pissarro in a group portrait by Renoir and appears, thinly disguised, as a character in several novels.

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MICHAEL PAKENHAM

Cabanilles [Cavanilles, Cabanillas, Cavanillas], **Juan Bautista José** [Juan Bautista Josep; Joan] (*b* Algemesí, nr Valencia, bap. 6 Sept 1644; *d* Valencia, 29 April 1712). Spanish composer and organist. The 'José Cabanillas' formerly thought to be a different musician is now known to be identifiable with him. It may be assumed that he was a choirboy first at Algemesí and later at Valencia Cathedral. On 15 May 1665 he was unanimously appointed second organist, though he was not yet a priest as was required by the cathedral chapter. The following month, however, he received the clerical tonsure and he was ordained on 22 September 1668. Meanwhile in about April 1666 he had become first organist and he remained in that post until his death (after 1703 he was in poor health and frequently required a substitute); from 1675 to 1677 he was also in charge of the welfare and musical education of the choirboys. His pupil José Elías left a manuscript account, now missing, indicating that Cabanilles was often invited to play in various French churches on high feast days.

The high regard in which Cabanilles's music was held by his contemporaries is indicated by its wide distribution in manuscripts. The Iberian tradition of organ music from Cabezón through Aguilera de Heredia, Correa de Arauxo and Rodrigues Coelho culminates in him: in wealth of ideas, mastery of counterpoint, command of form and the nobility of his conceptions, he was the greatest 17th-century Spanish organ master. The fact that he lived in cosmopolitan Valencia enabled him to maintain contact with international musical currents, notably with southern Italy (Mayone, Trabaci, Salvatore) and perhaps also with the Netherlands and Germany. Nevertheless, his music is typically Spanish in that it represents a development of Renaissance style rather than the characteristically Baroque style found in other countries.

Most of Cabanilles's voluminous output consists of organ music, within which tientos form the largest category. Despite their similarity to those of earlier composers they are more substantial contrapuntally, more cohesive in broad design and less prone to routine

figurative writing. The majority of them consist of a series of imitative sections on different themes, though subtle derivation of material from the opening subject is common; toccata-like figurations and homophonic sections are also found. A common feature is the restatement of a phrase four or five times in succession, each modulating to the dominant, a procedure used by Aguilera de Heredia and Pablo Bruna among others, but more skilfully and effectively by Cabanilles. Many of the tientos employ the broken keyboard (*medio registro*, i.e. upper and lower parts of the organ manual registered independently) to give a solo character to one hand, which may be provided with virtuoso passage-work. Cabanilles excelled at tientos de falsas, relatively short monothematic works almost devoid of ornamental figuration and featuring sharp dissonances, unusual melodic intervals and affective and unexpected harmonic progressions. Three tientos use a plainsong hymn tune, each phrase serving as the subject of an imitative fugal section in the manner of the chorale motet. Several are called 'batalla' and represent the hubbub of a battle; a well-known one ascribed to Cabanilles (*Opera omnia*, ii, 102) is, however, actually by J.K. Kerll.

One group of works – passacalles, paseos, gallardas and xácara – are in the form of continuous variations over a bass pattern. Only the passacalles and two of the paseos are in the traditional triple metre – even the five gallardas are duple. Probably these works had nothing to do with dance music (as might in some cases be thought) but were intended for liturgical use. Eight recently discovered sacred choral works probably represent only a remnant of the repertory that once existed. In them Cabanilles was chiefly concerned with varied rhythmic and harmonic effects and massed choral sound resulting from the opposition, interplay and combination of two or three choirs; the elaborate counterpoint of the tientos is missing in most cases.

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principal sources: E-AS, Bc, Boc, E, G, J, Mn, MO, VAc

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(*selective list*)

SACRED VOCAL

Mass, 6vv, bc [lacks Bs, Ag]; C
Mag, 12vv, inc.; C
Beatus vir, 12vv; C
Ah! de la región celeste, 13vv, 2 insts, bc; C
El galán que ronda las calles, 2vv, bc; C
Mi esposo asesta sus flechas, 11vv, bc; C
Mortales que amáis a un Dios inmortal, 4vv, bc; C
Son las fieras, 3vv, bc; C

ORGAN

2 batallas (1 by J.K. Kerll); A ii
Folías; A ii
Gaitilla; A ii
5 gallardas; A ii
4 paseos; A ii
5 passacalles; A ii
Pedazo de música; A ii
90 tientos, ed. in A i, ii, iii, iv, vii
6 tocatas; A ii
Xácara; A ii
55 versos; A vii
Addl versos for the Mag, Pange lingua, psalms etc., and other unspecified works, cited in Anglès: 'Manuscritos …' (1962)

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BARTON HUDSON

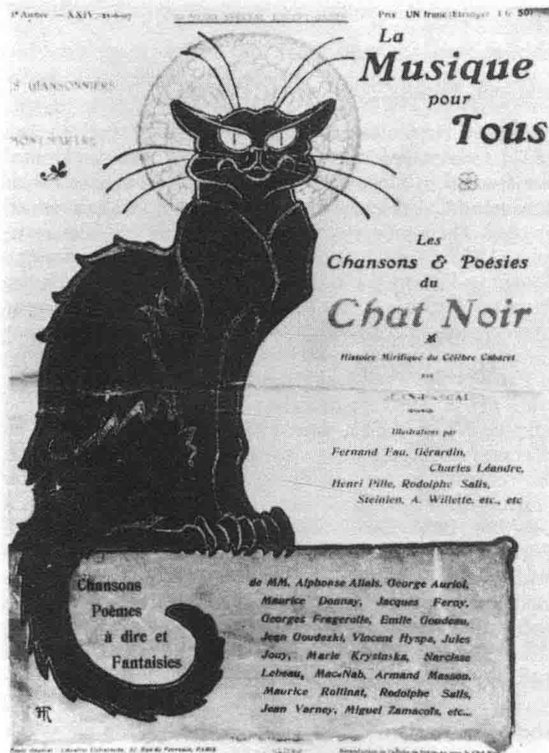
Cabaret. A term loosely applied to places of entertainment like night clubs that offer a wide variety of showmanship, food and drink, and often dancing both on stage and on the floor; naturally there is a great demand for music. In this context, cabaret has also become a descriptive term for a show designed to promote the talents of a single well-known performer, usually a singer. Renowned for this style of show are such diverse performers as Frank Sinatra and Noël Coward, while Las Vegas – in which both regularly appeared – is identified in particular with the form. Indeed, a solo cabaret act is considered an essential part of the personal repertory of many performers, particularly those from musical theatre. American singer-pianists such as Bobby Short and Blossom Dearie are primarily noted for their solo work in this format.

In the strictest sense, cabaret is a form of artistic and social activity of a kind that flourished for about half a century between the opening on 18 November 1881 of the famous 'Chat Noir' in Paris, and the political crises in Europe in the 1930s that put an end to the freedom of thought, experiment and expression that characterizes cabaret in its most vigorous form. The extensive account of the history of cabaret in *La grande encyclopédie* (1889) emphasizes, in unambiguous terms, the traditional association of the cabaret with vice and illegal activities of all kinds throughout the centuries. By the end of the 18th century there were several establishments, frequented by men of letters, that have a place in literary history. The cabaret of the 18th century was a musical affair in the sense that street musicians made the rounds of the establishments, with a repertory made up of songs in praise of wine and debauchery. There are parallels with

the coffee-house and catch-club traditions in England, particularly as regards the *café-chantant* and CAFÉ-CONCERT. Of the café, *La grande encyclopédie* says: 'it had something of a salon originally, in those days when one did not smoke in a café'; it reports that the beer-hall made its appearance during the Empire and that one of them, 'La Brasserie de Martyrs', merited mention in literary history side by side with the 'Chat Noir'. The modern cabaret of 1881 inherited the literary clientèle of its predecessors.

The founders of the 'Chat Noir' intended cabaret to be a place where painters, poets, composers and performing musicians could not only meet each other but confront the public, the bourgeoisie; an element of provocative artistic statement was the essence of cabaret during its heyday. In the 1880s the opportunity of meeting famous artists of the day in the relaxed, intimate atmosphere of cabaret was irresistible to contemporary society, and the artists themselves understood cabaret in those terms. The 'Chat Noir' was imitated by hundreds of other enterprises of a similar kind, catering for variations on the same theme: they toured the provinces and went beyond the borders of France, especially to French-speaking regions, including north Africa, but also visited other countries, and the German cabaret movement probably owed its birth to such visits.

When the famous diseuse Yvette Guilbert (1865–1944) undertook a concert tour through Germany in 1902 it was not so much French wit and humour that moved her German colleagues in the world of amusement but the realization that there was a desperate need for an entertainment form that pandered neither to the philistine taste in concert song nor to the inanities of tingel-tangel airs and music. German artists wanted to ennoble both. Julius Bierbaum, in his preface to *Deutsche Chansons* ('Brettllieder'; 1900), explained the serious purpose that inspired German cabaret. But he was also in earnest when he said: 'We want to write poetry that is not merely read between the four walls of a lonely room but can be sung by a public ready for lusty entertainment'. There always was an aspiration towards high standards as understood by the artists who supported the cabaret idea. There was also the element of laughter. The cabaret relied on the intimacy of the locale, the economy of a small, often ad hoc, musical ensemble, and the directness and warmth of contact between floor and platform. Artists read their own poetry and composers performed their own music; at least, that was the idea.



Cover of 'Chat Noir', xxiv (25 June 1907), using the poster designed by Théophile-Alexandre Steinlen for the Chat Noir cabaret, 1896

The leading German cabaret, the 'Überbrettl' (founded in Berlin by Ernst von Wolzogen in 1901), sparked off many other smaller ventures, in Berlin especially, that preserved the intimate atmosphere. Furthermore, cabaret in Germany developed satire of other literature. In Munich 'the coincidence of creative talent with the native experience of carnival produced one of the most fertile and interesting European cabarets' (Appignanesi). The style that evolved from such conditions was that of the diseuse. It relied equally on the word and the simple ballad-like tune, and on the significant movement of limb or body and facial expression. Yvette Guilbert developed this to a fine art. It involved Sprechgesang, but not in the sense that Schoenberg conceived of it in *Pierrot lunaire*; there the singer was never to derive the character of his rendering of the music from the mood of the words, but for Guilbert the exact opposite was true.

Guilbert was by common consent the greatest of diseuses; her consummate art, which combined oral and visual presentation, had a lasting influence over her many successors, including Marie Dubas, Marianne Oswald and Agnes Capri. Musically a genre emerged that was sentimental and at the same time satirical. It found perhaps its most successful and typical representative in Kurt Weill. Although he never composed any music specifically for cabaret, singers took the arias from his operas (especially *Die Dreigroschenoper* and *Happy End*) for their repertories. In Berlin in the 1920s, at such cabarets as 'Schall und Rauch' and the 'Wilderbühne', the composers Friedrich Hollaender, Mischa Spoliansky and Rudolf Nelson mixed political, sentimental and comic themes.

The literature on cabaret names many other active composers and performing musicians: Hannes Rauch (originally Hans Richard Weinhöppel); Elsa Laura Seemann, who accompanied herself on the lute (this was more characteristic of France than of Germany – Ewers, who was in the centre of the German cabaret movement, complained that at the 'Überbrettl' cabaret not a single composer could sing his own songs, unlike their French counterparts, Legay, Delmet, Fragerolles etc.); Adolphe Stanislas; Clement Georges, famous for his so-called Parisian Bluettes; Lehner; and Bogumil Zepler. The ideal remained the *componiste-chansonnier*, but the cabaret also produced famous conductors. There was Frau Käte Hyan, who accompanied her husband, composed the songs that he sang, and was herself known for her beautiful voice which she used in her own compositions, accompanying them on the lute. The repertory was not

only sentimental and satirical at the same time; it also included folksy elements – there were Spanish items performed with castanets, Italian music, the characteristic songs of Berlin and parodies of black American song.

Cabaret provided an atmosphere in which innovation could flourish and the opportunity for it to do so; it is not surprising that avant-garde experimentation often dominated the performances. Much that went on was improvised. The role of the *conférencier*, or master of ceremonies, especially demanded presence of mind. Many composers of considerable fame joined in. Debussy once conducted a chorus, and Milhaud, Satie, Jean Wiener and Schoenberg played active roles. Satie is credited with having composed more than 50 pieces when he was pianist at the 'Chat Noir' and at the 'Auberge du Clou'. Schoenberg conducted the orchestra at the 'Überbrettl' and composed seven *Brettllieder* (not published until 1975).

After World War I the Parisian cabaret reached a new peak, with many American jazz musicians arriving and influencing the local style as well as taking on a more European texture to their music. Clubs that featured the dance-orientated songs included 'Le grand duc', 'L'oasis', 'Chez Joséphine' (where Josephine Baker was the commère) and 'Le boeuf sur le toit', with resident pianists Jean Wiener and Clément Doucet, while such venues as 'Les deux anes', 'La lune rousse' and 'La pie qui chante' had a more literary repertory. The most influential French songwriter of the 1930s and 40s, Charles Trenet, began his career in partnership with the Swiss composer and pianist Johnny Hess at the Montparnasse cabaret, 'College Inn'. During the occupation, the most celebrated cabaret was 'La vie parisienne', run by the singer Suzy Solidor; the clientèle was dominated by German officers and high-ranking officials, but Solidor later claimed that the club had been a cover for the Résistance. In the late 1940s there was an explosion of activity in tiny clubs in Paris, the songs of Joseph Kosma, Leo Ferré, Jacques Brel, Barbara and many others giving France a new and distinctive popular song, with the chanteuse Juliette Greco as its leading interpreter.

There is no distinctive musical form that can be called 'cabaret': all the composers who have worked in cabaret have drawn on existing folksong, popular song or operatic parodies for their inspiration. Traditions have evolved, so that in particular the slow waltz as used by Satie (*Je te veux*, *Tendrement*) is recognized as a cabaret style, so is a dramatic tango such as the one composed by Lehár for the cabaret scene in his last stage work, *Giuditta* (1933). (Several operas of the mid-20th century have cabaret scenes in them, for instance in Korngold's *Die Kathrin*, 1937.)

Besides Paris and Berlin, always the two most important centres of cabaret, and Munich, Vienna had an active cabaret life during the 1920s and 30s. Cabaret found its way to English-speaking countries in a somewhat diluted form, not only in restaurants and night clubs but also in the theatrical 'intimate revue'. After World War II the influence of pre-war cabaret on American singers such as Tom Lehrer and composers such as Bart Howard and Alec Wilder is unmistakable.

The British wave of satire that occurred in the 1960s (at the Establishment Club and on television) led to the foundation of the strongest cabaret tradition in England – the wave of 'alternative' comedy. Although most of this was without music, groups such as Fascinating Aida, Kit and the Widow and the composer Richard Vranch, who was the regular accompanist for the Comedy Store Players, forged a new style, drawing on pop music and calypso. The composer Martyn Jacques and his trio the Tiger Lillies pursued a more anarchic style, using themes from central European folksong in the 'junk opera' *Shock-headed Peter*.

Appignanesi's masterly book pursues the story of the cabaret up to its final dissolution; her bibliography shows the dearth of information on this fascinating and crucial European institution, but for anyone in search of an eye-witness story from a person who was himself an actor in the cabaret in the early days, Ewers's book (1904) conveys the very feel of this exciting venture.

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Cabbilai. *See* CABILLIAU.

Cabdueill, Pons de. *See* PONS DE CAPDOILL.

Cabel [née Dreulette], **Marie(-Josèphe)** (*b* Liège, 31 Jan 1827; *d* Maisons-Laffitte, 23 May 1885). Belgian soprano. She studied in Liège with Bouillon and in Brussels with Ferdinand Cabel and with L.J. Cabel, whom she married in 1847. She continued her studies at the Paris Conservatoire (1848–9) and made her début at the Opéra-Comique (1849) in Halévy's *Val d'Andorre*, but failing to stir the Parisian critics or public, she accepted a three-year engagement in Brussels (1850). In 1853, after great successes in Brussels, Lyons and Strasbourg, she appeared in Paris at the Théâtre-Lyrique as Toinon in Adam's *Le bijou perdu*. She repeated the role with the company the next year in London, where she was also acclaimed as Marie in *La fille du régiment*, among other roles. In 1856 she returned to the Opéra-Comique in Auber's *Manon Lescaut*; she also created there the title role in Meyerbeer's *Dinorah* (1859) and Philine in Thomas' *Mignon* (1866). With her supple, silvery voice she became one of the leading sopranos of her day, and the bravura parts written for her by Auber, Meyerbeer, and Thomas attest to the virtuosity which secured her international fame. She sang in London in 1871 and 1872 and in the French provinces until 1877.

ALEXIS CHITTY/HAROLD ROSENTHAL

Cabeliau [Cabeliamo, Peter]. *See* CABILLIAU.

Cabellone, Gaspare. *See* GABELLONE, GASPARE.

Cabezón [Cabreçon]. Spanish family of musicians.

(1) **Antonio de Cabezón** (*b* Castrillo de Matajudíos, nr Burgos, *c*1510; *d* Madrid, 26 March 1566). Composer and organist. Blind from childhood, he was probably educated at Palencia Cathedral under the care of the organist García de Baeza. In 1526 he entered the service of Queen Isabella and on 12 February 1538 he was appointed *músico de la cámara* to Charles V. On Isabella's death in 1539 he was entrusted with the musical education of Prince Felipe and his sisters. Between 1548 and 1551 he accompanied Felipe on his travels to Milan, Naples, Germany and the Netherlands, and between July 1554 and August 1555 to London on the occasion of Felipe's marriage to Mary Tudor. Cabezón married Luisa Nuñez de Mocos of Avila and they had five children. In his will, dated 14 October 1564, Cabezón described himself as 'músico de cámara del rey don Felipe nuestro señor'.

Cabezón is ranked among the foremost keyboard performers and composers of his time. His music is rooted in the instrumental tradition of Spain and was composed for keyboard, plucked string instruments and ensembles (*curiosos minestriles*, 'skilful minstrels') that probably included string as well as wind players. Some of Cabezón's compositions appeared in Venegas de Henestrosa's *Libro de cifra nueva* (Alcalá de Henares, 1557). However, the greater part of his works were printed posthumously by his son (4) Hernando de Cabezón in *Obras de música para tecla, arpa y vihuela* (Madrid, 1578; ed. in MME, xxvii–xxix, 1966). Together, these two volumes transmit some 275 works (*migajas*, 'scraps' or 'crumbs') by Cabezón. (His collected works are edited by C. Jacobs, Brooklyn, NY, 1967–86.)

His compositions fall into four distinct groups and contribute to all the principal musical genres of the period. They include: (i) functional liturgical works including hymns, Kyrie verses, psalm settings, *Magnificat* settings and *fabordones*; (ii) free works (tientos); (iii) intabulations (*canciones glosadas y motetes*); and (iv) variations (*discantes*). In general the compositions display a variety of styles, influenced by variation techniques, by the glosa or diminution. In the hymns and Kyrie verses, the cantus firmus is the principal structural framework, sometimes abandoned in favour of imitative polyphony. The *fabordones* comprise variations, organized according to mode, following a homophonic exposition (*llano*). Cabezón's tientos form a significant contribution to the development of instrumental music between 1535 and 1540. In these works, the improvisatory style characteristic of the free works written at the beginning of the century is no longer seen; Cabezón used his knowledge of imitative counterpoint and an unusual sense of formal organization to create masterpieces with strong internal coherence. The tientos are linked thematically to plainchant formulas, in keeping with the form's liturgical function. The intabulations are ordered according to polyphonic density, progressing from works with four parts to works with six. They are based on sacred and secular models by composers such as Josquin and Lassus, and are exuberant witnesses to a practice recommended by theorists such as Bermudo, who demanded that all instrumentalists study Franco-Flemish musical models. Finally the variations, called *discantes, diferencias* or sometimes glosas, form a high point in the history of the genre. His models include popular Spanish songs, such as *El canto llano del caballero*, dance forms and melodic-harmonic frameworks (as in the melody *Guárdame las vacas*, paired with a romanesca bass pattern). A wide range of variation techniques are seen, including migrating cantus firmus themes altered beyond recognition, and profuse ornamentation. During his journeys with the royal chapel Cabezón must have influenced musicians throughout Europe, in particular in England where composers such as Tallis and Byrd took up the art of variation.

A vocal work by Cabezón, *Invocación a la letanía*, is transmitted in the Cancionero de la Casa de Medinaceli (*E-Mmc* 13230; ed. in MME, viii, 1949). It also appears, entitled *letanías*, in a 1611 music inventory from Cuenca Cathedral together with 'una misa de Cabeçon'.

(2) **Juan de Cabezón** (*b* Castrillo de Matajudíos, nr Burgos, 1510–19; *d* Madrid, 18 May 1566). Organist and composer, brother of (1) Antonio de Cabezón. On 12 July 1546 he was elected organist of Sigüenza Cathedral. However, he gave up this post on 19 July because on 15 July he was appointed *músico* in the royal chapel of Prince Felipe. Together with his brother he accompanied Felipe on his European travels. A composition by him, *Pues a mi desconsolado*, is included in the collected *Obras* published by his nephew (4) Hernando de Cabezón.

(3) **Agustín de Cabezón** (*d* before 1564). Chorister, son of (1) Antonio de Cabezón. He was a *cantor* in the royal chapel and accompanied Prince Felipe on his journeys abroad.

(4) **Hernando de Cabezón** (*b* Madrid, bap. 7 Sept 1541; *d* Valladolid, 1 Oct 1602). Organist and composer, son of (1) Antonio de Cabezón. From January to December 1559 he was substitute organist at the royal chapel. He was appointed organist at Sigüenza Cathedral on 15 November 1563, a position he held until 15 July 1566. In 1566 he succeeded his father as organist to the king. He accompanied the court on its numerous trips and stayed in Portugal in 1580–81. The *Obras*, published in 1578, contain five compositions by him. In his will, dated 1598, he indicated that he was leaving two books of music in tablature ('dos libros de música puestos en cifra'), containing music by his father and himself.

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LOUIS JAMBOU

Cabilliau [Cabilau, Cabbilai, Cabeliau, Cabeliamo]. This South Netherlandish name appears in various 16th-century sources and refers to one of three or more musicians: Georges Cabillau (*b* Oudenaarde), Peter Cabeliamo, or Joachim de Tollenaere, called Cabillau (*b* *c*1518). Joachim de Tollenaere was a choirboy in the chapel of Charles V in 1528 and subsequently a chorister and adult singer in the chapel of Margaret of Austria, Regent of the Low Countries.

Printed works ascribed to 'Cabilliau' (or a variant of the name) include three chansons (RISM 1552^{11}, 1552^{15}, 1556^{19}) and a five-part motet (1554^{9}). A four-voice chanson, *En espérant de parvenir*, is in *F-CA* (ed. in Coussemaker).

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LAVERN J. WAGNER

Cabinet organ (Fr. *cabinet d'orgue*). A term applied to various types of REED ORGAN, also a brand of self-playing reed organ (*see* ORGANETTE). *See also* CHAMBER ORGAN.

Cabo, Francisco Javier (*b* Náquera, Valencia, 24 May 1768; *d* Náquera, 21 Dec 1832). Spanish organist and composer. As a boy he was a chorister at Valencia Cathedral, and he later became organist in the parish of S Catalina in the same city. For three months in 1790 he was second organist at Valencia Cathedral before being appointed principal organist of the cathedral at Orihuela. In 1793 he unsuccessfully sought the position of *maestro de capilla* at Valencia Cathedral and in 1796 at Granada Cathedral. That year he was appointed assistant organist to Rafael Anglés at Valencia Cathedral, and soon became second organist. In 1816 he was made principal organist, a post he held until his death, and from 1830 also *maestro de capilla*.

Cabo enjoyed a high reputation, which lasted until Pedrell's time and even later. His works, of which nearly 100 survive, achieved considerable circulation (sources: *E-MA*, *ORI*, *PAL*, *SC*, *SEG*, *VAc*; some ed. J. Climent in *Versos, pasos y sonatas*, Madrid, 1990). Their reputation is not without foundation, although they suffer from a certain pomposity.

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JOSÉ LÓPEZ-CALO

Cabus, Peter (*b* Mechelen, 27 July 1923). Belgian composer. He began his musical studies at the Mechelen Conservatory with Godfried Devreese (1933), studied the organ with Peeters and the piano and counterpoint with de Jong at the Lemmensinstitute in Mechelen. He completed his musical education at the Brussels Conservatory (1946), where he obtained first prize in the piano (with Charles Scharrès) and chamber music and fugue (both with Absil). Later he took composition classes with Absil and Léon Jongen. He started his musical career as a solo performer, chamber musician and conductor. Besides holding several teaching positions he taught the piano at the Mechelen Conservatory (1946–59), becoming its director from 1959 to 1988, when he retired. He taught harmony, counterpoint and composition at the Brussels Conservatory (1968–88) and harmony, counterpoint and fugue at the Chapelle Musicale Reine Elisabeth (1980–89). In 1983 he became a member of the Belgian Royal Academy of Science, Letters and Fine Arts.

His first important work was the *Orkestvariaties*, which was first performed in 1938 by the Mechelen Conservatory Orchestra conducted by Godfried Devreese. Since then he has produced an abundant output in which orchestral music predominates. He has cultivated an eclectic kind of neo-classicism with frequent use of 12-note and serial techniques and easily discernible structures and themes, without completely abandoning tonality.

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Caça (Sp.). A three-voice canon. *See* CHACE.

Caccavella (It.). *See* FRICTION DRUM. *See* DRUM, §I, 4.

Caccia. Poetic and musical genre, in use in Italy during the 14th and 15th centuries.

1. Form. 2. History.

1. FORM. The earliest reference to the caccia in theoretical writings is found in an early 14th-century Venetian treatise (see Debenedetti, 1906–7, 1922). In this a genre called *cacie sive incalci* is discussed, whose text consists entirely of five- or seven-syllable lines, and which can be performed by several (up to five) singers in the manner of a voice-exchange canon (*see* VOICE-EXCHANGE). Although there were indeed attempts to increase the number of canonic voices beyond the normal two in certain cacce (see Toguchi, 1970), there is no

Caccia 'Tosto che l'alba', with illuminated initial thought to portray Gherardello da Firenze, from the Squarcialupi Codex (I-Fl Med.Pal.87, f.25v); the discrepancies between this source and those cited for the text (given above) and the music (ex.1) are characteristic of the repertory

evidence of voice-exchange (whose structural principle is common in the rondellus) among Trecento cacce. It appears from this that the *cacie sive incalci* belonged to a type no longer used at the time when the caccia was fully developed.

Both literary and musical elements contribute to the definition of a caccia. Textually, Italian cacce are often descriptive pieces in dialogue, sometimes involving hunting scenes. They may be linked with the pastime of hunting cultivated by the nobility at that time, as literature and paintings also show. The hunting scenes are often replaced by allegorical amatory texts or by market or fishing scenes. 11 of the 25 surviving texts are in the form of a madrigal and one is in that of a ballata: their texts consist of eleven- or seven-syllable lines of verse. When not in the form of a madrigal the texts consist of a random number of syllables, as is also the case in the contemporary genres of the frottola and *motto confetto* (but see Brasolin, 1975). As in the madrigal, a ritornello may occur as the final section. A work by Gherardello da Firenze (see illustration) will serve as an example of a caccia text with a two-line ritornello (text from *F-Pn* it.568, ff. 25*v*-26):

> Tosto che l'alba del bel giorno appare
> isveglia gli cacciator: – Su su su su ch'egli è 'l tenpo.
> Alletta gli can: – Te te te te, Viola.
> – Te, primerante. –
> Sus'alto al monte con buon cani a mano
> e gli brachett' al piano.
> E nella piaggia ad ordine ciascuno. –
> – Io vegio sentir uno
> de' nostri miglior brachi: star avisato! –
> – Bussate d'ogni lato
> ciascun le machie, che Quaglina suona. –
> – Ayo, ayo, a tte le cerbia vene. –
> – Carbon la prese, in bocca la tene. –
> Del monte que' che v'era su gridava:
> – All'altra, all'altra! – suo corno sonava.

Among the authors renowned for their caccia texts were NICCOLÒ SOLDANIERI and FRANCO SACCHETTI (and also Giannozzo Sacchetti).

Musically the caccia, in the strict sense of the word, may be defined as a texted canon for upper voices to which is added an untexted tenor. Its development presumably ran parallel to that of the madrigal in that the canon between the upper voices provides the essential framework, while the untexted tenor part is an accessory. However, a small number of cacce were constructed around the relationship of each of the canonic voices to the tenor. Stylistic links with the madrigal are evident in the alternating melismatic and parlando phrases (*see* MADRIGAL, §I, ex.1), in the hocket-like passages and in the frequently encountered ritornello, itself usually canonic. Ex.1 shows two sections from the above-mentioned caccia by Gherardello.

18 of the 26 cacce have a canon between the upper voices with an untexted tenor part. Four of these should be designated as canonic madrigals because of their textual structure (one has a text which can be traced back to a trouvère song). Four further cacce are texted in all three parts. One of these is constructed as a three-voice canon in the manner of the French chace (Lorenzo da Firenze's *A poste messe*); two others of these three-voice pieces are canonic madrigals (one of them, Landini's *Dè, dimmi tu*, having its two lower voices in canon). Three more pieces are two-voice canonic madrigals. Andreas de Florentia's *Dal traditor* shows the ballata adopting the technique of the caccia. In addition, two madrigals by Ciconia survive which can be designated as cacce only because of their textual content (*Caçando un giorno* and *I cani sono fuora*).

Ex.1 Gherardello da Firenze: *Tosto che l'alba* (*I-Fn* Panciatichiano 26)

2. HISTORY. The earliest known caccia, *Or qua compagni*, perhaps by Magister Piero, is found in the northern Italian manuscript *I-Rvat* 215. As well as by Piero, the caccia was especially cultivated by Giovanni da Cascia and Jacopo da Bologna in Milan and Verona between 1340 and 1360. Cacce from the following composers are transmitted in Florentine manuscripts: Gherardello da Firenze, Donato da Cascia, Lorenzo da Firenze, Vincenzo da Rimini, Niccolò da Perugia, Landini and Zacharias (whose multi-textual caccia *Cacciando per gustar* shows linguistic traits suggesting a provenance in central-southern Italy). The canonic Trecento caccia seems to have disappeared shortly after 1400. Yet in non-canonic form it survived into the 15th and early 16th centuries in the shape of the strambotti and even the *canti carnasci-*

aleschi (see Ghisi, 1942). Until now the only evidence of the dissemination of the 14th-century caccia outside its country of origin is to be found in the *Salve mater Jesu Christi* contrafactum of *Cacciando per gustar* in the southern German manuscript *F-Sm* 222 and in mention of the *katschetum*, presumably referring to caccia, in the mensural manuscript *PL-WRu* I 4° 466 (ed. J. Wolf, *AMw*, i, 336).

See also CHACE.

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Caccini. Italian family of musicians.

(1) Giulio Romolo Caccini [Giulio Romano] (*b* Rome, 8 Oct 1551; *d* Florence, bur. 10 Dec 1618). Italian composer, singer, singing teacher and instrumentalist. He is especially important for *Le nuove musiche*, an epoch-making volume of solo songs with basso continuo, and for his essay prefacing it.

1. LIFE. He was one of three sons of Michelangelo Caccini, a carpenter from Montopoli, near Pisa: his elder brother, Orazio, was a musician in Rome, and his younger brother, Giovanni, a sculptor in Florence. From mid-October 1564 Caccini was a treble singer in the Cappella Giulia in Rome, studying with its *maestro di cappella* Giovanni Animuccia. He was then recruited by the Florentine ambassador, Averardo Serristori, to perform in the festivities for the wedding of Prince Francesco de' Medici and Johanna of Austria in Florence in December 1565; he took the part of Psyche in the fifth *intermedio* of Francesco d'Ambra's *La cofanaria*, singing the lament 'Fuggi, speme mia' by Alessandro Striggio (i). By 29 April 1566 Caccini was lodging in Florence with a court musician, Simone Ponte, and he studied with the famed virtuoso Scipione delle Palle, from whom, he claimed, he learnt 'the noble manner of singing'. From June 1568 at the latest he was receiving a living allowance from the court, and also occasional payments for clothing; by 1 May 1573 he was renting a house on the Via Chiara in Florence. His unsavoury role as informer led to the murder of Eleonora di Garzia da Toledo in July 1576 by her husband, Pietro de' Medici, on the grounds of her infidelity with Bernardo Antinori. Caccini became a member of the Compagnia dell'Arcangelo Raffaello in 1575–6 and sang at its meetings on numerous occasions thereafter; by then he was also training younger singers for court service. In 1579 he performed on a 'carro della Notte' during the tournament celebrating the wedding of Duke Francesco I and Bianca Capello, and he had also entered the list of court musicians with a monthly salary of 13 scudi (soon raised to 16).

Caccini attracted the patronage of Giovanni de' Bardi, who addressed to him a 'Discourse . . . on ancient music and singing well' in 1578–9 and from whose Camerata Caccini later claimed to have learnt more than from 30 years of counterpoint. Bardi and his associates, Girolamo Mei and Vincenzo Galilei, inspired Caccini's development of new styles of solo song in Florence. With Bardi, Caccini visited Ferrara in February 1583, hearing the famous *concerto di donne* and impressing Duke Alfonso II d'Este with his singing; he learnt enough of Ferrarese practice for Alessandro Striggio (i) to be confident enough to send from Ferrara madrigals in the Ferrarese style for which Caccini, in Florence, could improvise an accompaniment for lute or harpsichord. In 1584 Caccini married the singer Lucia di Filippo Gagnolanti (*d* 1593), by whom he

had two daughters, (2) Francesca and (3) Settimia, who also became singer-composers: the story that Caccini's betrothed was thus rewarded for having been the unfortunate woman used by the Florentines to test the sexual potency of Duke Vincenzo Gonzaga of Mantua prior to his marriage to Eleonora de' Medici in the same year is almost certainly untrue. In 1586 Caccini sang in a machine in the church of Santo Spirito for the wedding of Virginia de' Medici and Cesare d'Este: he and his colleagues, playing angels, were to perform the motet *O benedetto giorno* as they descended from the cupola, but the others dried up out of terror and Caccini was left to sing alone, earning himself the nickname 'Benedetto giorno'. He also wrote a solo song, *Io che dal ciel farei cader la luna*, sung by his wife in the fourth *intermedio* for the festivities celebrating the marriage of Grand Duke Ferdinando I de' Medici and Christine of Lorraine in June 1589.

Grand Duke Ferdinando's succession created difficulties for those artists and other figures favoured by his elder brother, Grand Duke Francesco: Lucia was dismissed, and even in 1588 the suggestion was made that Caccini might be lured to Ferrara; the Ferrarese ambassador in Florence noted his skills as a singer and player of the harp and *lira da braccio* (he also played the theorbo and chitarrone), and also as a remarkable gardener. However, Caccini had other protectors in Florence, including Bardi's 'successor' as the city's leading music patron, Jacopo Corsi. In 1592 Caccini was acting as a secretary to Bardi in Rome, although towards the end of that year he was singing and teaching in Ferrara, returning then to Florence, where, in December 1592, he was involved in a brawl with Antonio Salviati, the lover of one of his pupils. This led to Caccini's being removed from the court payroll in July 1593; again the Ferrarese ambassador suggested that Ferrara might make him an offer (and Caccini attended the wedding of Carlo Gesualdo and Leonora d'Este in February 1594), although Caccini himself contemplated moving to Rome. Three Florentine noblemen offered him a salary of 300 scudi a year to stay in Florence, and in summer 1595 Caccini was considering a similar offer from a group of Genoese nobles (Piero Strozzi dissuaded him from accepting). However, he remained based in Florence, sending occasional compositions to patrons elsewhere (including Virginio Orsini in 1596) and attempting to earn a living from teaching private pupils (including Francesco Rasi) and nuns, as well as those sent to him from outside the city (e.g. by Cardinal Federico Borromeo of Milan in 1598–9).

Caccini took advantage of the festivities for the wedding of Maria de' Medici and Henri IV of France to re-enter the court payroll on 1 October 1600 with his former salary of 16 scudi a month. He provided the bulk of the music for the main entertainment, Gabriello Chiabrera's *Il rapimento di Cefalo* (some of which was later included in *Le nuove musiche*), and also forcibly inserted his own music into Ottavio Rinuccini's *Euridice* set by Jacopo Peri, on the grounds that singers dependent on him should not sing Peri's music. Caccini then rushed his complete setting of Rinuccini's libretto into print in December 1600, beating Peri by some two months (for illustration *see*MARESCOTTI, GIORGIO). The 1600 festivities were not a success, and Caccini seems to have alienated Emilio de' Cavalieri, whose fortunes at the Medici court were on the wane. Indeed, Caccini, Peri and Cavalieri (as well as Rinuccini) issued a barrage of claims and counter-claims concerning their precedence in the invention of new styles of lyrical and dramatic solo song.

Le nuove musiche was clearly part of this barrage. It was to have appeared early in 1602 (the dedication to Lorenzo Salviati, ghosted by Michelangelo Buonarroti *il giovane*, is dated 1 February 1601 *stile fiorentino*), but the death of the printer, Giorgio Marescotti, delayed publication until July, by which time Domenico Melli had brought out what became the first collection of monodies. In the important preface to *Le nuove musiche* Caccini noted that his songs had been composed at various times from the mid-1580s onwards, and had been circulating in manuscript at the hands of unscrupulous performers who knew nothing about graceful singing. He claimed the aesthetic high ground for a style of song in which 'one could almost speak in tones ['favellare in armonia'], employing in it a certain noble negligence of song ['una certa nobile sprezzatura di canto']' – the important term 'sprezzatura' derives from Castiglione – and he also referred to new styles of canzonetta writing inspired by the poetry of Chiabrera. He further commented on his use of the new style in 'the favolas which have been performed in song ['rappresentate cantando'] in Florence'. This is clearly misleading: his own *Euridice* was performed complete only on 5 December 1602, and, for all his claims in the preface to *Nuove musiche e nuova maniera di scriverle*, Caccini seems never to have set to music Rinuccini's *Dafne* (the 'first' opera, of 1598, with music by Jacopo Corsi and Peri).

In a report on the court musical establishment of 1603 the majordomo Enea Vaini noted that Caccini was 'most useful in the service of the music', in part because of his composing abilities but still more because of his *concerto*. This was made up of his second wife (by 1604), Margherita di Agostino Benevoli della Scala (probably a pupil of Vittoria Archilei), his daughters Francesca and Settimia and his illegitimate son Pompeo; the group was something of a counterpart to the earlier *concerto di donne* of Ferrara. In late 1604 the family (together with a pupil) were invited to Paris by Maria de' Medici; they travelled by way of Modena, Milan, Turin and Lyons and arrived early in 1605. The queen requested a staging of *Dafne* (it is not known with whose music) which never materialized, but Caccini's *concerto*, and especially Francesca Caccini, met with great success. Plans to extend the trip to England did not come to fruition, and the family returned to Florence in mid-1605.

Courtly service involved providing music for court entertainment (e.g. for a comedy to be performed on 10 May 1604) and sacred festivities (Easter music in Pisa in 1602, 1606, 1610 and 1614), composing songs (some were sent to the Duke of Mantua on 1 May 1606 and in October 1609), teaching both native and foreign pupils, dealing with other musicians, singing on command and other services. Caccini was extensively involved in the festivities for the wedding of Prince Cosimo de' Medici and Maria Magdalena of Austria, teaching the music to the singers and probably writing the music for at least the final *ballo* of the *intermedi* that accompanied the play *Il giudizio di Paride* by Buonarroti *il giovane*. He was also anxious to find husbands for both his daughters – at one point Frescobaldi was proposed for Settimia, but the negotiations fell through – and a position for his son. His house was a focus for great singers: Sigismondo d'India

(according to the preface of his *Musiche* of 1609) had his songs performed there during rehearsals for the 1608 festivities, and in June 1610 the Neapolitan singer Adriana Basile, *en route* to Mantua, stayed with him.

In 1614 Caccini published his second collection of songs, *Nuove musiche d nuova maniera di scriverle*; the 1613 *Fuggilotio musicale*, once thought to be by Caccini, is probably by GIULIO ROMANO (ii). The 1614 collection is dedicated to Piero Falconieri, son of Paolo Falconieri who seems to have supported Caccini in Rome (it is unclear when). Again there is a preface, which elaborates on the concept of sprezzatura, further discussed in a letter of 6 September 1614 to Virginio Orsini enclosing a copy of the print (see Boyer, 1934). His personal disputes continued in 1615 with a quarrel with Ottavio Archilei (son of the court singers Vittoria and Antonio Archilei) which led to Caccini's house arrest (in via Gino Capponi). A stroke also damaged his health: he was bedridden when he signed his will on 27 September 1617. By this time Caccini had increasingly turned to gardening (a new fashion in Florence) as a source of income, a subject of several letters from the last months of his life. He signed a codicil to his will on 6 December 1618 and died very soon after.

Caccini's widow, Margherita, lived until 1636, and his daughters Francesca and Settimia continued to have distinguished careers. His son Pompeo was a rake, a singer and a painter, who studied with Ludovico Cigoli: he combined both arts in his involvement in the Rome première of Filippo Vitali's *Aretusa* (1620), for which he painted the scenery and took the role of Alfeo. There were at least five other children by both marriages: Dianora (a cripple), Giovanni Battista, Giulio (who became a monk in 1615), Michelangelo and Scipione (who sang at court in the early 1620s).

Caccini seems to have been a difficult, proud man, which is perhaps not surprising given his efforts to climb through the social ranks by way of his art. Like most of his contemporaries, he used his connections with the upper classes to his advantage: Bardi and Corsi were genuinely supportive, and he seems to have made a friend of the Benedictine abbot and poet Angelo Grillo. Many supported Caccini's claims of having invented a 'new music', and of having made a significant contribution to the Florentine recitative, including Grillo (before 1602) and Caccini's likely pupils Severo Bonini (in the dedication of his *Madrigali, e canzonette spirituali* of 1607 and the much later *Prima parte de' Discorsi e regole sovra la musica*) and Antonio Brunelli (in the dedication of his *Canoni* (1612), which also contains important biographical details; see Hitchcock, 1973). Other musicians to mention him with praise include Ottavio Durante, Filippo Vitali, Alessandro Piccinini, Vincenzo Giustiniani, Pietro de' Bardi and G.B. Doni, and the poet Gabriello Chiabrera wrote a moving epitaph. Only Pietro della Valle adopted a more critical tone.

2. WORKS. Although Caccini's name is inextricably linked with that of Peri in the creation of the first Florentine operas and although his setting of *Euridice* was the first such opera ever to be published, Caccini should primarily be viewed as a composer of songs. His was above all a lyric gift, and it was through the medium of song that he developed his novel style and laid claim to being the inventor of *musica recitativa*. As such he occupies an important place in the history of music, for he was not only in the vanguard of the development of monody but preserved in it at the same time elements of improvisatory embellishment and vocal virtuosity, without which Baroque music is unthinkable.

Limiting himself for the most part to 'music for a solo voice, to a simple string instrument', Caccini shaped the vocal part so as to 'almost speak in tones', partly through a somewhat declamatory setting of the words, partly through a very sensitive reflection of the poem's structure, and partly through a very flexible approach to rhythm and tempo (one of the two aspects of his SPREZZATURA). The accompanying instrumental part he indicated as a bass line but one conceived more as an underpinning of the voice than as a melodic counterpart: in all three of his publications he explained this indirectly (as the other aspect of sprezzatura) in terms of allowing 'false' intervals (i.e. dissonances) between the voice part and the bass to go unresolved. The bass was to be harmonized in an improvisatory manner on 'the chitarrone or another string instrument'.

Caccini indicated the harmonies with the shorthand method of figures that organists had developed earlier as a means of doubling accurately the vocal parts of motets and other choral works (see illustration). But in Caccini's songs there is only one vocal part, and the bass is largely independent of it; thus he was one of the first to write a true basso continuo, and in his songs the 'pseudo-monody' of the much earlier frottolists and of composers nearer his own day (e.g. Luzzaschi) gave way to true monody, with the vocal line largely sprung from its contrapuntal framework.

One of Caccini's proudest boasts was that his new style had more power to 'move the affect of the soul' ('muovere l'affetto dell'animo') than others – to achieve, that is, the highest aim of music according to the thought of the Camerata (and thereafter of the whole Baroque era). Another aim, however, was to 'delight the senses', and in late 16th-century vocal music this was often sought through various kinds of improvised ornamentation. Caccini incorporated the most spectacular of these – *passaggi* (divisions, diminutions) – into his monody but limited them mostly to accented syllables of the verse and to cadences at the ends of lines of text. He thus brought the virtuoso's art of embellishment into line with the Camerata's ideals of a speech-dominated song, 'speech' in this case being equated with the accentual and structural integrity of the poem.

In his preface to *Le nuove musiche* Caccini complained that other singers had not followed his precepts for improvised ornamentation and that his songs had been 'tattered and torn' by them. Accordingly, although his essay is full of enlightening advice on how gracefully to elaborate a song, he actually wrote out in the music of *Le nuove musiche* most of the embellishments formerly improvised (*see* SINGING, fig.1), including not only *passaggi* but *ribattute di gola*, *cascate*, *gruppi*, *notes inégales* and short decorative graces (if not *trilli*, *esclamazioni* and decorated beginnings of phrases, which he left to the judgment of the singer). This incorporation of much vocal ornamentation into printed music was one of his great innovations, although he emphasized it only in his 1614 collection, the 'new way of writing it' of the title meaning 'exactly as it is sung'.

Caccini's two collections of monodic songs are based on two types of poetry, madrigals and 'arias' (strophic

'Aria di romanesca', monody from the preface to Giulio Caccini's 'Le nuove musiche' (Florence: Marescotti, 1601/2)

canzonettas). *Le nuove musiche* contains 12 madrigals and ten arias, *Nuove musiche e nuova maniera di scriverle* 16 madrigals (one in four *partes*) and 13 arias (one in four and another in two *partes*). Caccini cited specifically the madrigals *Perfidissimo volto*, *Vedrò 'l mio sol* and *Dovrò dunque morire* as being among the first songs composed in his new style (?mid-1580s). He remarked that later, after his return from Rome (?1592), he applied the same style to settings of lighter canzonettas, especially by Chiabrera (and he might have mentioned Rinuccini, many of whose poems are found in the two collections). Not surprisingly, his poetic preferences reflect the humanistic bent of the Camerata; more 'modern' poets (such as Tasso and Marino) are represented hardly at all in his songs.

Caccini's madrigals are through-composed, with very little repetition of words or phrases, although, as earlier madrigal composers had done, he often offers a varied reprise of the final couplet. Not many are as free of passage-work as the universally known *Amarilli, mia bella*; nor is its chromaticism (modest as it is) specially typical of Caccini's style, which tends to be sweetly diatonic throughout. Ironically but logically, so-called 'madrigalisms' are virtually non-existent: Caccini was concerned with 'il concetto, & il verso' (the basic affect and the poetic structure), not with imitative or symbolic devices. Naked recitative – a declamatory vocal style, narrow in compass, over a static bass – is limited to the beginnings of phrases and is not often found even there.

The majority of the arias differ very little stylistically from the madrigals. Only three or four in the first collection, double that number in the second, are truly 'airy' – light, tuneful and rooted in dance rhythms. A few are among the earliest examples of strophic variations, with different vocal music for the several stanzas appearing over a repeated bass. The title-page of the 1614 collection singles out two 'arie particolari' for tenor voice with an extended range going far down into the bass (*g*′-*C*), a technique not uncommon for the period, and one which may be associated with the music 'of unusual notes' ('di corde non ordinarie') which Caccini sent to Mantua in 1606.

Caccini's mastery of intimate chamber monody was not matched by gifts as a dramatic composer. Had his music for *Il rapimento di Cefalo* been more successful it would surely have been printed (as was the drama itself, which in fact was also published in French, the first 'libretto' to be issued in translation). The only portion not lost is Chiabrera's final chorus, which Caccini set as three florid solos flanked by two brief choruses; an assessment of the entire work is impossible from this excerpt. On the other hand, Caccini's *Euridice* can easily be compared with Peri's: though graceful enough it lacks the variety, urgency and range of dramatic expression of Peri's.

It is unclear to what extent Caccini composed for multiple voices. One of his contemporaries mentioned songs by him 'for one and more voices', and *Amarilli* was first published (in Antwerp) in a six-voice version (three-voice arrangements also survive); other songs survive in three-voice *contrafacta*. But Caccini himself, though claiming in 1602 more than 30 years of contrapuntal study, nowhere mentioned having composed polyphonic music apart from opera choruses. One unusual source for ten songs by Caccini (four of them *unica*) is P.M. Marsolo's *Secondo libro de' madrigali a quattro voci* (Venice, 1614; ed. in MRS, iv, 1973); besides polyphonic reworkings of the songs, a monodic version of each is in the continuo *partitura*.

Thanks partly to his own self-serving propaganda from a position of influence at the Medici court, but thanks also to his inventiveness as a singer and his gifts as a teacher, Caccini was celebrated in his own day and well into the 17th century. His songs circulated widely even before they were published: early manuscript versions (mostly without the ornamentation written out in the published collections) are found today in several libraries; a manuscript in Belgium (*B-Bc* 704), of Florentine provenance, includes many realizations of the bass in lute tablature.

As early as 1603 *Amarilli* was transcribed for virginals by Peter Philips (after the six-voice version, not the 1602 print), and in 1610 Robert Dowland included the same song, along with *Dovrò dunque morire*, in his *Musicall Banquet*, with realizations of the bass for lute. An abridged English translation of the preface to *Le nuove musiche* was regularly included in Playford's *Introduction to the Skill of Music* from 1664 to 1694. *Le nuove musiche* was followed by a large number of similar collections of monodic songs by other composers, and to this day few historical anthologies of music are without at least one piece by Caccini.

WORKS

STAGE

Title	*Librettist*	*First Performance*	*Remarks*
Io che dal ciel cader farei la luna	G.B. Strozzi	(i) Florence, Palazzo Vecchio, 2 May 1589	4th intermedio for La pellegrina, for the marriage of Ferdinando I and Christine of Lorraine, *B-Bc* 704, *I-Fn* Magl.XIX.66; ed. D.P. Walker, *Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence 1589*, i (Paris, 1963/*R*)
Serenissima donna, il cui gran nome	O. Rinuccini	Florence, 1590	in Maschere di bergiere, sung by L. Caccini, *B-Bc* 704 (anon.), *I-Fn* Magl.XIX.66 (anon.); doubtful, ed. in Ghisi (1956)
Euridice	Rinuccini	Florence, Palazzo Pitti, 6 Oct 1600	opera, music mainly by J. Peri; Euridice's arias, some of the shepherd's and the nymph's, 3 choruses (Al canto, al ballo, Poi che gli eterni imperi and Sospirate, aure celesti) by Caccini
Il rapimento di Cefalo	G. Chiabrera	Florence, Gran sala delle commedie, Uffizi, 9 Oct 1600	opera, in collaboration with S. Venturi del Nibbio, L. Bati and P. Strozzi; Caccini composed most of the musicè Chi mi confort'ahime and the chorus Ineffable ardore pubd in Le nuove musiche (Florence, 1601/2/*R*)
Euridice	Rinuccini	Florence, Palazzo Pitti, 5 Dec 1602	opera: pubd (Florence, 1600/*R*); ed. A. Coán (Florence, 1980)
Ballo	M. Buonarroti	Florence, Uffizi, 25 Oct 1608	6th intermedio for Il giudizio di Paride, for the marriage of Prince Cosimo and Maria Magdalena of Austria; lost

SONGS

for 1 voice, continuo unless otherwise stated

Le nuove musiche (Florence, 1601/2/*R*); ed. in RRMBE, ix (1970) [1602]

Nuove musiche e nuova maniera di scriverle (Florence, 1614/*R*); ed. in RRMBE, xxviii (1978) [1614]

Ahi, dispietato amor, come consenti (B. Tasso), 1602

Ahi, dolente partita (G.B. Guarini), *GB-Ob* Tenb.1018

Al fonte, al prato (F. Cini), 1614, *A-KR* L.64, *B-Bc* 704 (with bc realization in lute tablature), *I-Fc* Barbera, *Fn* Magl.XIX.66

Alme luci beate, 1614

Amarilli, mia bella (A. Guarini), 1601[5] (ed. in Carter, 1988), 1602, 1610[20] (with bc realization in lute tablature), 1644[3] (as Amarilli mijn schoone); in J. Nauwach: Libro primo di arie passeggiate (Dresden, 1623); arr. rec. in J.J. van Eyck: Der fluyten lust-hof, i (Amsterdam, 1646); *B-Bc* 704 (with bc realization in lute tablature), *GB-Cfm* 32.g.29 (arr, P. Philips, kbd; ed. in *The Fitzwilliam Virginal Book* (Leipzig, 1899/*R*), *Lbl* Add.15117 (as Miserere my maker, with bc realization in lute tablature), *Lbl* Eg.3665 (arr. 3vv), *I-Bu* 177/IV (arr. ?3vv); for other sources and arrs. see Carter (1988)

Amarill'io mi parto, in G. Montesardo: L'allegre notti di Fiorenza (Venice, 1608), 1623[8]; ed. in Carter (1987)

A me che tanto v'amo (O. Rinuccini), in P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614), *B-Bc* 704, *I-Fn* Magl.XIX.66, *MOe* Mus.F.152–7 (inc.); ed. in MRS, iv (1973)

Amor, ch'attendi (?Rinuccini), 1614, *B-Bc* 704, *I-Fn* Magl.XIX.25

Amor, io parto, e sento nel partire (G.B. Guarini), 1602

Amor l'ali m'impenna (T. Tasso), 1614, *B-Bc* 704, *GB-Ob*, Tenb.1018, *I-Fn* Magl.XIX.66

A quei sospir'ardenti (?Rinuccini), 1614

Ardi, cor mio (Rinuccini), 1602, *B-Bc* 704 (with bc realization in lute tablature), *GB-Lbl* Add.36877 (text and gui tablature), *I-Fn* Magl.XIX.66

Ard'il mio petto misero (Chiabrera), 1602, *B-Bc* 704

Aur'amorosa (Cini), 1614, *I-Fc* Barbera

Belle rose porporine (Chiabrera), 1602, *B-Bc* 704

Caduca fiamma di leggiadri sguardi (pt of Ineffabile ardore, in Il rapimento di Cefalo), 1602; see STAGE

Chi mi confort'ahimè, chi più consolami, in Il rapimento di Cefalo, 1602, *I-Fc* Barbera; see STAGE

Ch'io non t'ami, cor mio (G.B. Guarini), 1614, *B-Bc* 704 (with bc realization in lute tablature), *I-Fn* Magl.XIX.66

Con le luci d'un bel ciglio, 1614, *B-Bc* 704, *I-Fc* Barbera

Dalla porta d'oriente (M. Menadori), 1614, *B-Bc* 704 (with bc realization in lute tablature), *GB-Ob* Tenb.1018, *I-Fc* Barbera, *Fn* Magl.XIX.66, *Fn* Magl.XIX.115

Deh, chi d'alloro (Rinuccini), 1614

Deh, com'in van chiedete (G.B. Guarini), in P.M. Marsolo: Secondo libro de' madrigali, 4vv (Venice, 1614), *GB-Ob* Tenb.1018; ed. in MRS, iv (1973)

Deh, dove son fuggiti (Chiabrera), 1602

Dite, ò del foco mio, 1614

Dolcissimo sospiro (Rinuccini), 1602, *B-Bc* 704, *GB-Lbl* Eg.2971, *Ob* Tenb.1018, *I-Fn* Magl.XIX.66

Donna leggiadr'e bella, *GB-Ob* Tenb.1018

Dovrò dunque morire (Rinuccini), 1602, 1610[20] (with bc realization in lute tablature), *B-Bc* 704, *GB-Ob* Tenb.1018, *I-Bc* Q140

Ecco 'l mio ben che ritorna (pt 2 of O che felice giorno), *B-Bc* 704 (with bc realization in lute tablature), *I-Fn* Magl.XIX.66

Fere selvaggie (Cini), 1602, *B-Bc* 704 (with bc realization in lute tablature); *I-Fn* Magl.XIX.66; *MOe* Mus.C.311 (inc.), ed. C. MacClintock, *The Bottegari Lutebook* (Wellesley, MA, 1965)

Fillide mia, se di beltà sei vaga (Rinuccini), 1602, *B-Bc* 704 (with bc realization in lute tablature), ed. in Carter, 1984; *I-Fn*, Magl.XIX.66
Filli, mirando il cielo (?Rinuccini), 1602, *I-MOe* Mus. F.1527 (v only), *GB-Ob* Tenb.1018
Fortunato augellino (Rinuccini), 1602, *B-Bc* 704, *I-Fn* Magl.XIX.66
Hor che lungi da voi (Chiabrera), 1614, *GB-Ob* Tenb.1018
I bei legami (Chiabrera), *I-Fc* Barbera
Ineffabile ardore, in Il rapimento di Cefalo, 6vv, 1602; see STAGE
Io che dal ciel cader farei la luna; see STAGE
Io che l'età solea viver nel fango (G. della Casa), 1614
Io parto, amati lumi (Rinuccini), 1602
La bella man vi stringo (G.B. Guarini), 1614
Mentre che fra doglie e pene (?Rinuccini), 1614, *B-Bc* 704 (with bc realization in lute tablature), *I-Fn* Magl.XIX.66
Movetevi a pietà del mio tormento, 1602, *A-KR* L.76 (as O Domine Jesu), *B-Bc* 704, *I-Fn* Magl.XIX.66, different setting in *I-Fc* Barbera
Muove si dolce e si soave guerra (pt of Ineffabile ardore, in Il rapimento di Cefalo), 1602; see STAGE
Non ha 'l ciel cotanti lumi (Rinuccini), 1614, *B-Bc* 704 (with bc realization in lute tablature), *GB-Lbl* Add.36877 (text and gui tablature), *I-Fc* Barbera, *Fn* Magl.XIX.30, *Fn* Magl.XIX.66
Non più guerra, pietate (G.B. Guarini), 1602
Occhi armati di splendore (Chiabrera), *B-Bc* 704, *I-Fc* Barbera
Occh'immortali (Rinuccini), 1602, *B-Bc* 704, *I-Fn* Magl.XIX.66
Occhi nido d'amore, *GB-Ob* Tenb.1019
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O dolce fonte del mio pianto amaro, 1614, *MOe* Mus.F.1526
Ohimè, begli occhi, e quando, 1614, *Fc* Barbera
O piante, o selve ombrose (?Rinuccini or A. Sertini), 1614, *B-Bc* 704 (with bc realization in lute tablature), *I-Fn* Magl.XIX.30, *Fn* Magl.XIX.66
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Perfidissimo volto (G.B. Guarini), 1602, *B-Bc* 704
Pien d'amoroso affetto, 1614
Qual trascorrendo per gli eterei campi (pt of Ineffabile ardore, in Il rapimento di Cefalo), 1602; see STAGE
Quand'il bell'anno primavera infiora, 6vv (pt of Ineffabile ardore, in Il rapimento di Cefalo), 1602; see STAGE
Quando vuol sentir mia voce (Chiabrera), *I-Fc* Barbera, *MOe* Mus.F.1527
Queste lagrim'amare, 1602, *A-KR* L.76 (as Mors enim tua)
Se in questo scolorito (Rinuccini or Chiabrera), 1614
Serenissima donna il cui gran nome; see STAGE
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Tua chioma oro (Chiabrera), 1614[14]
Tu ch'hai le penne, Amore (Rinuccini), 1614
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(2) **Francesca Caccini** [Francesca Signorini; Francesca Signorini-Malaspina; Francesca Raffaelli; 'La Cecchina'] (*b* Florence, 18 Sept 1587; *d* after June 1641). Italian composer and singer, elder daughter of (1) Giulio Caccini. She was the first woman known to have composed opera and probably the most prolific woman composer of her time.

As the daughter, sister, wife and mother of singers, Francesca Caccini was immersed in the musical culture of her time from earliest childhood. In addition to training in singing, guitar, harp and keyboard playing, and composition, she must have received a literary education, for she is known to have written poetry in Italian and Latin. Along with her sister (3) Settimia and her step-mother Margherita della Scala, she is assumed to have been one of the 'donne di Giulio Romano' (Giulio Caccini) who performed in Jacopo Peri's *L'Euridice* and her father's *Il rapimento di Cefalo* in 1600 and who dominated the official chamber music of the Medici court in the first decade of the 17th century. After 1611 this ensemble was replaced by a group described in court diaries as 'la sig.a Francesca e le sue figliuole' (Francesca and her pupils), who regularly performed chamber music for women's voices until the late 1620s.

Francesca received her first independent job offer from Queen Maria de Medici of France during her family's sojourn at the French court in 1604–5. Letters from her father Giulio Caccini suggest that Grand Duke Ferdinando I of Tuscany refused him permission to accept on her behalf the offer of a salaried position and a dowry of 1000 scudi. By late 1606 Giulio had negotiated a position for Francesca with Princess Margherita della Somaglia-Peretti, sister-in-law of Cardinal Montalto; this position, too, would have included a salary, a dowry and the promise that a suitable husband would be found. But in March 1607, after Francesca's music for the carnival entertainment *La stiava* had been described as 'una musica stupenda', Giulio broke the contract. In November, at the order of Grand Duchess Christine of Lorraine, Francesca entered the Medici's service and married an impoverished court singer, Giovanni Battista Signorini (on 15 November 1607 in S Maria Maggiore, Florence). With her dowry of 1000 scudi Signorini bought in 1610 two adjoining houses in the via Valfonda near S Maria Novella, where they lived until his death; their only child, Margherita (*b* 9 Feb 1622), became a singer and a nun.

From 1607 to 1627 Francesca served the Medici as a singer, teacher and composer, becoming in the 1620s the highest-paid musician on the Medici payroll. After her compositional dêbut with *La stiava*, she contributed some or all of the music to at least 13 more court entertainments. The most substantial of these were Rinuccini's *La mascherata delle ninfe di Senna* (1611), Buonarroti's comedies *La Tancia* (1611), *Il passatempo* (1614) and *La fiera* (1619), Ferdinando Saracinelli's *Il ballo delle Zingane* (1615) and Jacopo Cicognini's *Il martiro di S Agata* (1622). Her one surviving opera, *La liberazione di Ruggiero dall'isola d'Alcina*, was performed on 3 February 1625 at the Villa Poggio Imperiale in honour of the Polish Prince Władisław's visit for carnival. In addition to her work as a composer, her court duties included singing the Office for Holy Week services; singing at receptions given by the grand duchess and archduchess; instructing the princesses, ladies-in-waiting and at least one nun in singing; and teaching younger serving women singing, instrumental performance and composition. In spring 1616 she travelled to Rome in the retinue of Cardinal Carlo de' Medici; in 1617 she and Signorini toured Genoa, Savona and Milan, her virtuosity winning the praise of Gabriello Chiabrera. During the 1623–4 winter season Francesca again travelled to Rome in the entourage of Carlo de' Medici, where he and the poet G.B. Marino involved her in an improvising contest with singer-composer Andreana Basile. Marino declared Caccini to have the deeper musical knowledge, Basile to have the better voice and agility with *passaggi*.

In August 1618 Caccini published 32 solo songs and four soprano and bass duets as *Il primo libro delle musiche*. One of the largest and most varied collections of early monody, it seems to have been intended as a pedagogical collection, as the table of contents reflects a common order for introducing student singers to the genres of their art: sonnets, madrigals, arias, romanescas, motets, hymns and canzonettas. A typically, 19 of the 36 works set sacred texts, seven of them in Latin. Virtually all the songs are constructed as strophic variations, even the sonnets and madrigals. Like her father, Caccini had a gift for creating tuneful melodies; hers scrupulously reflect both the underlying conceits and the surface technical details of the poems. She rarely used such second-practice devices as unprepared dissonances, chromaticism or

difficult melodic leaps for expressive effect. Instead, she relied on subtleties of phrasing and ornamentation and on remarkably careful tonal planning to create highly nuanced close readings in song. Her romanescas are especially noteworthy for their internal transpositions of the familiar theme for expressive purposes. Her meticulous notation renders the variety of Italian speech rhythms with rare precision and grace, as well as representing fleeting shifts in intensity.

Caccini's score for *La liberazione di Ruggiero* was published in 1625 under the protection of Florence's Regent Archduchess Maria Magdalena of Austria, who had commissioned the work. *La liberazione* allegorically explores women's relationship to the wielding of power through a plot that pits a good, androgynous sorceress in competition with an evil, sexually alluring sorceress for control over a young knight, Ruggiero. Caccini's music uses both style and tonal organization to distinguish between the women. Through-composed *stile recitativo* sung in the 'natural' hexachord (though notated in the 'mollis') characterizes the good sorceress, while ever looser variations on her opening recitative and astonishing tonal excursions to the farthest points of both 'mollis' and 'durus' systems characterize the evil one. Further, the score shows Caccini's mastery of genre reference: canzonettas for three sopranos (evoking the sound of the *concerto delle donne* tradition in which Francesca had long worked) and elaborately ornamented strophic arias frame the lovers' original happiness; unornamented *stile recitativo* marks serious exchanges among principal characters, especially after the 'liberation'; and five-part madrigal style is used for the choruses of enchanted plants. The work has been revived in Cologne (1983), Ferrara (1987), Stockholm (1990) and Minneapolis (1991).

Soon after Signorini's death, in December 1626, Francesca arranged to remarry and leave Florence. On 4 October 1627 she married a Lucchese aristocrat and patron, Tomaso Raffaelli; according to Banchieri she simultaneously entered the service of a Lucchese banking heir, Vincenzo Buonvisi. During the three years of her marriage Francesca may have composed *intermedii* sponsored by Raffaelli's Accademia degli Oscuri. His death in April 1630 left Francesca a wealthy landowner and the mother of a son, Tomaso, born in autumn 1628. After nearly three years of quarantine in Lucca during the plague, Caccini returned to Medici service in spring 1633; her name appears regularly in the records of the grand duchess's court until late 1637. Contemporary letters indicate that she and her daughter Margherita performed as chamber singers, that she taught singing to nuns and that she composed and directed entertainments for the young Grand Duchess Vittoria della Rovere. In January 1637 she refused to allow Margherita to sing on stage in a *commedia*, arguing that such an appearance might compromise the 15-year-old's chances of an honourable convent placement or marriage, and that by tarnishing the social position of her son it would break the terms of Raffaelli's will. On 8 May 1641 Francesca left the Medici's service for the second time, armed with letters patent promising her the lifelong protection of the Medici in reward for her long service and her 'remarkable and fruitful virtuosity'. She may have died (or remarried) by February 1645, when guardianship of her son passed to his uncle Girolamo Raffaelli.

In her own time Francesca Caccini evoked mixed reactions. One contemporary remembered her as 'fiera e irrequeta' (fierce and restless), involved in a years-long feud with court poet Andrea Salvadori over his alleged seduction of young singers. Yet correspondents of Michelangelo Buonarroti described her as 'always gracious and generous' and as a woman of rare wit. Her abilities as a singer, teacher and composer are universally remembered as remarkable.

WORKS

DRAMATIC

music lost unless otherwise stated

La stiava (torneo, M. Buonarroti *il giovane*), Pisa, 26 Feb 1607

La mascherata delle ninfe di Senna (balletto, O. Rinuccini), Florence, Palazzo Pitti, 14 Feb 1611, collab. J. Peri, M. da Gagliano, V. Archilei and S. Caccini; revived 1613 [1 recit. and trio for women's vv by F. Caccini]

La Tancia (incid music to commedia rusticale, Buonarroti), Florence, Palazzo Pitti, 25 May 1611, revived, Monasterio di S Miniato, May 1619; La pastorella mia from Act 2.v in Il primo libro delle musiche, p.58

Il passatempo (incid music to balletto, Buonarroti), Florence, Palazzo Pitti, 11 Feb 1614, part revived, Rome, Casa Barberini, 1624; Chi desia di saper che cos'è Amore from Act 1 in Il primo libro, p.90; Egloga pastorale Tirsi e Filli from Act 2.i in *I-Ru* 279 ff.61–9; Io veggio i campi verdeggiar fecondi, balletto from Act 3, in Il primo libro, p.56

Il ballo delle Zingane (balletto, F. Saracinelli), Florence, Palazzo Pitti, 24 Feb 1615

La fiera (intermedi and incid music, Buonarroti), Florence, Palazzo Pitti, 11 Feb 1619; choruses of Romei and Malfranzesi revived, Pesaro, carn. 1622

Canzonette in lode della Befana (A. Salvadori and Buonarotti), Florence, residence of Cosimo II, 6 Jan 1620

La serpe (G.M. Cecchi), Florence, residence of C. Picchena, 26 Feb 1620

Pastoralina, Florence, 22 July 1620

Il martirio di S Agata (J. Cicognini), Florence, Compagnia di S Giorgio in Costa, 23 Jan 1622, collab. G.B. da Gagliano [roles of S Agata and Eternità and ensembles for 'women' (male vv) by Caccini]

Festina (Salvadori or Tadei), Florence, loggia of Lorenzo de' Medici, 14 Sept 1623

Allegoria della nascita di Maria Maddalena d'Austria (Salvadori or Tadei), Florence, residence of Archduchess Maria Maddalena, 7 Oct 1623

La liberazione di Ruggiero dall'isola d'Alcina (commedia in musica, prol, 4 scenes, Saracinelli), Florence, Villa Poggio Imperiale, 3 Feb 1625, revived, Warsaw, 1628 (Florence, 1625), ed. in SCMA, vii (1945)

Rinaldo innamorato, ? commissioned 1626, MS, formerly owned by G. Baini, lost

Il martirio di S Caterina (Cicognini), Florence, Compagnia di S Antonio, carn. 1627

OTHER VOCAL

Il primo libro delle musiche, 1–2vv, bc (Florence, 1618/*R*; 7 songs transcr. in Raney (1971)

Ch'io sia fedele, 1629[9]

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(3) **Settimia Caccini** (*b* Florence, 6 Oct 1591; *d* Florence, *c*1660). Soprano and composer, younger daughter of (1) Giulio Caccini. According to Severo Bonini, she established 'an immortal reputation', having 'mastered to perfection the art of singing'. She was taught to sing and compose by her father, and by 1600 was performing at the Florentine court. Although not mentioned by name, she and her elder sister (2) Francesca are undoubtedly the 'figliuole' of Giulio Caccini who sang in *Il rapimento di Cefalo* in October 1600 for the marriage of Maria de' Medici and Henri IV of France. Four years later, at the invitation of Maria de' Medici, the Caccini family spent six months in Paris, performing at the courts of Modena and Turin *en route*. It was once thought that Settimia went to Mantua in 1608 to sing in Monteverdi's *L'Arianna* but it is now known that the singer was another Florentine woman. In 1609 she married Alessandro Ghivizzani; both remained in Medici service until the following year. In October 1611 they left Florence without permission for Lucca, where in 1613 they were recruited by Duke Ferdinando Gonzaga, and Settimia soon became one of the highest-paid musicians at the Mantuan court. The couple returned to Lucca in 1620 after her dismissal from Mantua, and in 1622 they settled in Parma, where Settimia sang Dido in an *intermedio* and Aurora in *Mercurio e Marte* (1628), both by Monteverdi. After the death of her husband she returned to Florence. She is listed on the Medici payroll in December 1636, and a few months later sang in Giovanni Carlo Coppola's *Le nozze degli dei*. Of her own compositions only eight songs are extant (in *I-Bc* Q49 and *CZ-Pnm* II-La.3) of which three appear also anonymously, or attributed to 'Parma' or 'Ghivizzani'.

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TIM CARTER (1, §1, work-list, bibliography), H. WILEY HITCHCOCK (1, §2), SUZANNE G. CUSICK (2), SUSAN PARISI (3)

Caccini, Orazio (*b* 1548; *fl* 1577–85). Italian composer. The brother of Giulio Caccini, he seems to have spent his career as a musician in Rome. According to Fétis he was *maestro di cappella* of S Maria Maggiore, Rome, from 1577 to 1581 as successor to G.M. Nanino; according to Kirkendale he served in the post for just over a year. Alfieri named him as a member of the Roman Congregazione dei Musici. He published *Madrigali et canzonette* (Venice, 1585), for five voices, which, as is clear from the dedication, was his first publication.

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IAIN FENLON

Cáceres, Germán (*b* San Salvador, 9 July 1954). Salvadorian composer, conductor and oboist. He studied with Ion Cubicec and Esteban Servellón in El Salvador. He received undergraduate (1973) and graduate (1978) degrees at the Juilliard School of Music, where he studied oboe with Ronald Roseman and composition with Stanley Wolfe. He also studied in New York with Julián Orbón (composition) and José Serebrier (conducting). He received the degree of Doctor of Musical Arts in composition from the University of Cincinnatti (1989). He was principal conductor of the San Salvador Chamber Orchestra (1979–84) and of the El Salvador SO (from 1985). Since his New York début as oboist and composer at Carnegie Hall (1978) his works have been performed in Ecuador, El Salvador, France, Germany, Guatemala, the Netherlands, Honduras, Switzerland, the US and Venezuela. He received fellowships and grants from the Guggenheim Foundation (1981), 'Meet the Composer, Inc.' (1986, 1987 and 1990) and the Rockefeller Foundation (1991). He has been commissioned to compose for the North and South Consonance Ensemble (New York), the Cleveland Museum of Art, the Organization of American States, the Guanajuato SO (Mexico) and the Foundation of Contemporary Music (Puerto Rico).

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(*selective list*)

Orch: Yulcuicat, suite, 1973; Hp Conc., 1977; Pf Conc., 1981; Sym, 1983; Diferencias, 1988; Vn Conc., 1989
Vocal: Estancias, S, orch, 1979; En mi muerte conjurada, S, orch, 1990
Chbr: pf music; songs; music for solo insts

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LEONARDO MANZINO

Cachemaille, Gilles (*b* Orbe, 25 Nov 1951). Swiss bass-baritone. He studied at the Lausanne Conservatoire and in 1982 won three awards, including first prize in the international competition held in Paris for the performance of French song. That was also the year of his stage début in Rameau's *Les Boréades* at Aix-en-Provence, where over the following years he became a favourite.

Among his roles there have been Mozart's Figaro and Leporello, which he sang on the opening night of the festival's 50th anniversary in 1998. He was a member of the Lyons Opéra from 1982 to 1985, the year of his début at Salzburg. He has subsequently sung in Vienna, Prague, Berlin and Frankfurt, as well as most of the important centres in France and Switzerland. He sang in the world première of Rolf Liebermann's *La forêt* in Geneva in 1987. In 1993 he made his début with the Glyndebourne company in Berlioz's *Béatrice et Bénédict*, enjoying a more marked success as Leporello the following year. His other roles include Papageno, Don Alfonso and Golaud, all of which he has recorded. Throughout his career Cachemaille has maintained and developed an active concert repertory, ranging from Bach's Passions to Martin's *Golgotha* and *Jedermann* settings. He was also the bass soloist in the first performance of Berlioz's rediscovered *Messe solennelle* under Gardiner in 1993. A large number of recordings testify to his artistry as well as to the pleasing quality of his voice.

J.B. STEANE

Cachino, Giulio. *See* ZACCHINO, GIULIO.

Cachua [kashwa, kjaswa, kaswa, kachura, kashua, quoshwa]. A courtship circle-dance of the Bolivian and Peruvian Aymara Indians in which fur- and feather-clad dancers imitate movements of animals (a totemic vestige probably of Inca origin). Danced exclusively by adolescents, either male or female may pursue a prospective object of his or her affections. Men often sing amorous verses to which women may respond in kind, while the *bombo* (bass drum), *sicuri* ensemble, guitar, *charango* and harp provide instrumental accompaniment.

WILLIAM GRADANTE

Cadéac, Pierre (*b* ?Cadéac; *fl* 1538–56). French composer and choirmaster. He was master of the choirboys in Auch, Gascony, according to the title-page of his *Missa 'Alma Redemptoris'* printed by Du Chemin in 1556. He must have been in Auch before this, however, for Bernard du Poey (Toulouse, 1551) mentioned him in a poem about the collegium there. In fact Cadéac may have spent his entire early life in Gascony, for he was probably born in the little seaport whose name he bears. The publication of his masses and motets may be viewed as part of a major attempt by the Parisian printer Du Chemin to disseminate the sacred music of provincial masters, in competition, no doubt, with the rival firm of Le Roy & Ballard, who in 1555 had brought out the most important surviving source of Cadéac's music, *Petri Cadeac musici excellentissima moteta*, a book of 18 motets for four to six voices.

Cadéac's secular music was already known in Paris and Lyons, where most of his 11 surviving chansons were printed by Attaingnant and Moderne between 1538 and 1541. The most famous composition attributed to him is the celebrated chanson *Je suis deshéritée*, which served as the model for a large corpus of parody pieces, including masses by Maillard, Lassus and Palestrina, and chansons by Certon and Jacotin as well as a number of anonymous chanson duos and trios. The chanson also appears as a contrafactum *Oure Father God Celestiall* in an English manuscript (in *GB-Cfm*). (It should be noted, however, that *Je suis deshéritée* is ascribed to 'Lupus' in its two earliest printed sources, but the numerous later books are unanimous in assigning the piece to Cadéac.) His most widely disseminated motet is the five-voice *In trinitatis*.

Cadéac's fame seems to have travelled far. Several of his motets were printed in Nuremberg, Strasbourg and Venice. Near the end of 1591, his *Missa ad placitum* was copied in Madrid, where the *Missa 'Les hault bois'* was also known. The inventory of the music sung in the Capella Rorantistarum in Kraków, compiled in 1572, shows that his music was sung there as well. The considerable number of his masses and motets surviving in manuscript scores in Fortunato Santini's collection (in *D-MÜs*) shows that interest in Cadéac was revived during the 18th century.

In Neuber's *Cantiones selectissimae* (RISM 1568[7]), the 12-voice motet *Regi seculorum invisibili* is attributed to Paulus Cadeac; it is impossible to determine whether the ascription is a mistake or a careful reference to another composer who is otherwise unknown.

Cadéac's surviving music consists of 11 chansons, eight masses, one Credo, four *Magnificat* settings and about 24 motets. The secular pieces (all for four voices) reflect the conciseness, melodic stereotypes and chordal texture associated with the Parisian chanson. Most are of a gentle character owing to their slow, even rhythm, uncomplicated harmony, abundance of parallel 3rds and 6ths, short phrases and unsophisticated contrapuntal gestures. The masses and motets, in their use of imitation, short phrases, homorhythmic groupings and concise harmonic bass lines, bespeak Cadéac's predilection for French rather than Flemish counterpoint.

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Magnificat, 4vv, 1557[8]; 3 Magnificat, 4vv, *A-Wn* 16245

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LAWRENCE F. BERNSTEIN
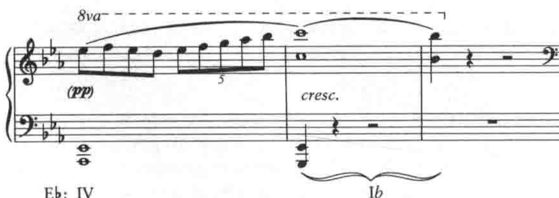
Cadence (Fr. *cadence*; Ger. *Kadenz*, *Schluss*; It. *cadenza*). The conclusion to a phrase, movement or piece based on a recognizable melodic formula, harmonic progression or dissonance resolution; the formula on which such a conclusion is based. The cadence is the most effective way of establishing or affirming the tonality – or, in its broadest sense, modality – of an entire work or the smallest section thereof; it may be said to contain the essence of the melodic (including rhythmic) and harmonic movement, hence of the musical language, that characterizes the style to which it belongs. The term was also used in France to denote various types of trill (also known as *tremblement*) or turn (*double cadence*); *see* ORNAMENTS, §7.
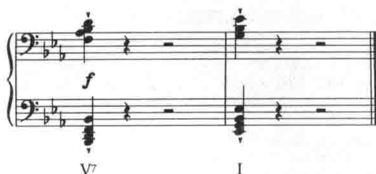
1. Types. 2. History

1. TYPES. In music of the tonal periods (Baroque, Classical and Romantic), it is useful to distinguish between cadences on the basis of their varying degrees of 'finality', for example between those whose final chord is on the tonic and those whose final chord is on some other degree of the scale, between those whose chords are all in root position and those which contain at least one inverted chord, and so on. A number of terms have been borrowed from medieval modal theory (authentic, plagal, Phrygian), not always on a strictly logical basis; there are also some cadences to which a number of names have been applied as a result of the persistence of terms introduced by theorists from the 18th century or earlier, and the translation of foreign-language equivalents. The following discussion is intended to clarify the meaning of the most important of these names as they are now used.

A cadence is said to be 'perfect' if it consists of a tonic chord preceded by a dominant chord (V–I, normally both in root position); it is occasionally stipulated that the final chord must have the tonic in the highest part. This is also called an 'authentic', 'final' or 'full' cadence, or a 'full close' (Fr. *cadence parfaite*, *cadence authentique*; Ger. *Ganzschluss*, *vollkommene Kadenz*; It. *cadenza perfetta*, *cadenza intera*). The term 'perfect cadence' is extended in some theoretical writings (chiefly American) to include what is more commonly called a 'plagal cadence', one in which the tonic is preceded by the subdominant (IV–I) or
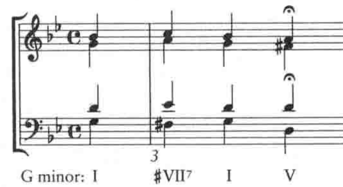
Ex.1 Beethoven: Sonata in E♭ op.81*a*, 1st movt





a subdominant with added sixth (Fr. *cadence plagale*; Ger. *plagale Kadenz*, sometimes *unvollkommene Kadenz*; It. *cadenza plagale*). A cadence whose final chord is prepared by subdominant and dominant harmonies, as in ex.1, is sometimes called a 'mixed' cadence.

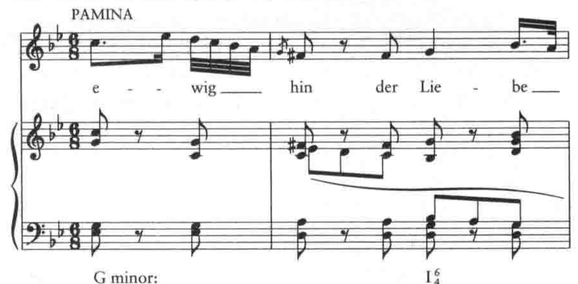
Ex.2 Bach: Chorale no.59 'Herzliebster Jesu'
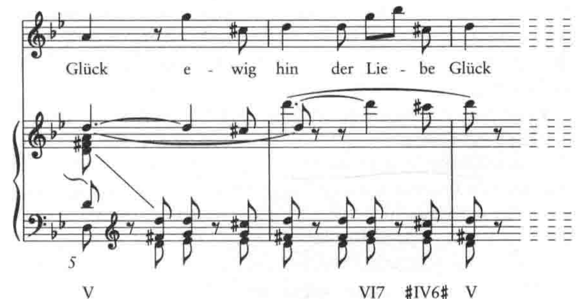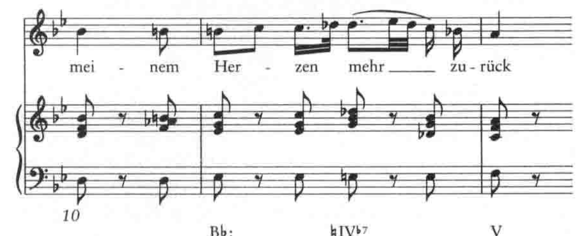


An 'imperfect' or 'half' cadence, 'semi-cadence' or 'half close' (Fr. *cadence suspendue*; Ger. *Halbschluss*; It. *cadenza sospesa*) ends on the dominant and may be preceded by any chord. The simple succession I–V (ex.2) is common; so are II*b*–V and IV–V. The expressive qualities of the imperfect cadence are illustrated in ex.3; within the space of seven bars of an aria there are three imperfect cadences, each of which is approached by a different chord. In American usage, 'imperfect' is sometimes applied to cadences ending on the tonic whose chords are not in root position (also known as 'medial' or 'inverted' cadences), or whose upper parts do not end on the tonic; only the terms 'half cadence' and 'semi-cadence' have the restricted meaning of an ending on the dominant.

Related to the imperfect cadence is the Phrygian cadence, which is characterized by a diatonic approach to

Ex.3 Mozart: *Die Zauberflöte*, 'Ach, ich fühl's'







Ex.4 Palestrina: *Jubilate Deo omnis terra* (last four bars)

(a)

7 – 6

(b)

the final chord from an 'upper leading note' (i.e. the second degree of the scale when it lies only a semitone above the tonic). The more complicated – and more customary – use of this cadence in 16th-century polyphony is illustrated by the ending of Palestrina's *Jubilate Deo omnis terra* (no.13 of the *Offertoria* of 1593). Ex.4*a* shows the cadential parts alone, with the 'upper leading note' in the tenor and the required suspension in the highest part. Inex.4*b* the other parts are also shown; as the two cadential voices approach the octave *e–e′* the bass must move down to *A* (or *c*) to avoid consecutive octaves with the highest part. In the final resolution on *e*, the motion of the bass, if described in tonal terms, resembles that of the plagal cadence (see above). In its simpler, more direct form, the Phrygian cadence has the upper leading note and its resolution in the lowest part. The chord progression shown in ex.5, which takes the place of a

Ex.5 Bach: Brandenburg Concerto no.3 in G, 'slow movement'

in E minor: IV*b* V

slow movement in Bach's Brandenburg Concerto no.3 in G, is one of the many features of Renaissance compositional technique that survived in the Baroque era; but in this context it is better to interpret it as an imperfect cadence in E minor (the relative key of G major).

In an 'interrupted' cadence, also known as a 'deceptive' cadence or 'false close' (Fr. *cadence rompue*, *cadence évitée*, *cadence trompeuse*; Ger. *Trugschluss*; It. *inganno*), the penultimate chord, a dominant or dominant 7th, resolves irregularly, to some other chord than the tonic. This is most often the submediant, but sometimes the flattened submediant, the subdominant (usually in first inversion), the mediant (often with raised 3rd) or occasionally the tonic with an added flat 7th (i.e. a dominant 7th of the subdominant key). In Handel's Fugue in B minor for organ, the final cadence, shown inex.6, is

Ex.6 Handel: Fugue in B minor for organ (last seven bars)

Adagio

'interrupted' by a subdominant chord with an added 6th. In later music, particularly Wagner's, the most common interrupting chord is the first inversion of sharp subdominant (which may imply the dominant of the dominant); this also occurs in Haydn.

American usage distinguishes a medial cadence, whose penultimate chord is inverted, from a radical cadence, whose chords are in root position. In the medial cadences given inex.7, (*a*) and (*b*) are derived from the perfect

Ex.7 Medial cadences

(a) (b) (c) (d)

(authentic) cadence in C major, (*c*) and (*d*) from the plagal cadence. The term 'medial cadence' is also sometimes applied to endings in plainchant and modal polyphony that are not on the final of the mode.

2. History. Whereas the notion of cadence in tonal music almost invariably implies harmonic resolution (either from the dominant or towards the tonic or dominant), until the 16th century cadences in polyphony were governed entirely by linear considerations, primarily the descent by step to the final of the prevailing mode, and secondarily the ascent by step to the final or the octave above the final; often motion by step was replaced by the leap of a 3rd. In Gregorian chant the ending most frequently used is descent by step to the final; the downward leap of a 3rd and ascent by a whole tone are also common. Ascent by a semitone, although possible in F-mode chants, is almost never found (the 13th-century *Kyrie firmator sancte* is exceptional in this respect), though ascent by a 3rd (*d–f*) occurs in rare instances (e.g. in the antiphon *Vobis datum est*). In the earliest forms of organum (11th–12th centuries) the primary cadences consisted of direct or indirect resolution of one perfect interval into another, namely a 4th or 5th into a unison or octave (ex.8). The secondary cadences consisted of the

Ex.8 Common endings in note-against-note organum

resolution of an imperfect interval into a perfect interval (i.e. the 3rd into a unison and the 6th into an octave); these became the principal endings in two-part polyphony in the 13th century. From about 1300 practically all cadences were based on the descent by step of the tenor, with the resolution of the other parts dependent on the interval each made with the tenor: the minor 3rd below normally resolved to the unison, the major 3rd above to the 5th, and the major 6th above to the octave (at cadence points, any major 3rds below or minor 3rds and 6ths above would be sharpened in performance; *see* Musica ficta). This produced a number of possible cadences in three parts, including the Phrygian cadence (ex.9*a*), the
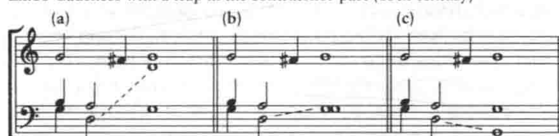
Ex.9 Common three-part endings in 14th-century polyphony

(a) (b) (c) (d) (e)

so-called 'double leading note cadence' (exx.*9b–c*) and a cadence that contained consecutive 5ths (ex.*9d*); from the mid-14th century the LANDINI CADENCE (ex.*9e*), whose upper part characteristically falls to the sixth degree before rising to the octave, became the most important variant of the 'double leading note cadence'.
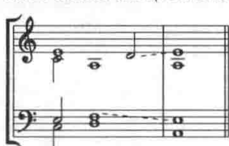
The earliest apparent precedents for triadic harmony occur in certain types of cadential formulation prevalent in the 15th century. The movement of the principal parts, the cantus and tenor, was still governed by the linear resolution of intervals (now usually preceded by a dissonant suspension), but the contratenor moved by leap more often than before.

Ex.10 Cadences with a leap in the contratenor part (15th century)



The configurations in ex.10, all commonly found in music from Du Fay to Josquin, seem to anticipate the perfect candence when viewed 'vertically', that is, as successions of chords (see Randel). However, in linear terms (see Bent) they are essentially no different from the progressions in ex.9, since from a theoretical point of view they were still based on the tenor part; as late as 1529 the progression inex.11 was described by Aaron in

Ex.11 Cadence on E (16th century)

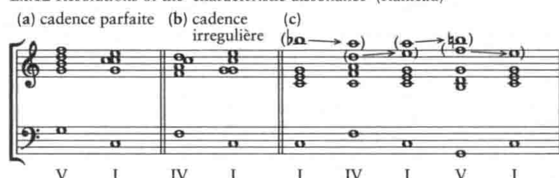


Thoscanello de la musica as a cadence on E. An important contribution to cadence formation in the Renaissance was the addition of the 3rd in the final chord; until about 1750 it was normally sharpened in minor-mode compositions, so that almost all pieces ended on a major triad (*see* TIERCE DE PICARDIE).

Even in late Renaissance theory, cadences were still viewed as contrapuntal or melodic occurrences; for Zarlino (*Le istitutioni harmoniche*, 1558) the *cadenza perfetta* was the resolution of two parts to the octave, and the *cadenza imperfetta* (*sfuggita*) the resolution to the 3rd (10th) or 5th (12th). Early in the 18th century the distinction between cadences on the tonic and on other degrees, as well as between perfect and plagal, was made on the basis of harmonic progression; the notion of an interrupted cadence was also introduced at this time. In France the perfect cadence was called a *cadence parfaite*, the plagal a *cadence imparfaite* (Rameau used the term *cadence irregulière*); in Germany *vollkommene Cadenz* and *Ganzschluss* were used for the perfect cadence, *unvollkommene Cadenz*, *Halbschluss* (or *halbe Cadenz*) and *Trugschluss* for plagal, imperfect and interrupted cadences.

Rameau postulated that a cadence consisted in the resolution of a 'characteristic dissonance' present or implied in the penultimate chord. If the characteristic dissonance lay a 7th above the real bass, its resolution was called a *cadence parfaite* (ex.*12a*); if it lay a 6th above ('sixte ajoutée'; *see* ADDED SIXTH CHORD), its resolution was called a *cadence irregulière* (ex.*12b*). Thus the
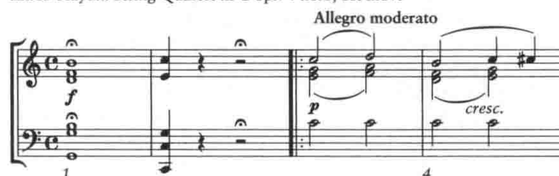
Ex.12 Resolutions of the 'characteristic dissonance' (Rameau)



progression I–IV–I–V–I, according to Rameau, would be analysed as a series of *cadences parfaites* (I–IV and V–I) and *cadences irregulières* (IV–I and I–V), that is, independently of a larger tonal function (the bracketed pairs of notes in ex.*12c* are the imagined characteristic dissonances together with their respective resolutions).
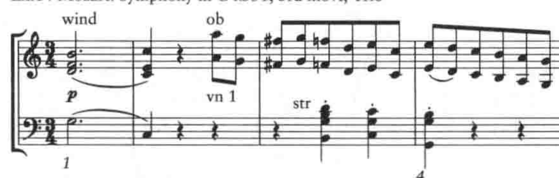
In Classical music, which is built to a great extent on the principle of antecedent and consequent phrases, cadences took on a structural significance on all levels of composition. Moreover, cadence formations became so standardized that they could be used, for rhetorical effect, even in positions other than endings. In some of Haydn's quartets, for instance, a homophonic cadential progression is stated at the very beginning of the first movement (ex.13). The trio section from the minuet of Mozart's

Ex.13 Haydn: String Quartet in C op.74 no.1, 1st movt
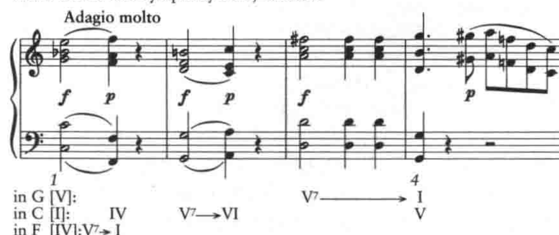


'Jupiter' Symphony (ex.14) begins with a perfect cadence answered by a contrapuntal passage, thus reversing the

Ex.14 Mozart: Symphony in C K551, 3rd movt, Trio



normal roles of 'activity' and 'repose' within a phrase. In the opening of Beethoven's Symphony no.1 (ex.15) the

Ex.15 Beethoven: Symphony no.1, 1st movt



first two chords could be heard initially as a perfect cadence in F, until the next two chords are played; these, in turn, can be analysed as an interrupted cadence whose 'resolution' takes the form of an imperfect cadence in the third pair of chords.

The expansion of the sonata in 19th-century instrumental music, and especially the development of musical continuity in German Romantic opera (Wagner's 'unendliche Melodie'), brought to the interrupted cadence a structural significance that had hitherto been the exclusive property of the perfect and imperfect cadences (ex.16).

Ex.16 Wagner: *Tristan und Isolde*, Act 1

By contrast Richard Strauss, whose opera acts and tone poems were through-composed but were nevertheless subdivided by cadence-points, developed a kind of counterpart to the interrupted cadence, in which the penultimate dominant 7th was replaced, or separated from the tonic, by some other chord (ex.17). Resistence

Ex.17 Strauss: *Don Quixote*

to the clear V–I is common in this period, in the works of composers as diverse as Elgar and Debussy. In a composition foreshadowing atonality, the final movement of his String Quartet no.2, op.10, Schoenberg prolonged a dominant (C♯) harmony (bars 128–133) but resolved it obliquely on to C major; the approach to the final tonic, 20 bars on, is similarly indirect (ex.18).

Ex.18 Schoenberg: String Quartet no.2 op.10, final movt, ending (texture a little simplified)

The development of cadences in the 20th century was a matter of embellishment rather than of inherent structural change; in the cadences of post-tonal composers such as Stravinsky and Hindemith there was a return to the principle of linear progression in all parts (ex.19). Stravinsky's chorale-endings similarly depend on a linear approach to the final resting-place, with the last chord a clearly-voiced dissonance (Symphonies of Wind Instruments). Music based on repetitive patterns may end by

Ex.19 Hindemith: Flute Sonata, 2nd movt, ending

breaking the pattern, a favourite device of Stravinsky (as in *The Rite of Spring*).

In rigorously non-tonal music the principles of suspension, resolution, functional harmonic progression and even melodic formula may no longer apply and the sense of an ending is instead achieved through rhythm, dynamics and other variables such as instrumentation. Some 12-note compositions nevertheless contrive to end on a triad (Schoenberg's *Ode to Napoleon*) or a clearly voiced harmony (Schoenberg's Piano Concerto). Each of these endings is an emphatic tutti, with ritardando; similar rhetorical means are employed in Schoenberg's Variations for Orchestra, op.31, whose last chord contains eleven pitches (lacking only C♮, which is sounded alone as a penultimate). Quiet endings also provided ways of avoiding cadential formulae. In Mahler's Ninth Symphony the etiolated plagal cadence contributes less to finality than do harmonic immobility, texture and the incursion of silence; with less orthodox harmony, the celebrated ending of 'Neptune' in Holst's *The Planets* employs an alternation of unconventionally related chords fading into inaudibility (ex.20). An atonal example of similar rhetorical character is Boulez's *Le marteau sans maître*.

Ex.20 Holst: *The Planets*, ending of 'Neptune' (orchestral parts omitted)

*This bar to be repeated until the sound is lost in the distance

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Cadence féminine (Fr.). *See* FEMININE ENDING.

Cadener, Johann. *See* CADNER, JOHANN.
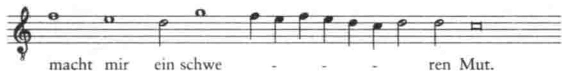
Cadent. *See* ORNAMENTS, §6.

Cadenza (from It.: 'cadence'). A virtuoso passage inserted near the end of a concerto movement or aria, usually indicated by the appearance of a fermata over an inconclusive chord such as the tonic 6-4. Cadenzas may either be improvised by a performer or written out by the composer; in the latter case the cadenza is often an important structural part of the movement. In a broad sense the term can refer to simple ornaments on the penultimate note of a cadence, or to any accumulation of elaborate embellishments inserted near the end of a section or at fermata points. (*See also* IMPROVISATION, §IV.)

1. Introduction and early history. 2. The Baroque period. 3. The Classical period. 4. Beethoven and the 19th century.

1. INTRODUCTION AND EARLY HISTORY. The term 'cadenza' first appeared shortly before 1500 as a synonym for the Latin 'clausula', meaning conclusion (the Latin word 'cadentia' came into use later). Both terms are derived from *cadere* ('to fall') and originally referred to a descending melodic line before the final note of a section (ex.1). Unlike modern English, none of the Romance
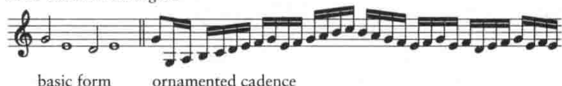
Ex.1 *Entlaubt ist uns der Walde*, Volkslied (Forster, 1539)
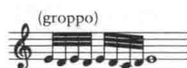


languages or German offers a phonetic distinction between the word for cadence and that for cadenza. As early as the 16th century some Italian treatises tried to distinguish between those *cadenze* that corresponded to incisions in language and therefore belonged to the *Ars Libera* Grammar (cadences), and those *cadenze* that corresponded to the ornaments of speech and thus belonged to the *Ars Libera* Rhetoric (cadenzas). Nonetheless, attempts to clarify the term's meaning are difficult on the basis of Renaissance and Baroque theoretical writings. It was probably J.-J. Rousseau (*Dictionnaire de musique*, 1768) and his English translator William Waring who first used the Italian word *cadenza* for fermata embellishments and the French *cadence* for harmonic progressions at the ends of phrases or sections. Although in France Rousseau's terminology was only rarely followed, 19th-century English writers adopted the convenient distinction, and it has since become generally accepted in English-speaking countries.

Among the first theorists to use the term 'cadenza' for embellished endings was Pietro Aaron (*Thoscanello de la musica*, 1523); 12 years later Sylvestro di Ganassi included examples of such cadenzas in his *Opera intitulata Fontegara* (1535; ex.2). Non-Italian authors of treatises

Ex.2 Ganassi: *Fontegara*
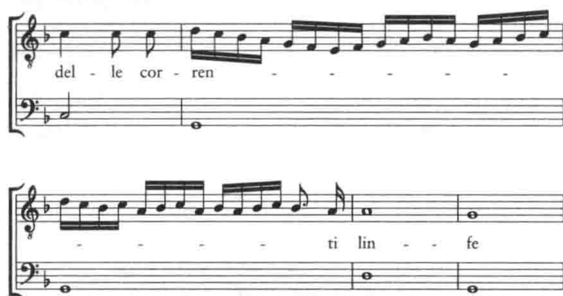




on diminution and ornamentation, such as Bermudo, Tomás de Santa María, Ortiz and Fink, knew similar ornamented endings, but did not use the term 'cadenza' to describe them. The tendency to elaborate or 'colorate' the penultimate note of endings is apparently as old as the art of discant itself. As early as the 13th century clear references may be found to a 'point of organum' (*punctus organicus*) on the penultimate, which provides a florid, cadenza-like passage at the end of a piece of discant. In his *Ars cantus mensurabilis* Franco of Cologne wrote that 'the equivalence in the perfections of longs, breves, and semibreves ought always to be borne in mind, . . . counting both actual sounds and their omissions as far as the penultimate, where such measure is not present, there being rather a point of organum here' (*CoussemakerS*, i, 133; trans. in *StrunkSR1*, 156). Jacques de Liège also referred to 'uncertain measures', such as those 'in the floreation on the penultimate, where over a single note in the tenor many are sounded in the discant' (*CoussemakerS*, ii, 385). In fact, an early designation for the fermata, that of Tinctoris, was *punctus organi* or 'point of organum' (see Warren, 1974).
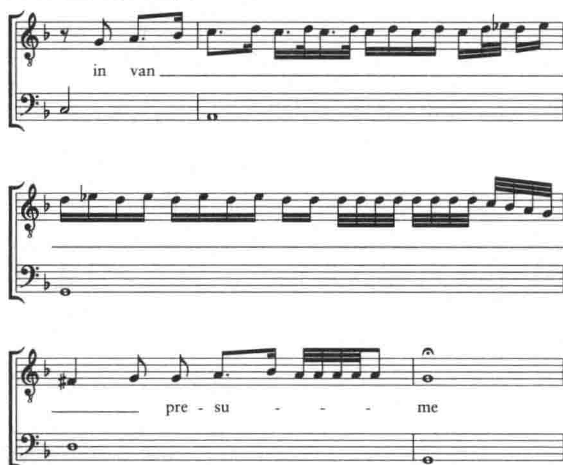
The 'ornamented cadence' (*cadenza fiorita*) brought a certain brilliance to the ending of a piece; further, the concentration of embellishments at the end enabled composers to relieve the melodic line of excessive *fioriture*. Later these reasons became more important, when, for example, composers had to meet the increasing demands of famous singers eager to show their technical prowess. The inclusion of specific opportunities for virtuoso display permitted composers to avoid having the rest of their compositions spoilt by the liberties taken by performers of questionable compositional talents. Many composers, unsure of performers' good taste and improvisational skill, wrote out their own cadenzas. Caccini, as early as 1589, supplied an alternative version of the cadenza on the penultimate note in *Io che dal ciel cader* (the fourth *intermedio* for *La pellegrina*). He also wrote embellished endings for his own melodies in his *Euridice* (ex.3); the penultimate note of this example may have been sung with the addition of a *trillo*, *gruppo*, or some other ornament chosen by the performer. Peri praised the singer Vittoria Archilei in the preface to his *Euridice* because she embellished his music 'with those attractive and gracious ornaments which cannot be written down'. Until the 19th century embellishments were expected to be improvised

Ex.3 Caccini: *Euridice*



by most performers, and if not they were written out; Italian composers of the 17th and 18th centuries rarely ventured to specify all the embellishments they considered appropriate. But they sometimes felt the need to demonstrate how such ornamentation should sound. Monteverdi, for example, wrote both an unembellished and an embellished version of 'Possente spirto', the famous preghiera in Act 3 of *L'Orfeo*. The melisma with which the end of the first stanza is approached has an improvisatory character (ex.4).

Ex.4 Monteverdi: *L'Orfeo*



As early as 1585 Giovanni Bassano's treatise *Ricercate, passaggi et cadentie per potersi essercitar nel diminuir* discussed how to invent cadenzas and provided examples. Cadenzas in 16th-century instrumental music, outside treatises, resembled those used in vocal music; for example, the cadenzas on penultimate notes in the lutebook of Hans Neusidler (1536) often resemble contemporary vocal endings in which melismatic embellishments were inserted between two full closes, repeating the last word or words. In vocal music diminutions or *fioriture* were often used to emphasize certain words, sometimes the final ones of the text; although inserted at points other than at cadences, they came to be called 'cadenzas'.
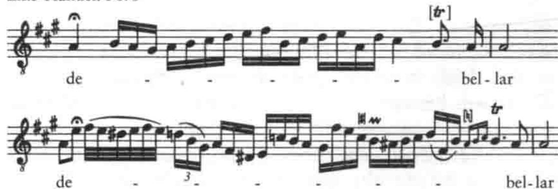
2. The Baroque period. Praetorius's discussion (*Syntagma musicum*, iii, 1618) of 'Cadentien und Passaggien' often refers to what are now called word-painting embellishments. Another use of the term is found in the preface to Frescobaldi's *Toccate e partite d'intavolatura di cimbalo et organo . . . libro primo* (1615); he wrote: '[As for] cadenzas, even though they may be written in fast notes, it is best to play them quite slowly; and in the approach to the end of [an embellished] passage or cadenza, the tempo should be slower still'. It seems that Frescobaldi understood by 'cadenze' accumulations of embellishments near any cadence rather than merely at ornamented endings of sections or whole pieces.

In the course of the development of opera in the late 17th and early 18th centuries the popularity of virtuoso singing increased considerably, and with it the importance of improvised embellishment. Final cadenzas became common towards the end of the century, when they were indicated by the words 'solo', 'tenuto', 'ad arbitrio', by a rest (sometimes as little as one beat), or by a fermata. In Alessandro Scarlatti's early operas places for cadenzas can be found, but they are clearer in operas written after about 1715; even then not every aria allowed the insertion of a cadenza. In da capo arias the usual place for the insertion of a cadenza was just before the final cadence of the first section. Probably it was intended that a cadenza be performed only in the da capo of that section, but often a place for a cadenza is also found at the end of the middle section (and sometimes there only). P.F. Tosi, himself a virtuoso singer, condemned the excessive ornamentation in which some singers indulged. Referring specifically to the cadenza, he wrote in his *Opinioni de' cantori antichi e moderni*, 1723 (Galliard's translation, 1742):

> Every *Air* has (at least) three *Cadences*, that are all three final. Generally speaking, the Study of the Singers of the present Times consists in terminating the *Cadence* of the first Part with an overflowing of *Passages* and *Divisions* at Pleasure, and the *Orchestre* waits; in that of the second the Dose is encreased, and the *Orchestre* grows tired; but on the last *Cadence*, the Throat is set a going, like a Weather-cock in a Whirlwind, and the *Orchestre* yawns.

No doubt Tosi's opinions would have sounded old-fashioned in 1723, and regrettably he gave no guidance in the execution of what he considered an acceptable cadenza. A few samples of actual cadenzas have survived as insertions in manuscript scores. The cadenzas sung by Farinelli in 'Quell'usignolo' from Giacomelli's *Merope* (1734; see Brown, 1984) would surely have met with Tosi's disapproval. More to his taste, possibly, would have been the cadenzas added to a manuscript score of Handel's opera *Poro* (1731). They appear at the final cadence of the first section of Alessandro's aria 'Vil trofeo d'un alma imbelle', and are written on blank instrumental staves above the voice part; presumably the first was sung at the first statement, and the second at the da capo (ex.5).

Ex.5 Handel: *Poro*



Cadences at which such embellishment was expected are often marked 'adagio'; reduced scoring at this point not only highlights the display of vocal virtuosity but also helps to avoid problems of ensemble.

The terminological confusion surrounding cadenza-like passages in instrumental music of the late Baroque is caused in part by a lack of consistency in the sources

themselves, in part by a 20th-century desire to identify the antecedents of the classical concerto cadenza, and in part by a tendency to use the term 'cadenza' loosely to describe any passage of virtuoso figuration that occurs in the vicinity of a cadence.

Torelli used the term PERFIDIA to describe three passages (nos.65–7 in Giegling's catalogue) in which two violins engage in brilliant figurations above a sustained pedal in the bass. (The authenticity of the first has been questioned, and the second and third are part of the same composition.) The term has been used to describe similar passages in the music of Corelli and Vivaldi, such as the conclusion of the second movement of Corelli's Sonata op.5 no.3 (ex.6).

Locatelli applied the term CAPRICCIO to the virtuoso passages for solo violin that conclude the outer movements of each of his 12 concertos op.3. (In 18 of the 24 capriccios he used the word 'cadenza' to indicate an improvised embellishment of the final cadence in the capriccio.) Similar passages are found in the concertos of Vivaldi, who often preceded them with the instruction 'Qui si ferma a piacimento', thus confirming their optional status (see illustration from RV212*a*). J.S. Bach made his transcription for organ BWV594 not from the printed version of Vivaldi's op.7/ii no.5 (RV208*a*) but from the version found in *D-SWl* Mus.ms.5565 (RV208), whose first and last movements each contain additional cadenza-like passages that are not present in the printed edition. The passage in the last movement is clearly of the capriccio type: a 'final' ritornello in the tonic is followed by a virtuoso solo section of 104 bars, which is rounded off by a seven-bar tutti. Bach's most famous 'cadenza', in the first movement of the fifth Brandenburg Concerto, should probably be seen as part of this capriccio tradition, rather than as an antecedent of the classical cadenza.

The 'true' cadenza was characterized not only by its placing (within a structural cadence), but also by its clear articulation (often by means of a fermata), and by its rhapsodic, improvisatory character. (The common rule, often cited with reference to cadenzas for voices or wind instruments, that the length of a cadenza should not exceed what can be sung or played in one breath, cannot have been applied rigidly.) In Bach's concertos, cadenzas of this kind appear in the Violin Concerto in E (BWV1042; first movement), and in the Concerto for Flute, Violin and Harpsichord (BWV1044; finale).

Ex.6 Corelli: op.5 no.3, 2nd movt

vn solo
bc
7
Tasto solo
Arpeggio
Adagio
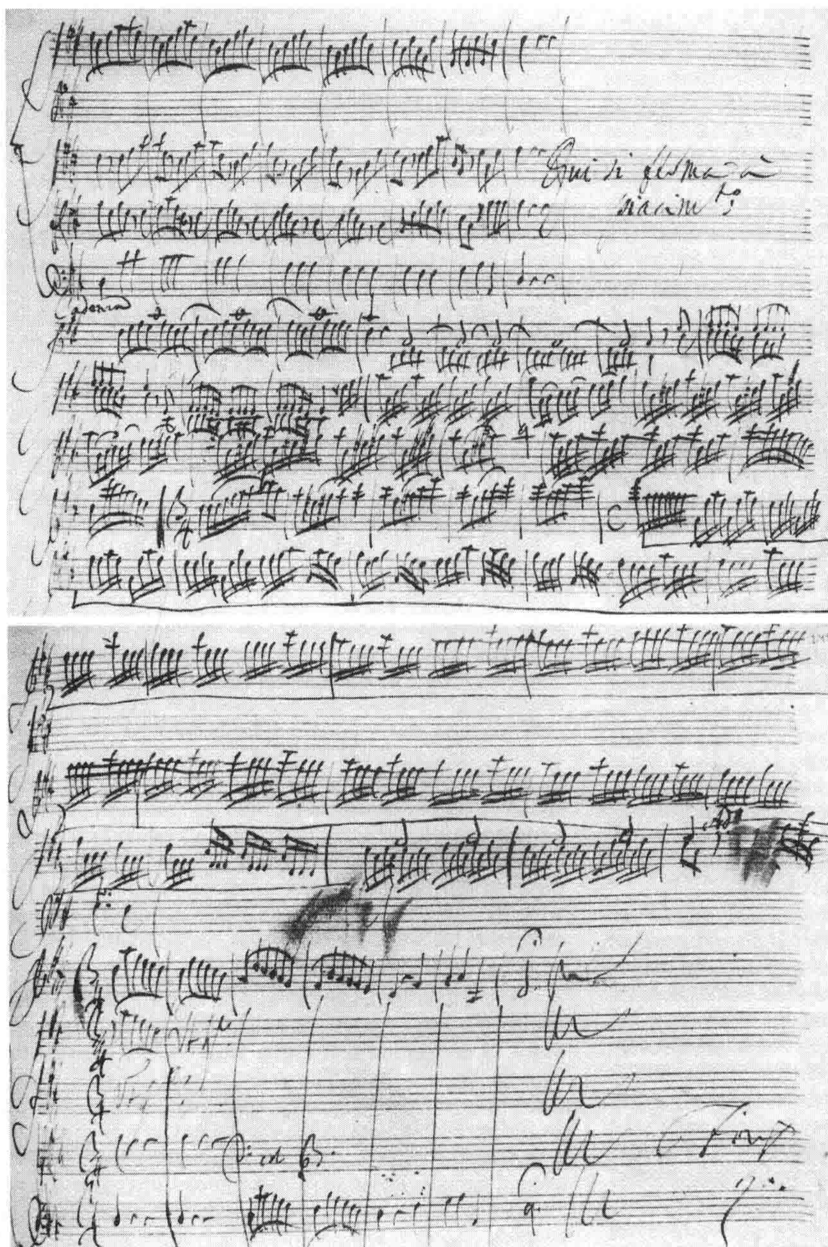
In French music of the 16th and 17th centuries the practice of diminution developed mainly in the *couplets* of the *air de cour*, by such composers as Antoine Boësset and Etienne Moulinié, and in lute music; but no special accumulation of embellishments towards the end of a piece can be observed. Mersenne (*Harmonie universelle*, 1636–7) described the vocal counterparts to instrumental 'tremblements' (trills) as 'cadences', and the terms 'tremblement' and 'cadence' became interchangeable. French methods of vocal embellishment seem to have been little influenced by Italian ones. After Lully the realization of melodic ornaments and their written indication by French composers apparently permitted neither the alteration of pitches nor that accumulation of embellishments towards the end of a section from which the typical fermata embellishment of the Italian high Baroque aria evolved.

French theorists continued to be vexed by the double meaning of the word 'cadence', which was used for harmonic closes as well as for trills on the penultimate note. Brossard (*Dictionaire de musique*, 1703), for example, argued against the latter: 'Cadence, in Latin *clausula*, means to close a melody and its harmony in a proper way [i.e. cadence]. This is what we should call *cadence*, and not what we French do who call a trill *cadence*'. The misuse of the term 'cadence' was also noted by M.P. de Montéclair (*Principes de musique*, 1736), who spoke of the 'tremblement . . . que les Français appellent par corruption cadence'. Later, Quantz could observe in Paris that in pieces in the French style, by contrast with those in the Italian, 'hardly anything can be added to what the composer has written'. The insertion of cadenzas in French 18th-century music was evidently restricted to works in the Italian manner.

3. THE CLASSICAL PERIOD. The art of improvised embellishments flourished in Italian and Italian-influenced music in the second half of the 18th century even more than in the first half. The cadenza was considered an embellishment, and the ability to invent one was reckoned an indispensable part of the equipment of any virtuoso who hoped to satisfy the listener's expectations. Under normal circumstances no soloist could afford to leave out a cadenza when a fermata appeared in a recognized context.

Cadenzas in the 18th century occupy the penultimate position in the musical structure. They precede the final tutti of a concerto movement or aria, and are almost always indicated by a fermata above the 6-4 chord over the dominant scale degree immediately preceding a perfect cadence. Some concertos specify a cadenza in each movement, though the trend in the later 18th century was towards one or at most two per work. Mozart's Clarinet Concerto, exceptionally, calls for no such elaboration of a 6-4 chord.

Cadenzas are sometimes indicated in movements of solo or chamber works. Nine of Haydn's string quartets require the first violinist to improvise a cadenza for the slow movements (more than half of these occur in the set op.9, composed in 1768–9), and cadenzas are also required in the slow movement of three of his earlier keyboard sonatas. Mozart asked for a cadenza in the slow



Vivaldi's cadenza for the third movement of his Violin Concerto in Drv212 (*I-Tn* Giordano 29, ff.243v–244r)

movement of his Duo in B♭ for violin and viola (K424), but more often he wrote them into his solo and chamber music: there is a 'cadenza' written into the finale of the Violin Sonata in D K306 (1778), and a 'cadenza in tempo' for the finales of the Piano Sonata in B♭ K333 (1783) and the Piano Quintet K452 (1784). Related to the 'cadenza in tempo' and also dating from the early 1780s is the written-out elaboration of the 6-4 chord not specifically identified by the composer as a 'cadenza' but nevertheless fulfilling its function: examples are found in the slow movements of Haydn's Keyboard Sonata HXVI:39 (1780) and Quartet op.33 no.5 (1781), and the first movement of Mozart's Quintet in C K515 (1787). Originally, the first number of *Die Zauberflöte* was to have ended with a cadenza for the Three Ladies.

An improvised embellishment of a different order consists of a brief elaboration, usually of a dominant chord, to connect the end of one section with the beginning of the next; the sign for it is a fermata over that chord. J.A. Hiller called this an 'Übergang' in his *Anweisung zur Singekunst in der deutschen und italienischen Sprache* (1773), but the word Eingang ('introduction' or 'lead-in'), used by Mozart in a letter of 15 February 1783, has become the standard term. Where composers wrote out a series of *Eingänge*in the course of the movement, rather than leave their execution to the soloist, they would vary them, usually by making them increasingly elaborate (see, for instance, the finales of Beethoven's third and fourth piano concertos). *Eingänge* are commonly found before the reprise of the main theme in rondo movements in

concertos, but can also occur in chamber and solo contexts, for example in the slow movements of Haydn's quartets op.17 no.3 and op.20 no.6 (both marked by a fermata), and the finale of Mozart's Sonata in D K311 (fully written out).

The rules for the construction of cadenzas given in Tartini's *Traité des agréments* (1771) seem to have been widely followed and resemble in principle those given for singers: cadenzas may start with a swelling note (for singers, a *messa di voce*), *passaggi* or a trill, succeeded by metrically free notes of smaller value and then a high note that may be identical with or followed by the highest note in the piece; the melodic peak is usually soon followed by the soloist's final trill. This basic form stood throughout the 18th century in Italy, and for much of it elsewhere; but the freedom given to performers, when abused, sometimes led to monstrosities.

P.F. Tosi was one of the more outspoken opponents of the presumption of singers. His *Opinioni de' cantori antichi e moderni* (1723; see §2) allows for the insertion of at most one cadenza into an aria, and then only towards the end of the da capo section, so that the audience would know when the aria was coming to an end; otherwise only modest embellishments might be included. A cadenza should, moreover, not break the metre. J.F. Agricola's *Anleitung zur Singekunst* (1757), an edited German translation of Tosi's *Opinioni*, expressed a different opinion in a footnote, commenting that this excessively narrow restriction was usually ignored, but he agreed that many a singer spoilt an otherwise well-performed aria by the inclusion of excessively long or absurdly designed cadenzas. From the numerous complaints registered by 18th-century writers, one may infer that not only singers but also instrumentalists often extended their final cadenzas to excessive lengths; Tosi's near-contemporary Benedetto Marcello (in *Il teatro alla moda*, 1720) mocked the 'cadenze lunghissime' of the 'virtuoso di violino primo'.

Cadenzas were also discussed in detail by German theorists and singing masters working in German-speaking countries. Quantz described them in his *Versuch einer Anweisung die Flöte traversière zu spielen* (1752, chap.15, 'Hauptstück'), while C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753) discussed them under the rubrics 'Aufgehaltene Schlusscadenzen' and 'Fermaten-Auszierungen'. (75 of Bach's cadenzas survive in a single fascicle identified as item 264 in Helm's thematic catalogue; three-quarters of these are for his own keyboard concertos.) Both Quantz and Bach were more cautious in their recommendations than Hiller, who seems to have been the only well-known German theorist to abandon the principle that a singer's cadenza should be capable of being executed in a single breath. G.B. Mancini, a singing teacher at the imperial court in Vienna and one of the most important authorities on the Italian singing tradition, recognized that the one-breath rule was often broken, as he demanded in his *Pensieri, e riflessioni pratiche sopra il canto figurato* (1774) that a singer have the 'correct judgment' to 'escape the embarrassment occasioned by shortness of breath . . . for he might find himself . . . unable to perfect the cadenza with a trill'.

Mancini touched on another important question concerning cadenzas, namely the relationship of improvised passages to the thematic material. 'This same judgment', he wrote, 'should lead the singer to choose a motif from the cantilena of the . . . aria.' On this matter there was no uniformity of opinion during the 18th century. Quantz suggested that a singer who could not think of something new with which to begin a cadenza should choose instead one of the most attractive motifs from the aria and build a cadenza from it. If the record of the century's greatest composers is anything to go by, J.S. Bach, his sons, Haydn and Mozart all composed non-thematic cadenzas (exx.7 and 8 show alternative non-thematic vocal cadenzas by Haydn and Mozart), and only from about 1779 onwards do Mozart's cadenzas begin to quote or develop thematic material from the concerto to which they belong.

The most comprehensive theory of the cadenza in the 18th century is found in D.G. Türk's *Clavierschule* (1789). Türk also lamented the practice of making inordinately lengthy cadences that often had little to do with the piece they were meant to embellish, with the result that the piece became 'cadenza-ed away' (*wegkadenziert*). To remedy this he drew up a list of ten rules governing cadenzas, which may be summarized as follows:

1. The cadenza should reinforce the impression made by the composition by providing a brief summary of it; this may be achieved by weaving some of the important ideas from the piece into the cadenza.
2. The cadenza should not be difficult for its own sake, but rather contain thoughts that are suited to the main character of the composition.
3. The cadenza should not be too long, especially in sad compositions.
4. Modulations should be avoided or used only in passing, and should never stray beyond the main keys established in the piece.
5. The cadenza, in addition to expressing a unified sentiment, must have some musical variety to maintain the listener's interest.

Ex.7 Haydn: *Il ritorno di Tobia*

Ex.8 Mozart: cadenza K293*e* for J.C. Bach's 'Cara la dolce fiamma', from *Adriano in Siria*

1st version

2nd version

score

te og-nor sa - rò

6. Ideas should not be repeated, either in the same key or in different keys.
7. Dissonances, even in single-voiced cadenzas, must be properly resolved.
8. A cadenza need not be learnt, but should show 'novelty, wit and an abundance of ideas'.
9. In a cadenza the performer should not stay in one tempo or metre too long, but should give the impression of 'ordered disorder'. A cadenza may be usefully compared to a dream, in which events that have been compressed into the space of a few minutes make an impression, yet lack coherence and clear consciousness.
10. A cadenza should be performed as though it had just occurred to the performer. Nevertheless, it is risky to improvise a cadenza on the spot, and much safer to write it down or at least sketch it in advance.

The absence of 'authentic' cadenzas to six of Mozart's most frequently performed concertos is probably the main reason for our historical and theoretical concern with the cadenza. Türk's rules concur remarkably well with Mozart's surviving cadenzas, but they are not sufficiently detailed to lead the performer in the direction of a 'Mozartian' cadenza. The best models for the missing cadenzas are, of course, Mozart's surviving cadenzas, and these have been analysed in a number of ways: thematically, formally and in terms of part-writing structure. Recent scholarship suggests that the Schenkerian concept of 'composing out' by various techniques of 'prolongation' is a useful modelling tool (Swain, 1988; Drabkin, 1996); the notion of cadenza as prolongation, already part of its definition, gains in credibility when one considers that Mozart often expanded an early cadenza when reviving the work in concert (see especially the surviving cadenzas to the first two movements of K271).

In defiance of the spirit of the 18th-century concerto, performers today almost always play Mozart's cadenzas (if these survive), rather than invent their own at the end of a concerto movement; where more than one cadenza exists for a particular movement, they prefer the later (or latest) one. In these respects they are generally supported by musicologists, who hold Mozart's cadenzas to be canonical; as a result, the cadenza is already familiar to the audience before they hear a single note of it, rendering Türk's rule no.10 irrelevant. Given the demise of the composer-performer in the 20th century, this situation is likely to prevail for some time.

4. Beethoven and the 19th century. Beethoven's concerto cadenzas comprise two classes: early essays, from *c*1795 to 1800, for which only sketches or rudimentary drafts exist, and a canonical set of some dozen cadenzas written out *c*1809 for his pupil Archduke Rudolph. The sketch papers include a cadenza for an unknown keyboard work in G major, and substantial drafts of three cadenzas for the B♭ piano concerto (no.2) and two for the C major (no.1). These early examples show that Beethoven, like Mozart, liked to quote an important idea – usually the principal second-group theme – in the middle of the cadenza; unlike Mozart, though, he set this theme on a scale-step that was harmonically remote from the tonic, such as the flattened 3rd, 6th or 7th. Of the canonical set, that for the Piano Concerto no.2 and two of those for no.1 far exceed Mozart's stylistic, registral, temporal and technical limits, but even the early cadenzas already show Beethoven as a patron of the 'cadenze lunghissime' school. The cadenza for the Piano Concerto no.3 is stylistically more compatible with its concerto, in many respects a transitional work. Sketches from late 1808 suggest that the longest, and currently most often played, of the cadenzas for the Fourth Piano Concerto is similar to what Beethoven improvised at its first public performance on 22 December 1808.

Beethoven also wrote out a cadenza for the first movement of the Violin Concerto as arranged for piano and orchestra; this cadenza, which contains a substantial part for the timpani, is thus contemporary with the Fifth Piano Concerto, whose finale similarly contains a duet for piano and timpani towards the end. Perhaps the most successful of all his cadenza enterprises, viewed from a Beethovenian perspective, are the pair (WoO58) written for Mozart's D minor Piano Concerto K466. The first-movement cadenza contains rapid shifts in register, quotes the main second-group theme in a remote key and the pianist's opening cantabile in the home key, and generally sums up the mood of Mozart's work in what, for Beethoven, is a modest space of 61 bars. The paradox of Beethoven's mastery of the spirit of the cadenza via a concerto from an earlier age is symptomatic of the central problem of the genre: in being written down – or, indeed, in any other way recorded – it 'intrudes into the workings of the concerto, attributing to itself a textual presence that the conventions of the genre seem to disallow' (Kramer, 1991–2).

It is sometimes suggested that Beethoven's rapid writing down of his collected cadenzas was motivated by his reluctance to allow others to supply their own cadenzas for his concertos. (When Ferdinand Ries performed the Third Piano Concerto in 1804, the composer at first insisted that his pupil compose his own cadenza, but later expressed his unease about one passage and attempted to make Ries change it.) Or Beethoven may have recognized the increasing incompatibility of composition and impro-

visation in the middle period: the Fifth Piano Concerto, a work contemporary with the canonical cadenzas and the last he was to complete, bears the famous remark at the relevant 6-4 chord in the first movement: 'Non si fa una cadenza, ma s'attacca subito il seguente'. What follows in the score, ironically, reverts to the 18th-century cadenza aesthetic: it is of modest length, uses a combination of fixed and free rhythms, and remains throughout in the home key of E♭ (the mixture of major and minor is a typical feature of Mozart's cadenzas). Only the role of the orchestra has changed: it now participates in the elaboration of the 6-4 chord.

Beethoven also wrote cadenzas into a few solo and chamber works. The first movement of his brilliant Piano Sonata in C op.2 no.3 contains a short working out in free rhythm of the main motif. The first movement of the Cello Sonata in F op.5 no.1 includes a more complex example of almost 40 bars. Of special interest is the harmonic progression to and from the central Adagio (ex.9), in which modal mixture (bars 359–61) and the prolongation of IV with flattened 7th (bars 362–7) combine to give the illusion of a modulation to a remote key. Being complete and fully written out, the cadenza in op.5 no.1 is one of the best models we have from Beethoven's early period.

Ex.9 Beethoven: Cello Sonata op.5 no.1

Following Beethoven's lead in the Fifth Piano Concerto, 19th-century pianist-composers usually wrote their own cadenzas into the score, or they dispensed with them altogether. Significantly, Liszt rarely left a fermata sign indicating that the performer should insert a cadenza; he supplied all such material himself. Even in his transcriptions of operatic arias by Rossini, Bellini and others, Liszt wrote out cadenzas at those points where, in the original works, fermatas indicate their insertion. But the tradition of writing cadenzas to earlier concertos was maintained by piano virtuosos: for Beethoven's Fourth Piano Concerto, for instance, there are substantial cadenzas by Clara Schumann, Brahms, Moscheles, Rubinstein and Bülow. Because they violate the 'authenticity' principle, they are hardly ever performed now, and writers have traditionally viewed them as examples of the excesses for which 18th-century performers were censured. It is perhaps more fruitful, though, to respect them for what they are, namely, the 19th century's artistic response to the masterpieces of an earlier age and an insight into the way virtuosos understood and appreciated the classics (Kwan, 1994).

Violinists and singers, on the other hand, consistently demanded the right to shape cadenzas according to their specific technical abilities. Operas by Italian composers of the first half of the 19th century still contained many fermata signs indicating places for improvised embellishment. In Germany and France, however, such opportunities for singers' display became increasingly rare. In Meyerbeer's operas places for cadenzas are found mainly in those arias written in an Italian style, rather than in those in a German or French style. In Italy it was Verdi who finally broke with tradition. Only in his earliest operas did he allow the singers to improvise their own cadenzas; his mature ones contain cadenzas he composed himself, or none at all. Other Italian opera composers were the last to curtail the performer's traditional rights in this way, and the art of improvising cadenzas gradually died out around the turn of the century. Cadenzas in concertos or arias written after 1880 are virtually always written out: exceptions are the violin concertos of Brahms, Szymanowski and Khachaturian.

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For further bibliography *see* IMPROVISATION, §IV.

EVA BADURA-SKODA/ANDREW V. JONES (1–2), EVA BADURA-SKODA/WILLIAM DRABKIN (3–4)

Cadman, Charles Wakefield (*b* Johnstown, PA, 24 Dec 1881; *d* Los Angeles, 30 Dec 1946). American composer. His maternal great-grandfather, Samuel Wakefield (1799–1895), was a composer of hymns and built the first pipe organ west of the Allegheny Mountains. Cadman received formal instruction in the organ from William Steiner, the piano from Edwin L. Walker, and theory from Lee Oehmler. He pursued advanced studies in theory and conducting with Luigi von Kunitz and Emil Pauer, the leader and conductor of the Pittsburgh SO. In 1908 Cadman became accompanist of the Pittsburgh Male Chorus and from 1907 to 1910 served as the organist at the East Liberty Presbyterian Church, Pittsburgh; he was music editor and critic of the Pittsburgh Dispatch from 1908 to 1910.

His song *At Dawning* (1906), widely performed by John McCormack, brought him to public attention. Indeed, his aim from the beginning was to communicate with the general musical public while preserving his artistic integrity. Nelle Eberhart, whom he met in 1902, wrote many of his song and musical-stage texts. Cadman became interested in the music of the American Indians after reading articles by Alice C. Fletcher, a Washington ethnologist, and Francis La Flesche, son of a chief of the Omaha tribe. In January 1909 he arranged and published Four American Indian Songs op.45, of which *From the Land of the Sky-Blue Water* became enormously popular. During the summer of that year Cadman and La Flesche visited the Omaha and Winnebago reservations and made recordings of tribal songs. In February Cadman organized a series of lecture-performances entitled 'American Indian Music Talk', which after 24 April 1913 were given with the aid of Princess Tsianina Redfeather, a Cherokee-Creek Indian. After a successful tour of Europe with the series, Cadman moved to Denver, and in 1916 to Los Angeles, where he devoted himself to composing and teaching. In 1918 the Metropolitan Opera produced *Shanewis or The Robin Woman*, the first of his three stage works centred on Amerindian themes and based professedly on events in the life of Princess Redfeather. It included fascinating Amerindic scenes, contagious Amerindian-derived melodies, and attractive orchestration. *Shanewis* was highly successful, and in the following year was given an unprecedented second staging at the Metropolitan. During 1919–33 Cadman composed more operas, and in 1926 received an honorary doctorate from the University of Southern California. He also composed several film scores and in 1929 worked under contract for Fox Studios. He was a founder of the Hollywood Bowl and a member of the National Institute of Arts and Letters.

Cadman's music is marked by well-made melodies, if conventional harmony. He belongs to that group of American composers – which also included Farwell, Gilbert, Nevin, and Skilton – who 'idealized' (i.e. set into a conservative 19th-century harmonic idiom) the music of the American Indians. Although his early works were mostly emotionally appealing household songs, the Trio in D major (1914) revealed in the composer a keen instrumental flair, also evident in later orchestral works. His once popular *Dark Dancers of the Mardi Gras* (1933) is one of his most stylistically advanced pieces and is marked by ragtime syncopations in its livelier sections, supple Gershwinesque melodies in its slower portions and vivid orchestral colouring throughout. Cadman also wrote articles on American music (*MQ*, i (1915), 387; *The Etude*, lxi (1943), 705).

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STAGE

several published in other arrangements.

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A Witch of Salem (op, 3, Eberhart), 1922; Chicago, Auditorium, 8 Dec 1926
The Belle of Havana (operetta, Brown), 1928
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DAVID E. CAMPBELL/N.E. TAWA

Cadent. *See* ORNAMENTS, §6.

Cadner [Cadener, Kadner], **Johann** (*d* Pirna, 1639). German composer and organist. From 1582 until his death he was organist of St Marien, Pirna, and for a time also a town councillor there. Of his compositions the following are found in the collection of Pirna manuscripts (now in *D-Dl*): eight three-part instrumental symphonies, 13 five-part chorale motets similar in style to Scandello's *Newe schöne ausserlesene geistliche deudsche Lieder* (1575), other motets, and sacred concertos. His manuscripts and those of his son-in-law Johann Heinrich Richter (Pirna town Kantor from 1630 to 1665) include early versions and fragmentary, unique copies of works by Schütz. These probably came into their possession from Anton Colander (1590–1621), a cousin and pupil of Schütz who was court organist at Dresden.

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WOLFRAM STEUDE

Caecilian movement. *See* CECILIAN MOVEMENT.

Caelius Sedulius. *See* SEDULIUS.

Caen [Kein], **Arnold** (*fl* early 16th century). Composer. He was probably at the Burgundian court, for the court poet Mathias de Casteleyn included Caen in his list of poets and musicians who had recently died. The speculation that he visited Italy seems to depend on the printing of three motets by Petrucci and references to one of them by Aaron and Cerone. Since Petrucci, however, referred to him as 'Acaen', an error repeated by the other two, there is no evidence that any of them knew him. One of his motets was ascribed to Josquin in later German anthologies, although Helmuth Osthoff has argued against the attribution. However, all his motets show an awareness of style at the end of the 15th century, and of later developments in Paris. The imitation of short phrases with repeated notes, tossed from voice to voice, is in a lively manner. The widely disseminated motet *Jerusalem luge* (surviving in well over 20 sources, and also intabulated for lute), is probably not by Caen, despite a number of attributions to him.

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STANLEY BOORMAN

Caesar, Johann Martin. *See* CESARE, GIOVANNI MARTINO.

Caesar [Kayser], **Johann Melchior** (*b* Zabern [now Saverne], Alsace, *c*1648; *d* Augsburg, 18 Oct 1692). German composer. He probably had his first musical training from Urban Ludwig Murschhauser (the father of Franz Xaver Murschhauser), a schoolmaster in Zabern. In 1663 he matriculated at the University of Würzburg; his musical talent was undoubtedly encouraged in that city by the notable musicians Philipp Friedrich Buchner and Tobias Richter, cathedral and court Kapellmeisters in the prince-bishopric of Würzburg and in Mainz. On 2 July 1677 he was appointed to Breslau Cathedral as Kapellmeister to Cardinal Prince-Bishop Friedrich, Landgrave of Hesse. He returned to Würzburg in 1679 as court and cathedral Kapellmeister to the Prince-Bishop of Würzburg and Bamberg, Peter Philipp von Dernbach. In January 1685

he succeeded J.M. Gletle as Kapellmeister in Augsburg Cathedral, where he was encouraged by Prince-Bishop Johann Christoph, Baron von Freyberg-Eisenberg, and in particular by Johann Rudolf, Count Fugger von Kirchberg und Weissenhorn, for whom he wrote and performed a great deal of *Tafelmusik* until his early death.

Caesar, who is classed by Printz in 1690 among the 'more recent and famous composers', was a respected musician who published both sacred and secular music. His printed works, preserved in only a few complete copies, comprise a collection of 22 offertories, 8 masses, 12 pieces of *Tafelmusik* (solo quodlibets, duet scenes, terzettos and a series of various ballets with the humorous title of *Musicalischer Wendunmuth*, 26 vesper psalms with 2 Magnificat settings and 40 hymns. Presumably lost is a collection of *Lustiger Balleten erster Theil*, and the music for a school drama entitled *Mathias Corvinus* (performed at the Jesuit Gymnasium in Augsburg in 1687). Although it was announced in the catalogues of the Leipzig and Frankfurt fairs of 1682, the *Lustige Tafel-Musik, in 6 Stücken . . . mit beygefügten 60 Balleten* was probably never published.

Like the church music of his predecessors at Augsburg Cathedral, Baudrexel and Gletle, Caesar's sacred works are influenced by the Italian concertante instrumental style. However, some of the individual ballets show French influence. The variety of ensembles he used (1 to 6 parts, with and without ripieno) could meet both favourable and more restricted conditions of performance in practice. The use of concise string ritornellos to provide a formal conclusion, and his pleasing, unaffected melodies, helped to keep Caesar's church music in print with the Augsburg music publishing firm of Lotter until far on into the 18th century. His humorous *Wendunmuth*, partly in dialect, places Caesar in the typically South German quodlibet tradition that had its centre in Augsburg, and ran from Matthias Kelz (ii) by way of J.V. Rathgeber to Mozart.

WORKS

SACRED

Musica Choro-Figuralis pro Lotione pedum die Jovis sancto a 4 C.A.T.B. con Organo, *Pl-Wu*

Offertoria propria de communi Sanctorum per annum secundum textum Missalis Romani, 4vv, 2vn (4vv, 4 insts ad lib), mentioned in *GöhlerV* and by Senn

Trisagion musicum, complectens omnia offertoria . . . secundum proprium textum Gradualis Romani, 4vv, 2 vn (8vv, 6 insts ad lib), op.1 (Würzburg, 1682–3)

[8] Missae breves, 4vv, 2 vn (8vv, 5 insts ad lib), bc, op.2 (Augsburg 1686–7)

[26] Psalmi vespertini dominicales et festivi per annum cum 2 Magnificat, 4vv, 2 vn (8vv, 5 insts ad lib) . . . psalmi alternativi duplici modo, 2–6vv/insts, bc, op.4 (Augsburg, 1690)

Hymni de dominicis et tempore . . . in officio vespertino, 2–4vv, insts ad lib, bc, op.5 (Augsburg, 1691–2)

Psalmi pro toto anno communes boni, cum 2 lituis, mentioned by Senn

SECULAR

Lustiger Balleten erster Theil, bestehend in 60 unterschiedenen, Intraden, Allemanden, Couranten, Sarabanden, Gavotten, Bouréen, Menuetten, Giguen und Arien, vn, violetta, va, vle, bc (Würzburg, 1684), lost

Lustige Tafel-Musik, in 6 Stücken . . . mit beygefügten 60 Balletten (1–6vv/insts) (Würzburg, 1684), lost

Mathias Corvinus, Jesuit school play (Augsburg, 1687), music lost, text in *D-AS*

Musicalischer Wendunmuth, bestehend in unterschidlichen lustigen Quodlibeten und kurtzweiligen Teutschen Concerten; bey Taffel-Musiken . . . zu gebrauchen, 1–5vv/insts, bc (Augsburg, 1688); 1 work, 3vv, 2 vn, bc, ed. in Moser, ii

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ADOLF LAYER/HERMANN ULLRICH

Caesar [Smegergill], **William** (*fl* 1615–67). English lutenist and composer. Songs by him in Playford's publications are often signed 'William Caesar, alias Smegergill', and the explanation of this alias could be that as a chorister at Ely Cathedral in 1615 Smegergill was patronized or perhaps even adopted by the then dean, Henry Caesar (or Cesar). According to Anthony Wood he was 'a rare Lutenist' and a Roman Catholic. He sang tenor and played the lute in Shirley's *Triumph of Peace* (1634). Between 1664 and 1667 Caesar makes several appearances in Pepys's *Diary*, for example on 14 December 1664, he is described as 'my boy's lute master, who plays indeed mighty finely'. He was living in Westminster in 1666 and was apparently a keen angler.

A number of songs and catches by Caesar were published in John Playford's *Select [Musicall] Ayres and Dialogues* (RISM 1652^{8}, 1659^{5}) *Catch that Catch Can* (1652^{10}, 1667^{6}) and *A Musicall Banquet* (1651^{6}) and some were published in catch books by Dr Julius Caesar (1657–1712) of Rochester; others remain in manuscript (*GB-Gu* R.d.58–61, *Ob* Don.c.57). Three of his songs are printed in a modern edition (MB, xxxiii, 1971).

IAN SPINK

Caesura. (1) A term signifying a momentary interruption of the musical metre by silence, often indicated by a comma or 'V' above the staff. *See* LUFTPAUSE.

(2) In modern prosody, a pause or interruption within a line of poetry, usually at the end of a word.

Caetani, Roffredo (*b* Rome, 13 Oct 1871; *d* 11 April 1961). Italian composer. Of noble origins, Caetani – Prince of Bassiano and Duke of Sermoneta – was a godson of Liszt and studied the piano with Sgambati. He also studied in Berlin and Vienna, and in the course of his travels came to know Brahms and Cosima Wagner. In 1911 he married Marguerite Chapin in London; the couple then settled in the Villa Romaine in Versailles near Paris. Writers and artists such as Carlo Carrà, Jean Cocteau, Hugo von Hofmannsthal, Rainer Maria Rilke and Igor Stravinsky were visitors to their villa. It was at the artistic and literary

salon which formed there that Chapin later established the literary review *Commerce*. Having grown up in an atmosphere which encouraged instrumental music, it is no surprise that Caetani's first compositions were the Quartet, op.1 of 1887, *Intermezzo sinfonico*, op.2 and the Piano Sonata, op.3. His small but attractive body of work tends towards 19th-century instrumental forms, particularly German ones, along the lines of his teacher Sgambati. Although this tendency dominates his work, and rightly places him within the current of late 19th-century Italian instrumental music, he also wrote two operas, *Hypathia* (1926) and *L'isola del sole* (1943). For all their differences of subject and musical style, both works seem to share a rejection of 19th-century Italian operatic convention, and tend towards a Wagnerian dramatic model.

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(selective list)

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Inst: Str Qt, op.1, 1887; Intermezzo sinfonico, op.2, orch, 1889; Pf Sonata, op.3; Pf Qnt, op.4; Pf Trio, op.5; Sonata, op.6, vn, pf; 12 variazioni su un preludio di Chopin, op.7; Préludes symphoniques, op.8, orch; Suite, op.10, orch, 1902; 5 préludes symphoniques, op.11, orch; Str Qt, op.12; Una festa campestre, vn, pf

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RAFFAELE POZZI

Caewardine, John. *See* CARWARDEN, JOHN.

Cafaro [Caffaro], **Pasquale** (*b* S Pietro in Galatina, nr Lecce, 8 Feb 1715/1716; *d* Naples, 25 Oct 1787). Italian composer. According to some sources he was born in 1706; however, when he entered the Naples Conservatorio di S Maria della Pietà dei Turchini on 23 December 1735, he declared himself to be 20 (or in his 20th year), which places his birthdate in 1715 or 1716. He was admitted to the conservatory under a five-year contract, studying under *primo maestro* Nicola Fago, *secondo maestro* Leonardo Leo and, after 1737, with Leo's successor Lorenzo Fago. He remained in Naples all his life, and between 1745 and 1771 established himself as a respected composer of oratorios, operas, cantatas and church music. On 11 July 1759 he succeeded Girolamo Abos as *secondo maestro* of his former conservatory and, contrary to some accounts, did not resign from this post in 1785, but retained it until his death. His most notable student was Giacomo Tritto.

Between 1763 and 1766 Cafaro conducted operas by Hasse and Traetta, among others, at the Teatro S Carlo. Public recognition, and especially his compositions for court events (including cantatas for the king's birthday), led to his appointment on 25 August 1768 as a *maestro di cappella soprannumerario* of the royal chapel; he was also music master to Queen Maria Carolina. After the death of Giuseppe de Majo, *primo maestro* of the royal chapel, the incumbent vice-*maestro* Giuseppe Marchitti was denied succession and, without the customary public competition, the position given to Cafaro on 21 December 1771; he also continued as *maestro di musica della regina*, later becoming *maestro di musica della real camera*. After assuming the leadership of the royal chapel he stopped writing operas and produced primarily sacred music. A *Stabat mater*, dedicated to the king and queen and printed in Naples in 1785, became his best-known work outside Italy.

Although Cafaro never composed an *opera buffa*, certain stylistic tendencies associated with this genre (simplicity of harmonic structure, texture and orchestration) are reflected in his serious works. In them the dramatic pathos of earlier composers gave way to Classicist abstraction, expert use of Neapolitan formulae and accepted modes of expression. As a result his music was praised by his contemporaries for 'grace and purity of style' and later criticized for 'poverty of invention'. In the Neapolitan tradition Cafaro was one of the essential links between the generation of Leo and Durante and that of Cimarosa and Paisiello.

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Motets: Mottetto pastorale, 1747, *I-Nc*, 1 for 2 choirs, 1750, *GB-Lbl*, 1 dated 1753, *F-Pc*, 1 dated 1756, *GB-Lbl*, Cadant arma, 5vv, *Lbl*, Undique sacri amoris, 1v, *I-Nc*

Other sacred: Litania in pastorale, 4vv, *D-MÜs*, *I-Mc*; Mag, *D-Mbs*, *MÜs*; Christus, 1v, *I-Nc*; Confitebor, 4vv, 1759, *GB-Lbl*; Confitemini (It. trans., S. Mattei), 1773, *D-MÜs*, *F-Pc*, *I-Mc*; Deus in adjutorium, 2 choirs, 1746, *Nc*; Dixit, 4vv, 1771, *Nc*; Et misericordia, *Nc*; Gloria Patri, 1780, *GB-Lbl*; Laudate pueri, *D-MÜs*; 2 Miserere, 5vv, 1764, 4vv, unacc., both *I-Nc*; Misit verbum, 2vv, *Nc*; Propter quod, 5vv, *Mc*; Regina coeli, 1v, *GB-Lbl*; Holy Week Responsories, 4vv, *I-Nc*; 2 Salve regina, 5vv, vv, *Mc*, 1v, *GB-Lbl*; 2 Sepulto Domino, 4vv, bc, *I-Mc*, 5vv, 1774, *Nc*; Subsequitur, 2vv, *Nc*; Tantum ergo, 1v, *Nc*; Stabat mater, 4vv, str, bc, 1784 (Naples, 1785), *Mc**

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staged at S Carlo, Naples, unless otherwise stated

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Ipermestra (3, P. Metastasio), 26 Dec 1761, *F-Pc**, *I-Vnm*, *P-La*

Arianna e Teseo (3, P. Pariati), 20 Jan 1766, *F-Pc**, *I-Nc*, *P-La*

Creso, ultimo rè della Lidia (3, G.G. Pizzi), Turin, Regio, spr. 1768, *F-Pc** (dated 1777), *P-La*

L'olimpiade (3, Metastasio), 12 Jan 1769, *F-Pc**, *I-Nc*, *P-La*, *US-Wc*

Antigono (3, Metastasio), 13 Aug 1770, *F-Pc**, *I-Nc*, *P-La*, rev. 1774

OTHER VOCAL

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HANNS-BERTOLD DIETZ

Café-concert. A place of entertainment, serving food and drink, where songs were performed by professional musicians. The term came to encompass a whole style of French popular song, especially during the second half of the 19th century and the early part of the 20th. The history of such amusements is bound up with the laws of censorship. Popular song was often perceived to be subversive, not only because of the content of the lyrics, but also because it served as a cloak to disguise gatherings of radical or revolutionary political groups.

In the late 18th century the fashion for singing gained strength through the Caveau, in the basement of the Café Italien near the Palais Royal. Successive regimes banned public singing houses, or reinstated them. Napoleon is said to have frequented the Café des Aveugles, but it was not until the construction of the Champs-Elysées that the *café-concert* came into its own. With tables set out under the trees, lit by lanterns in the evening, the tradition gradually developed whereby a group of female singers, sitting in a semicircle, would take turns to deliver their songs, accompanied by an orchestra.

As the practice grew in popularity, so many of the cafés acquired winter quarters elsewhere; thus there were different venues with the same proprietors (Alcazar d'Hiver, Alcazar d'Eté, etc.). Different types of singers became categorized by their styles, with such names as gommeur, diseur, gambillard, chanteur-réaliste and fantaisiste. After 1867 a change in the law allowed café singers to appear in costume rather than evening dress; this led to further distinctions and characterizations. Among the most famous 19th-century performers were Darcier (Joseph Lemaire), who was admired by Berlioz, Paulus (Paul Habans) and Thérésa (Emma Vallandon). The fashion for using a single name continued into the 20th century with such singers as Fréhel (Marguerite Boulc'h), Damia (Maryse Damien), Mayol and Polin.

The music typical of the *café-concert* included sentimental ballads, for instance those by Paul Delmet, patriotic songs such as those of Théodore Botrel, songs of passion and crime (one of the most famous being *La veuve* by Jules Jouy, which depicts a public execution) and many different styles of comic song. With the rise of CABARET in the late 1880s, and the construction of large-scale music halls with elaborate stagings, the influence of the *café-concert* spread well beyond its early small-scale format.

Although the cafés themselves largely ceased to exist after World War I, the musical form, with its typical orchestration employing cornet, accordion, piano and guitar, continued to be used by later composers, among them Marguerite Monnot, Barbara, Leo Ferré and Charles Trenet.

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PATRICK O'CONNOR

Café piano. *See* BARREL PIANO.

Caffarelli [Cafariello, Cafarellino, Gaffarello] [Majorano, Gaetano] (*b* Bitonto, 12 April 1710; *d* Naples, 31 Jan 1783). Italian mezzo-soprano castrato. After studying under Porpora at Naples, he made his début at Rome in 1726, in a female part in Sarro's *Valdemaro*. His success was rapid: he sang in Venice, Turin, Milan and Florence before returning to Rome in 1730 as chamber virtuoso to the Grand Duke of Tuscany. He enjoyed a triumph in Hasse's *Cajo Fabricio* and Porpora's *Germanico in Germania* in 1732. After singing in Pistoia, Genoa, Venice, Milan and Bologna (1730–33), he made his Naples début in Leo's *Il castello d'Atlante* (1734), and settled there in a post in the royal chapel. Over the next 20 years he appeared at Naples in operas by Pergolesi, Porpora, Hasse, Perez, Leo, Latilla, Sarro, Vinci, Cocchi, Abos and others, and latterly (1751–3) in Traetta's *Farnace*, Giuseppe Conti's *Attalo rè di Bitinia*, Gluck's *La clemenza di Tito* and Lampugnani's *Didone*.

He appeared frequently elsewhere, in Rome again in 1735, Milan in 1736 and London in 1737–8, when he made his début at the King's Theatre in the pasticcio *Arsace* and created the title roles in Handel's *Faramondo* and *Serse*. He also appeared in Madrid by royal invitation in 1739, and in the late 1740s and early 1750s in Florence (where Horace Mann thought he sang 'most divinely well' in an anonymous *Caio Mario*), Genoa, Rome, Vienna (where his performance in Jommelli's *Achille in Sciro* was the subject of barbed criticism from Metastasio in letters to Farinelli), Turin, Venice, Lucca and Modena. In 1753 Louis XV invited him to Versailles and he remained in France until 1754, singing in several works by Hasse, but left under a cloud after seriously wounding a poet in a duel.

Caffarelli made his last Italian operatic appearances at Rome and Naples in 1754. In 1755 he was engaged for Lisbon, where he sang in four operas, three of them by Perez. He visited Madrid in 1756 and spent some time with Farinelli, before returning to Naples and retiring from the stage (though he continued to sing in cantatas and serenatas). In 1763 he refused an invitation to manage the S Carlo theatre. He was a favourite with royal families everywhere and amassed a substantial fortune, with which he bought himself a dukedom, an estate in Calabria and a palace in Naples. In 1770 Burney recognized signs 'of his having been an amazing fine singer'.

Caffarelli's voice was a high mezzo-soprano. The compass in the two parts Handel wrote for him is *b* to *a″*. By many judges he was ranked second only to Farinelli, and by some above him. According to Burney, 'Porpora, who hated him for his insolence, used to say, that he was the greatest singer Italy had ever produced'.

Grimm reported from Paris:

It would be difficult to give any idea of the degree of perfection to which this singer has brought his art. All the charms and love that can make up the idea of an angelic voice, and which form the character of his, added to the finest execution, and to surprising facility and precision, exercise an enchantment over the senses and the heart, which even those least sensible to music would find it hard to resist.

Caffarelli's principal enemy was his own temperament; he was notorious for overbearing arrogance both to fellow artists and to the public. He had spells under house arrest and in prison, for assault, misconduct at a performance (of Latilla's *Olimpia nell'isola d'Ebuda*, 1741), when he indulged in indecent gestures and mimicry of other singers, and for humiliating a prima donna in Hasse's *Antigono* (1745). He was constantly late for concerts and rehearsals, and sometimes failed to turn up. He is said to have mellowed in old age and given large sums to charity; Burney was charmed by his politeness.

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WINTON DEAN

Caffi, Francesco (*b* Venice, 14 June 1778; *d* Padua, 24 Jan 1874). Italian musicologist. A magistrate by profession, he lived in Venice until 1827, taking an active part in the city's musical life and helping to found the Istituto Filarmonico, a concert centre and music school (1811–16). From 1827 to 1840 he was a judge of the Milan Court of Appeal and then presiding judge of the Rovigo court. Marginally compromised in the eyes of the Austrians by his part in the Revolution of 1848, he withdrew from public life in 1850.

Caffi studied music from his early youth: counterpoint under Matteo Rauzzini, Mayr and Giuseppe Scatena (a pupil of Lotti), and singing and the harpsichord under Francesco Gardi. Among his compositions, all in the Marciana library, Venice, are cantatas, an oratorio, a farce and an oboe concerto. He is mainly important, however, for his historical and scholarly research. His *Storia della musica sacra* (1854–5) was to have been the first part of a five-part history of music in Venice, but this was never completed. He left unpublished (in *I-Vnm*) a wealth of material collected for the second part, a history of Venetian theatre music from 1637 to 1797. His published writings include several biographies of musicians, some of which were reprinted in the *Storia*, as well as works in many other literary and scholarly genres.

Caffi was one of the first 19th-century Italian scholars who devoted themselves to wide-ranging researches in the history of music with a relatively modern method and outlook, collecting and arranging a vast amount of authentic and often neglected material. His decision to limit his work to Venice and to the period before 1797 resulted from his rejection of the musical experience of his time and from a nostalgia for the old Venetian republic, of which he always felt himself to be a relic. This attitude conditioned his judgment and gave his work a parochial character, which is its main limitation.

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SERGIO LATTES

Caffi, Tommaso Bernardo. *See* GAFFI, TOMMASO BERNARDO.

Caffiaux, Dom **Philippe-Joseph** (*b* Valenciennes, 1712; *d* Paris, 26 Dec 1777). French music historian. Caffiaux entered the Maurist congregation in 1731 and devoted his whole life to scholarship and teaching. In about 1745 he taught humanities at St Nicaise in Reims, where he trained a generation of scholars. He left Corbie Abbey for the mother house at St Germain-des-Prés, and was then employed by the king on the collection of historical monuments. As a specialist in genealogy and provincial history, he contributed to the great enterprises undertaken by the Maurists from the 17th century onwards. Some of his research was on music, and he wrote a voluminous *Histoire de la musique depuis l'antiquité jusqu'en 1754* (*F-Pn* f.fr.22536–22538), but although its appearance was announced in 1756 it was never published. In it, Caffiaux tries to fill the gaps left by the work of Bonnet-Bourdelot. He does not show much interest in musical sources, but concentrates his attention on more than '1200' works on music. He arranges his history in eight periods (the creation of the world, the sack of Troy, Pythagoras, the coming of Christianity, Guido d'Arezzo, Lully, Rameau and 1754). His historical survey gives him an opportunity for digressions and reflections on subjects as diverse as the *querelles du goût* in France and the sensitivity of animals to music. Caffiaux was also interested in music teaching, and while preparing his *Histoire* he wrote a *Nouvelle méthode de solfier la musique* (1756, *Pn* f.fr.22538).

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PHILIPPE VENDRIX

Cage, John (*b* Los Angeles, 5 Sept 1912; *d* New York, 12 Aug 1992). American composer. One of the leading figures of the postwar avant garde. The influence of his compositions, writings and personality has been felt by a wide range of composers around the world. He has had a greater impact on music in the 20th century than any other American composer.

1. Beginnings. 2. Dance, percussion, prepared piano. 3. New aesthetics, silence. 4. Chance. 5. Fame. 6. Later work.

1. Beginnings. His initial education was at Los Angeles High School and then, for two years, at Pomona College, Claremont, which he left in 1930. After a year in Europe dabbling in various arts, Cage came back to Los Angeles in 1931 and began to study composition. His first instruction came from Richard Buhling, who subsequently introduced him to Cowell, with whom he studied non-Western, folk and contemporary music at the New School for Social Research. Cage's compositional interests tended towards chromatic counterpoint and Cowell suggested that he study with Adolph Weiss in New York with an aim towards working with Schoenberg who had recently arrived in the USA. Cage followed Schoenberg to Los Angeles in 1934 and was awestruck by the elder composer and his fierce devotion to music. Cage vowed to devote his life to composition as a result of his encounters with Schoenberg, and he recounted the story of this vow countless times during his life.



1. *John Cage, 1971*

Cage's early compositions were modest pieces in which he tried to extend Schoenberg's dodecaphonic serial method first by using a 25-note series in works such as *Solo with Obbligato Accompaniment of Two Voices in Canon, ... and Six Short Inventions on the Subjects of the Solo* (1934) and *Composition for Three Voices* (1934), and then by fragmenting the row into cells that could be permutated and repeated (*Metamorphosis, Music for wind instruments*). Neither of these methods captured his interest for long.

2. Dance, percussion, prepared piano. In 1937 he began working as a dance accompanist at UCLA and the following year he took on a position at the Cornish School of the Arts in Seattle, Washington, again as accompanist for dance and teacher. This was the site for a number of important discoveries in Cage's life. It was here that he first met the dancer Merce Cunningham, with whom he would have a lifelong working relationship. Through dance Cage was also introduced to the idea of writing music for percussion ensemble, using dancers as musicians. It was a medium conducive to his talents as a sonic innovator and he saw his work as extending the reach of music to include noises that had previously been considered 'unmusical'. Cage included all manner of exotic and mundane objects in the ensemble: standard drums, blocks and gongs; Balinese, Japanese and Indian instruments; tin cans and car brake drums. Alongside this development Cage was among the first composers to envisage the expansion of sonic possibilities implied by electronic technologies. In the radio station of the Cornish School, he composed *Imaginary Landscape no.1* in 1939 for a broadcast that used piano, cymbals and turntables playing test tone recordings at different and changing speeds.

The same year Cage composed the *First Construction (in Metal)* for percussion sextet, his first work to employ a structure based on relating lengths of time at different levels. The piece consists of units of 16 measures, each divided into 5 phrases with lengths of 4, 3, 2, 3 and 4 bars; there are 16 of these units, grouped into 5 sections in the same proportions. Thus the division of the whole into parts parallels the division of the individual parts into phrases. The structure used here, with minor variations, was the basis of all Cage's major concert works until 1956. That he ultimately relied on time as the basis of musical structure was the result of the combination of his use of unpitched materials and his work with dancers, whose choreography used similar structures.

It was also at the Cornish School that Cage began to employ the prepared piano. In 1938 a dancer had need of a percussion ensemble score, but the hall in which the performance was to take place did not have sufficient space to accommodate the players. Cage, mindful of Cowell's earlier experiments, responded by using a piano with screws, bolts and pieces of felt weatherstripping inserted between the strings. The added objects cause the sound of the instrument to be completely transformed, such that it produced timbres reminiscent of various percussion instruments. The resulting piece, *Bacchanale* (1940), is musically similar to the simple percussion works of the time, but requires only a single performer.

Cage's percussion ensemble, joined at times by players working in San Francisco under the direction of Lou Harrison, played concerts up and down the west coast until 1941, at which time Cage travelled to Chicago. The ensemble had generated some interest in the general

media, and he was asked by the Columbia Broadcasting System to compose the soundtrack for a radio play by the poet Kenneth Patchen: *The City Wears a Slouch Hat* (1942). After composing an elaborate work for radio sound effects that proved far too difficult, Cage composed a second, more modest percussion score. Thinking that the radio commission would lead to greater opportunities, Cage moved to New York in 1942 and staged a percussion concert at the Museum of Modern Art. After this concert, however, his hopes did not materialize, his fortunes turned, and he found himself residing in a spacious but shabby commercial building on the lower east side of the city.

With his percussion instruments lost in Chicago, Cage again took up the prepared piano, an instrument barely touched since his first use four years earlier. He began a series of dance accompaniments, primarily for choreography by Cunningham (e.g. *Totem Ancestor*, 1942; *In the Name of the Holocaust*, 1942), that featured the spare and delicate sounds of the instrument, extending its range by inserting different objects – pieces of wood, bamboo, plastic, rubber and coins. Encouraged by these smaller pieces, Cage embarked on a series of larger projects, including *The Perilous Night* (1944) and two works for prepared piano duo: *A Book of Music* (1944) and *Three Dances* (1945). His expansion of piano techniques again led to notoriety and the confirmed view of him as an 'experimentalist' and the heir to Cowell. However, he later received awards from both the Guggenheim Foundation (1949) and the National Academy of Arts and Letters (1949) for his work with the prepared piano, cited as having 'extended the boundaries of musical art'.

3. New aesthetics, silence. In 1946 Cage met an Indian musician, Gita Sarabhai, who introduced him to Indian philosophy and music. Cage felt an immediate and strong affinity for Asian aesthetics and spirituality. Of critical importance was his study of the writings of art historian Ananda K. Coomaraswamy; these in turn introduced him to the sermons of the medieval mystic Meister Eckhart. Ideas from Indian aesthetics begin to be evident in Cage's work in the 1947 ballet *The Seasons* and also in the hour-long series of short pieces for prepared piano, the *Sonatas and Interludes* (1946–8), in which his aim was to portray the eight 'permanent emotions' of Indian aesthetics – the erotic, the heroic, the odious, anger, mirth, fear, sorrow and the wondrous – and their common tendency towards tranquility. The combination of the sonic inventiveness of the prepared piano and the quiet immobility of the Asian imagery brought together the strongest aspects of Cage's character; the *Sonatas and Interludes* is a truly exceptional work and may be said to mark the real start of Cage's mature compositional life.

After travelling in Europe in 1949 (where he befriended the young Boulez, with whom he was to have a significant correspondence), Cage returned to New York where another critical period in his life began. At a performance given by the New York PO, Webern's Concerto op.24 made such an impression on him that he felt unable to stay and hear the rest of the concert; as he walked out, he met Morton Feldman doing exactly the same. Aesthetically sympathetic to one another, Cage and Feldman intensively shared ideas and music for the next four years. Feldman introduced Cage to the pianist David Tudor and the composer Christian Wolff. Feldman was also close to many of the abstract Expressionist painters in New York, and Cage began to move in these circles as well.

It was in these last years of the 1940s that Cage also started to develop an aesthetic of silence. His interests in Asian aesthetics moved from India to Japan, from Hindu theories to the culture of Zen Buddhism, as exemplified by the haiku master Bashō or the Ryoanji stone garden in Kyoto. Cage began to cultivate an aesthetic and spiritual silence in both his life and work. He took to heart the purpose of music as expressed by his friend Gita Sarabhai: 'to quiet and sober the mind, thus making it susceptible to divine influences'. His goal became not just to evoke stillness, but to practise it, allowing his work to be as empty and flat as the raked sand of Ryoanji. In 1950 this line of thought resulted in the seminal 'Lecture on Nothing' (published in *Silence: Lectures and Writings*), delivered to The Artists' Club in New York. 'I have nothing to say and I am saying it and that is poetry as I need it' was Cage's succinct formulation of his new aesthetic. In the lecture, Cage associates this silence with the use of time-based structures; the division of the whole duration into parts exists and has integrity whether or not the composer 'says anything' inside the structure. Completely static or uneventful music could fill up the duration structures – or even no music at all. Cage realized this at least as early as 1948, when he outlined his plan for a piece consisting of four-and-a-half minutes of silence, to be called 'Silent Prayer'.

This new approach to silence, his exposure to Zen texts and Japanese culture, the stimulation of his new associates and the musical vision of the *Sonatas and Interludes* propelled Cage into a period of tremendous creativity and production. In 1950 he completed his *String Quartet in Four Parts* begun while in Europe, which translated the sonic imagery of the prepared piano to the medium of string quartet. Just as each key of the prepared piano triggered a fixed, complex sonority, so in the quartet Cage worked with a limited set of sonorities (which he called a 'gamut') that were scored for each player in an unchanging way. These fixed sonorities also produce a succession of harmonies that neutralize any sense of progression, resulting in a static, aimless, 'silent' harmony.

4. Chance. In the latter part of 1950 Cage extended his 'gamut technique' to orchestra, beginning a three-movement Concerto for prepared piano and chamber orchestra. He tried to systematize the orchestra gamut by arranging the sonorities into rectangular charts, making continuities by tracing geometric patterns on these charts. The solo prepared piano in the first movement, meanwhile, was composed in a more subjective fashion, establishing a kind of dramatic tension between soloist and ensemble. In the second movement the solo part partakes more of the systematic aspect, following the orchestra around the charts in concentric circles, the way 'a disciple follows the master' as the composer put it. But it is in the third – composed following a break in which Cage wrote *Sixteen Dances* (1950–51) for an evening of Cunningham choreography – in which the distancing of compositional subjectivity from material objectivity took a decisive new turn. In this movement the drama of the previous two is resolved by the introduction into the compositional process of what Cage called 'chance operations'.

This breakthrough was prepared by Feldman's creation of *Extensions 1*, the first of his compositions in which sounds are notated as numbers on graph paper, indicating

only the quantity of notes to be played and the register in which they are to appear. Cage found what he described as Feldman's embrace of 'whatever sound comes along' to be heroic and inspirational, Feldman having achieved a completely different level of compositional silence than Cage had yet approached. In Cage's *Lecture on Something* of early 1951, he praised Feldman's graph pieces as having 'changed the responsibility of the composer from making to accepting'.

As Feldman's example emboldened Cage, the other event that led him to chance operations was a purely practical and technical one. In late 1950, Cage was given a copy of the *I Ching*, the ancient Chinese oracle text in which images are selected at random from a set of 64 by means of tossing yarrow sticks or coins. The *I Ching* chart arrangement of the 64 images gave Cage the idea of using a coin-tossing oracle as a way of selecting the sonorities from his own charts. In the last movement of the Concerto, the piano and orchestra share the same array of sonorities; the movement from sound to silence to sound results from the operations of the oracle. Thus although Cage had carefully composed each sonic event in the chart, the order of events in the composition itself is completely random and outside the control of the composer's conscious mind.

Chance operations forever altered Cage's aesthetic of silence. Where before he had seen silence as impassiveness, flatness or aimlessness, he now saw it as a complete negation of the composer's will, tastes and desires. Silence had nothing to do with the acoustic surface of events, but instead was a function of the inner forces that prompted the sounds. Acoustic silence changed from being an absence of sound to being an absence of intended sound. Cage turned deliberately towards the world of unintended sound, announcing that his goal was to be 'free of individual taste and memory'. But such sweeping statements were somewhat misleading. Cage employed chance operations only in the ordering and coordination of musical events. The selection of materials, the planning of structure and the overall musical stance were still shaped by his stylistic predilections. What he had learned by using chance operations in a work like the Concerto was that, given a set of sounds and a structure built on lengths of time, any arrangement of the sounds and silences would be valid and interesting. Chance, by helping to avoid habitual modes of thinking, could in fact produce something fresher and more vital than that which the composer might have invented alone.

Following this breakthrough Cage immediately set to work on *Music of Changes* (1951), a lengthy work for piano solo that applies chance to charts of sounds, rhythms, tempos and dynamics. *Imaginary Landscape no.4* for 12 radios (1951) was written using an identical system, again demonstrating that it was quite irrelevant what specific sounds happened within the constraints of a rhythmic structure. In 1952 he stated this premise in its most provocative form in *4′ 33″*, the final realization of his long-planned 'Silent Prayer'. The piece consists of three movements, each completely silent. Although Cage had conceived the piece in 1948 (while still working on the *Sonatas and Interludes*), it was only after he began working with chance operations that he felt confident enough to see the project to fruition. *4′ 33″* has become Cage's most famous and controversial creation.

Apprehending the limitless musical universe that chance operations made available, Cage devoted himself to opening up his individual works, always seeking to use the widest range of sounds for whatever medium was at hand. The 1950s were a period of intense creativity, in which he experimented with ways of composing and notating his works so that they could encompass more and more varied possibilities. Always excited about technological innovations, in 1952 he acquired some tape recording equipment and produced the elaborate *Williams Mix* for magnetic tape (1952), one of the first such pieces created in the USA. He designed several different chance-controlled compositional systems, eventually ceasing to use charts which had the tendency to produce repetitions of events. In the *Music for Piano* series (1952–6) imperfections on the paper became notes by the application of staff lines and clefs. In another ambitious series of compositions whose titles were taken from their minutely-defined durations, e.g. *26′ 1.1499″ for a String Player* (1953–5), this same technique was coupled with more complex structures to make a music of diverse shapes, contours and continuities that is never predictable.

In these 'time-length' works, Cage investigated ways of opening up his compositions by making their notation ambiguous, a situation he referred to as 'indeterminacy'. This meant that the results of his compositional systems were no longer fixed objects but took on more the character of processes. The performer's role was to animate the process Cage had set forth, producing results that, while having certain similarities, would differ in details at each performance or 'realization'. The exploration of indeterminacy was the moving force behind the extraordinary piano solo of the *Concert* for piano and orchestra (1957–8). This composition consists of 63 pages which are covered with dozens of different ways of notating music, some that are variants of notations he had already developed, others completely new and always highly imaginative. The discoveries of the *Concert* sparked a number of further notational developments. Most notable of these was the use of transparent plastic: a performance could be created by superimposing notations on the transparencies in different orientations and then reading the result. This was first done in *Music Walk* for multiple pianists (1958) and was taken to its purest and most extreme form in *Variations II* (1961), in which the score consists of 11 small transparent sheets, six with lines, five with dots. The 11 sheets are arranged haphazardly and then measurements of the distances from points to lines are interpreted as the values of fundamental sonic variables (e.g. pitch, duration, timbre and dynamics). The flexibility of the piece is such that it could theoretically describe any imaginable combination of sounds.

5. FAME. Cage's work had been known in contemporary music circles for some good while, but in the late 1950s and early 1960s, he rose to a much higher prominence through performances abroad (both on his own and with the Cunningham Dance Company; fig.2) and recordings (including the famous recording of his 1958 lecture 'Indeterminacy: New Aspect of Form in Instrumental and Electronic Music'). In 1961 his music began to be published by C.F. Peters, and consequently to be performed worldwide. Most importantly, the same year saw the publication of *Silence: Lectures and Writings*. This collection, probably more than any other single production, turned him into a composer of international renown.



2. *'Variations V' (1965) with choreography by Merce Cunningham, music by John Cage, film sequences by Stan VanderBee and distortion of images by Nam June Paik. Onstage: Merce Cunningham and Barbara Dilley among movement-sensitive antennae; offstage: John Cage, David Tudor and Gordon Mumma operating the 'Orchestra' of tape recorders, record players and radio receivers which contain the sound materials composed by Cage*

Yet it was often the case that many of Cage's critics knew the book, but had never heard a composition, and few had heard enough of the music to appreciate the range of musical expressions included. This has led to many misunderstandings, myths and hostilities, and it is probably the reason for the dubious judgement that Cage was more a philosopher than a composer.

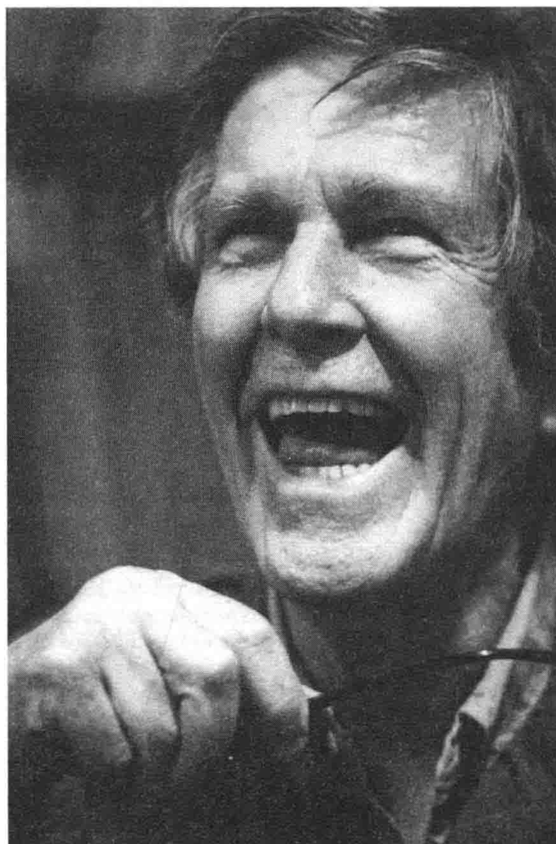
Silence, whatever the misunderstandings to which it gave rise, gave Cage the notoriety necessary to find more performances, commissions, appointments and speaking engagements. By the mid-1960s he was self-sufficient as a composer, and received more requests for appearances and compositions than he could fulfil. The combination of a demanding touring schedule and misgivings about his new status triggered a pause in Cage's compositional output. Over the decade of the 1960s he wrote very few works, and many of these were quite informal. A number are instructions for electronically-altered personal performance: *0′ 00″* (1962) consists simply of the direction to perform a single action while amplified to the maximum degree possible. These sorts of open-ended events suited the needs of his 'performance tours'. The few works that Cage had time to compose were similarly informal 'events': *Rozart mix* (1965) simply directs performers to mount, play and change 88 tape loops on a number of tape recorders, while *Musicircus* (1967) is nothing more than an invitation to a group of musicians to play in the same space.

6. LATER WORK. In the foreword to his second collection of writings, *A Year from Monday* (1967), Cage indicated that 'I am less and less interested in music'. His writings, lectures and even his music began to be filled with references to other subjects. Indeed, it seemed as if he was more interested in the 1960s in Marshall McLuhan, Maoism, Buckminster Fuller and other political and cultural figures than he was in music. However, with the composition of *Cheap Imitation* for piano (1969), a tribute to Erik Satie, Cage reaffirmed his commitment to music, and the final 25 years of his life were spent as a very active composer, writing pieces for the most diverse of media.

Some of the directions Cage's output took over these later years were largely the results of commissions from performers. Several sets of études, for example, came in response to requests from virtuoso players, the most extravagant of these the *Freeman Etudes*, written for Paul Zukofsky. A large-scale multimedia piece for orchestra, *Renga*, to be performed together with another 'musicircus' called *Apartment House 1776* was a commission in honour of the bicentennial of the American Revolution. Of five operas, each called *Europera*, the first two were written at the request of the Frankfurt opera company; they comprise excerpts of the Western operatic tradition combined with chance-derived sets, lighting, costumes and stage directions.

If Cage's compositional structures remained in the 1970s as chance-based and non-personal as ever, this did not prevent him from engaging with different personal themes and subjects in his work. His move from New York City to the countryside in the mid-1950s had sparked an interest in nature (most famously, his passion for mushroom-hunting), and subsequently a love of the writings of Henry David Thoreau. Nature imagery and Thoreau's writings and drawings begin appearing in Cage's musical works in 1970 with the *Song Books* and continued off and on for the rest of his life. James Joyce was another important source, most notably represented in *Roaratorio: an Irish Circus on Finnegans Wake* (1979). This work for electronic tape and performers is Cage's attempt to translate Joyce's mammoth final novel into music by combining a collage of sounds mentioned in the book with his own reading of a Joyce-derived text and live performances by Irish folk musicians. In 1983, the Ryoanji rock garden, a site that had long resonated strongly for Cage, inspired the first of a series of compositions, in which he traced the contours of stones to discover the pitch contours of the solo parts. In many similar situations, when asked to compose a new work, Cage would as often as not turn to one of these favourite subjects and invent a new, untried way of applying them to his own music.

Over the course of his career, Cage also worked increasingly in non-musical media, especially graphics



3. John Cage, 1980

and, employing his natural gift for writing, poetry. *A Year from Monday* contains fewer essays of a critical nature than *Silence* and more poetry and social commentary, including the first instalments of his *Diary: How to Improve the World (You'll Only Make Matters Worse)*. In 1978 a residency at Crown Point Press to create prints so took him that he went annually until his death, later also working in watercolours. Cage also made one film, *One*[11], and, at the end of his life, was involved in curating exhibitions, notably the posthumous *Rolywholyover: a Circus*. In all of these areas he brought his use of chance operations and the *I Ching* to bear on the materials at hand. The result was an ongoing series of wondrous adventures into new areas of expression, both for Cage personally and for his audience.

In 1987 Cage wrote a piece for flute and piano entitled *Two*, the first of a series of 43 compositions over his last five years of output that together form the major final phase of work. Their common ground is twofold: first, they all consist of mostly short fragments of music (often single notes) which have a flexible placement in time through a system of 'brackets' – a range of times (given in minutes and seconds) indicate the period during which the musical fragment may begin and another range the period during which the music must be completed. Secondly, each piece is named by the number of performers involved; superscripts distinguish compositions for the same number of players (e.g. *Two*, *Two*^{2}, *Two*^{3}, etc.). These two features have led to these works being referred to as the 'time bracket' or 'number' pieces. Austere and spiritually powerful, they represent a return to pure music for Cage, without thematic associations. At the same time, the compositional techniques employed are not the focus of the work, as was the case in the 1950s, the last period in which Cage was concerned with exclusively musical issues. Indeed, by the later numbers in the series, the composition process was simply a matter of randomly selecting a range of pitches and a handful of pitches within that range, and of chance determination, within broad limits, where the bracket timings would fall. The technique of these pieces is no more than the brush with which Cage applied his sonic paint. And yet they exhibit a tremendous spectrum of sonorities, effects and moods. If proof were needed they demonstrate once and for all the depth of Cage's musical imagination and vision.

WORKS

Works listed in order of completion and are published unless otherwise stated. Of the many once-only performance events, the most prominent are listed. Incomplete or lost works are not given.

Greek Ode (Aeschylus: *The Persians*), 1v, pf, 1932, unpubd
3 Songs (G. Stein), 1933
3 Easy Pieces, pf, 1933, unpubd
Sonata, cl, 1933
Sonata for 2 Voices, 2 or more insts, 1933
Composition for 3 Voices, 3 or more insts, 1934
Solo with Obbligato Accompaniment of 2 Voices in Canon, and 6 Short Inventions on the Subjects of the Solo, 3 or more insts, 1934, arr. 7 insts, 1958
2 Pieces, pf, 1935, rev. 1974
Quartet, 4 perc, 1935
3 Pieces, 2 fl, 1935
Quest, pf, 1935
Trio, suite, 3 perc, 1936
Metamorphosis, pf, 1938
5 Songs (e.e. cummings), Ca, pf, 1938
Music for Wind Instruments, wind qnt, 1938
Imaginary Landscape no.1, 2 variable-speed turntables, frequency recordings, muted pf, cymbal, 1939 [to be perf. as a recording or broadcast]
First Construction (in Metal), 6 perc, 1939
A Chant with Claps, 1v, 1940, unpubd
Second Construction, 4 perc, 1940
Bacchanale, prep pf, 1940 [for dance by S. Fort]
Imaginary Landscape no.2, 3 perc, 1940, withdrawn
Fads and Fancies in the Academy, pf, 4 perc, 1940
Living Room Music (Stein), perc and speech qt, 1940
Double Music, 4 perc, 1941, collab. L. Harrison
Third Construction, 4 perc, 1941
Jazz Study, pf, 1942, unpubd
Imaginary Landscape no.3, 6 perc, 1942
Imaginary Landscape no.2 (March no.1), 5 perc, 1942
The City Wears a Slouch Hat (radio play, K. Patchen), 5 perc, 1942
Credo in Us, 4 perc (incl. pf, radio/phonograph), 1942 [for dance by M. Cunningham and J. Erdman]
Forever and Sunsmell (cummings), 1v, 2 perc, 1942 [for dance by Erdman]
Totem Ancestor, prep pf, 1942 [for dance by Cunningham]
And the Earth shall Bear Again, prep pf, 1942 [for dance by V. Bettis]
The Wonderful Widow of Eighteen Springs (J. Joyce), 1v, closed pf, 1942
Primitive, prep pf, 1942 [for dance by W. Williams]
In the Name of the Holocaust, prep pf, 1942 [for dance by Cunningham]
4 Dances, 1v, prep pf, perc, 1943
Amores, 2 prep pf, 2 perc trios, 1943
Ad Lib, pf, 1943, unpubd [for dance by Cunningham]
Our Spring Will Come, prep pf, 1943 [for dance by P. Primus]
She is Asleep, 1943: Quartet, 12 tomtoms; Duet, 1v, prep pf; A Room, prep pf/pf
A Room, pf/prep pf, 1943
Tossed as it is Untroubled (Meditation), prep pf, 1943 [for dance by Cunningham]
Triple-Paced no.1, pf, 1943, unpubd
The Perilous Night, prep pf, 1944

Prelude for Meditation, prep pf, 1944
Root of an Unfocus, prep pf, 1944 [for dance by Cunningham]
Spontaneous Earth, prep pf, 1944 [for dance by Cunningham]
Triple-Paced no.2, prep pf, 1944, unpubd
The Unavailable Memory of, prep pf, 1944
A Valentine Out of Season, prep pf, 1944
A Book of Music, 2 prep pf, 1944
Four Walls (Cunningham), 1v, pf, 1944 [for dance by Cunningham]
Crete, pf, 1945, unpubd
Dad, pf, 1945, unpubd
Daughters of the Lonesome Isle, prep pf, 1945 [for dance by Erdman]
Party Pieces (Sonorous and Exquisite Corpses), 1945, collab. H. Cowell, L. Harrison, V. Thomson
Soliloquy, pf, 1945, unpubd
Experiences no.1, 2 pf, 1945 [for dance by Cunningham]
Mysterious Adventure, prep pf, 1945 [for dance by Cunningham]
3 Dances, 2 prep pf, 1945
Daughters of the Lonesome Isle, prep pf, 1945 [for dance by Erdman]
Ophelia, pf, 1946 [for dance by Erdman]
Prelude for Six Instruments, a, fl, bn, tpt, vn, vc, pf, 1946, unpubd
2 Pieces, pf, 1946
Music for Marcel Duchamp, prep pf, 1947
Nocturne, vn, pf, 1947
The Seasons (ballet, 1, choreog. Cunningham), orch/pf, 1947
Experiences no.2 (cummings), 1v, 1948 [for dance by Cunningham]
Sonatas and Interludes, prep pf, 1946–8
Dream, pf, 1948 [for dance by Cunningham]
In a Landscape, hp/pf, 1948 [for dance by L. Lippold]
Suite, toy pf/pf, 1948 [for dance by Cunningham]
Works of Calder (film score, dir. H. Matter), prep pf, tape, 1950, unpubd
String Quartet in 4 Parts, 1949–50
6 Melodies, vn, kbd, 1950
A Flower, 1v, closed pf, 1950 [for dance by Lippold]
16 Dances, fl, tpt, 4 perc, vn, vc, pf, 1950–51 [for dance by Cunningham]
Concerto, prep pf, chbr orch, 1950–51
Imaginary Landscape no.4 (March no.2), 12 radios, 1951
Music of Changes, pf, 1951
Waiting, pf, 1952 [for dance by L. Lippold]
Imaginary Landscape no.5, any 42 recordings, 1952 [score to be realized as a magnetic tape, for dance by Erdman]
7 Haiku, pf, 1951–2
2 Pastorales, prep pf, 1951–2
Water Music, pianist, 1952 [also using radio, whistles, water containers, deck of cards; score to be mounted as a large poster]
Music for Carillon no.1, 1952
Black Mountain Piece, multimedia event, 1952, unpubd
For M.C. and D.T., pf, 1952
4′ 33″, tacet for any inst/insts, 1952
Williams Mix, 8 1-track/4 2-track tapes, 1952
Music for Piano 1, 1952 [choreog. J. Melchen as Paths and Events]
Music for Piano 2, 1953
Music for Piano 3, 1953
Music for Piano 4–19, 1953
59½″, any 4-str inst, 1953
Music for Piano 20, 1953
Music for Carillon nos.2–3, 1954
34′ 46.776″ for a Pianist, 1954
31′ 57.9864″ for a Pianist, 1954
26′ 1.1499″ for a String Player, 1953–5
Music for Piano 21–36/37–52, 1955
Speech 1955, 5 radios, newsreader, 1955
27′ 10.554″ for a Percussionist, 1956
Music for Piano 53–68, 1956
Music for Piano 69–84, 1956
Radio Music, 1–8 radios, 1956
Winter Music, 1–20 pf, 1957
For Paul Taylor and Anita Dencks, pf, 1957 [for dance by P. Taylor]
Concert, pf, orch, 1957–8
Haiku, any insts, 1958
Variations I, any number of players, any means, 1958
Solo for Voice 1, 1958
Music Walk, pf (1 or more players), 1958 [also using radio and/or recordings]
TV Köln, pf, 1958
Fontana Mix, tape, 1958
Aria, 1v, 1958
Water Walk, TV piece, 1 pfmr, 1959 [using 1-track tape, numerous properties]
Sounds of Venice, TV piece, 1 pfmr, 1959
Theatre Piece, 1–8 performers, 1960
Music for Amplified Toy Pianos, 1960
WBAI, auxiliary score for perf. with other works, 1960
Music for 'The Marrying Maiden' (J. MacLow), tape, 1960
Cartridge Music, amp sounds, 1960
Solo for Voice 2, 1 or more vv, 1960
Variations II, any number of players, any means, 1961
Music for Carillon no.4, 1961
Atlas eclipticalis, any ens from 86 insts, 1962
Music for Piano 85, 1962, unpubd
0′ 00″ (4′ 33″ no.2), solo for any player, 1962
Variations III, any number of people performing any actions, 1963
Variations IV, any number of players, any means, 1963
Electronic Music for Piano, pf + elecs, 1965
Rozart Mix, tape loops, 1965
Variations V, audio-visual perf., 1965
Variations VI, plurality of sound systems, 1966
Variations VII, mixed-media perf., 1966 [notated 1972, unpubd]
Music for Carillon no.5, 1967
Newport Mix, tape loops, 1967, unpubd
Musicircus, mixed-media event, 1967, unpubd
Reunion, elecs, 1968, unpubd
HPSCHD, 1–7 amp hpd, 1–51 tapes, 1967–9, collab. L. Hiller
33⅓, record players, 1969, unpubd
Cheap Imitation, pf, 1969, orchd 1972, vn version 1977 [choreog. Cunningham as Second Hand]
Song Books (Solos for Voice 3–92), 1970
Sixty-Two Mesostics re Merce Cunningham, amp 1v, 1971
Les Chants de Maldoror pulvérisés par l'assistance même (Lautréamont), French-speaking audience of not more than 200, 1971
Bird Cage, 12 tapes, 1972
Etcetera, small orch, tape, 3 conds, 1973 [choreog. Cunningham as Un Jour ou Deux]
Score (40 Drawings by Thoreau) and 23 Parts, any insts, 1974
Etudes australes, pf, 1974–5
Child of Tree, perc using amp plant materials, 1975
Lecture on the Weather, 12vv, tapes, 1975
Branches, perc solo/ens, amp plant materials, 1976
Renga, 78 insts/vv, 1976
Apartment House 1776, mixed-media event, any ens, 1976 excerpts arr. vn, pf, 1986
Quartets I–VIII, orch, 1976, arr. 12 amp vv, sym. band, 1978
Telephones and Birds, 3 pfmrs, 1977
Inlets (Improvisation II), 4 pfmrs with conch shells, sound of fire (live or recorded), 1977 [for dance by Cunningham]
49 Waltzes for the Five Boroughs, 1 or more pfmrs/1 or more listeners/1 or more record makers, 1977
Alla ricerca del silenzio perduto, prep train, 1977
Chorals, vn, 1978
Etudes Boreales, vc/pf, 1978
Variations VIII, no music or recordings, 1978
A Dip in the Lake, 1 or more pfmrs/1 or more listeners/1 or more record makers, 1978
Sound Anonymously Received, any inst, 1978, unpubd
Some of 'The Harmony of Maine', org, 3–6 assistants, 1978
Hymns and Variations, 12 amp vv, 1979
__, __ __ circus on __, any ens, 1979, realized as Roaratorio, an Irish Circus on Finnegans Wake, tape, 1979
Paragraphs of Fresh Air, radio event, 1979, unpubd
Improvisations III, cassette players, 1980
Furniture Music Etcetera, 2 pf, 1980, unpubd
Litany for the Whale, 2vv, 1980
30 Pieces for 5 Orchestras, 1981
Improvisation IV, 3 cassette players, 1982
Dance/4 Orchestras, 1982
Postcard from Heaven, 1–20 hp, 1982
Ear for EAR, vv, 1983
Souvenir, org, 1983
30 Pieces, str qt, 1983
Perpetual Tango, pf, 1984
Haikai, fl, zoomoozophone, 1984
Nowth upon Nacht (Joyce), 1v, pf, 1984
A Collection of Rocks, double chorus, orch (without cond.), 1984
Eight Whiskus (C. Mann), 1v, 1984, version for vn, 1985

Exercise, orch, 1984, unpubd
Selkus^2, 1v, 1984
Mirakus^2, 1v, 1984
Aslsp, pf, 1985
Sonnekus^2, 1v, 1985
But what about the noise of crumpling paper which he used to do in order to paint the series of 'Papiers froissés' or tearing up paper to make 'Papiers déchirés'? Arp was stimulated by water (sea, lake and flowing waters like rivers), forests, perc ens, 1985
Etcetera 2/4 Orchestras, orch, tape, 1985
Ryoanji, vv, fl, ob, trbn, db, perc, small orch, 1983–5
Improvisation A + B, v, cl, trbn, perc, orch, 1986, unpubd
Hymnkus, chbr ens, 1986
Rocks, elec devices, 1986, unpubd
Haikai, gamelan, 1986
Essay, tape, 1986 [choreog. Cunningham as Points in Space]
Music for more, variable chbr ens, 1984–7
Two, fl, pf, 1987
Organ^2/Aslsp, org, 1987
Europeras 1 & 2, 19 vv, 21 players, tape, 1987
One, pf, 1987
1O1, orch, 1988
Five, any 5 insts/vv, 1988
4 Solos for Voice, 1988
Seven, fl, cl, vn, va, vc, perc, pf, 1988
Twenty-Three, str orch, 1988
Five Stone Wind, 3 pfmrs, 1988, unpubd [choreog. Cunningham]
Swinging, pf, 1989
Four, str qt, 1989
Three, 3 rec, 1989
Two^2, 2 pf, 1989
Sculptures musicales, any sounds, 1989
One^2, pf, 1989
One^3, solo pfmr, 1989, unpubd
c Composed improvisations, elec bass, snare drum, one-sided drums, 1990
One^4, perc, 1990
Fourteen, pf, chbr ens, 1990
One^5, pf, 1990
One^6, vn, 1990
Europeras 3 & 4, 6vv, 2 pf, 12 victrolas, tape, 1990
Seven^2, b fl, b cl, b trbn, 2 perc, vc, db, 1990
Scottish Circus, musicircus, 1990 [based on Scottish trad. music]
Four^2, SATB, 1990
One^7, any inst, 1990
Europera 5, 2vv, pf, victrola, tape/TV/radio, 1991
One^8, vc, 1991
108, orch, 1991
Eight, wind qnt, tpt, trbn, tuba, 1991
Five^2, eng hn, 2 cl, b cl, timp, 1991
Lullaby, music box, 1991
Four^3, pf/2pf, rainsticks, vn/oscillator, 1991 [choreog. Cunningham as Beach Birds]
Three^2, 3 perc, 1991
One^9, shō, 1991
Two^3, shō, conch shells, 1991
Two^4, vn, pf/shō, 1991
103, orch, 1991
Six, 6 perc, 1991
Five^3, trbn, str qt, 1991
Five^4, s sax, a sax, 3 perc, 1991
Five^5, fl, 2 cl, b cl, perc, 1991
Four^4, 4 perc, 1991
Four^5, sax ens, 1991
Ten, fl, ob, cl, trbn, perc, str qt, pf, 1991
Two^5, t trbn, pf, 1991
Five Hanau Silence, environmental sounds of Hanau, 1991
Twenty-Eight, wind ens, 1991
Twenty-Six, 26 vn, 1991
Twenty-Nine, 2 timp, 2 perc, pf, 10 va, 8 vc, 6 db, 1991
Twenty-Eight, Twenty-Six and Twenty-Nine, orch, 1991
Eighty, orch, 1992
Sixty-Eight, orch, 1992
One^{10}, vn, 1992
Fifty-Eight, wind orch, 1992
Four^6, 4 pfmrs, 1992
Seventy-Four, orch, 1992
Two^6, vn, pf, 1992
Thirteen, chbr ens, 1992

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JAMES PRITCHETT (text, work-list), LAURA KUHN (bibliography)

Cagli, Bruno (*b* Narni, 2 June 1937). Italian administrator, writer on music and librettist. He studied at Rome University and worked as a writer for theatre, radio and television, also writing criticism in journals and newspapers. He also wrote librettos for two operas by Renosto (*L'ombra di Banquo*, 1976; *Le campanule*, 1981) and one by Mannino (*Le notti bianche*, 1989). In 1971 he became director of the Fondazione Rossini in Pesaro, where he helped to initiate the new critical edition of Rossini. The posts he has held include the artistic directorship of the Accademia Filarmonica Romana (1978–81, 1985–7) and the Teatro dell'Opera in Rome (1987–90), where he did much to broaden the repertory. Cagli has also taught at universities in Urbino and Naples and at conservatories in Rome and Pesaro. A prolific writer in many different areas, he has published a number of musicological works including studies of aspects of Donizetti and Verdi as well as several of Rossini (among them essays on the literary sources of his librettos as well as iconographical and editorial work). In 1990 he was elected president of the Accademia Nazionale di S Cecilia.

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TERESA M. GIALDRONI

Cagliari. City in Italy, the capital of Sardinia. It was founded by the Phoenicians around the 9th century BC. There is evidence of musical activity since the Nuragic Age (2000–1000 BC). A building of the late Punic period (300–200 BC) was probably used as a theatre; the Roman amphitheatre (AD 100–200) had a capacity of 10,000. The Codici Corali of Oristano (1300) belonged to the conventual Friars Minor who came to Sardinia at the beginning of the 13th century. Other liturgical codices in square neumes survive in the convent of Bonaria, the church of S Francesco, the cathedral (1254) and the university library.

Theatrical activity flourished during the last centuries of Aragonese-Catalan rule (1326–1713), in palaces, churches and public squares. The same period saw the rise of the confraternities (still active) of the Sacro Monte (1531), the Gonfalone (1564), the Solitudine (1608) and the Crocifisso (1616). During the feast of St Ephisius and Holy Week (*Misterius*) they sing hymns in the Sard language and in Catalan, carrying banners and statues in processions.

From the beginnings of the 17th century until 1860 there were performances of *sacre rappresentazioni* (*autos*), *loas* and *cantate*. The earliest examples of religious drama are in the *Alabanças de los Santos de Sardeña*, including *La passion de Christo nuestro Señore, en verso*, which was performed in the ancient basilica of S Saturnino (*c*500) in 1629. The *Passione e morte di nostro Senori Gesù Cristu*, performed in 1860, was received with fanatical enthusiasm in remote country areas. The stage directions of these and other plays indicate that they were accompanied by instrumental music, of which no trace survives; their strophes bear rhythmic similarities to those of the *goccius* (*laude* in Sard and Catalan sung in honour of saints). The *loas* and *cantate* (similar in form) were elaborate celebratory performances, both sacred and secular, combined with dancing. There was also *tornei*, *mascherate* and *luminarie* with splendid scenery and music.

The oldest *cappella musicale* was that of the Santuario di Bonaria, active in the 14th century. The Cappella Civica Primaziale of the cathedral was probably founded at the beginning of the 16th century; its singers and instrumentalists attended court ceremonies and provided public entertainments and musical tuition. Among the *maestri di cappella* were two natives of Cagliari, the Franciscan T. Polla (1615–63), who held the same post in Florence, Naples and Rome (the Papal *cappella*), and the philosopher C. Buragna (1634–79). In 1824 the *cappella* was replaced by the Accademia Filarmonica, which also performed at the Teatro Lirico; it was reformed in 1835 and ceased to exist in 1909. Savoy rule (1720–1860) saw

the flourishing of *bande musicali*, regimental and civic bands which enlivened court ceremonies and religious and secular festivities. Some were conspicuous for their brilliant uniforms and valuable instruments donated by patrons. In 1858 the municipal authority founded the Banda Civica, which gave open-air concerts; it was suppressed in 1917.

The Savoy government intensified contacts with cities on the mainland, and this led to a passionate interest in opera. The first public theatre, the Teatro di Piazza S Pancrazio, was built in the second half of the 18th century. The Teatro Regio (built 1766; also called Teatro Las Passas), a mostly wooden construction, was acquired by the municipality in 1831 and renamed Teatro Civico. It was rebuilt in masonry and reopened in 1836, but was destroyed in an air raid in 1943. The Nuovo Teatro Diurno (1859) was originally an open-air theatre but in 1869 was given a movable wooden roof and renamed Teatro Cerruti. It was rebuilt to seat 2000 and reopened as the Politeama Regina Margherita in 1897. It was seriously damaged by fire in 1942 and destroyed in 1943. The two theatres staged many operas, some soon after their premières, often with well-known artists and always with a lively audience.

Until the end of the 19th century music teaching in Cagliari was undertaken mostly by amateurs. The Scuola Municipale di Musica was instituted in 1880 but at first bore little fruit; the composer and conductor Giulio Buzenac (1859–1925) introduced more systematic methods of study. He also founded the Società Musicale di Cagliari (active 1895–9). During World War I, all forms of musical activity in the city were suppressed. In 1921 the Istituto Civico Musicale Mario de Candia was founded, the first director being the young Renato Fasano. His dynamism resulted in a vigorous expansion of music education and musical activity at a high level, not only in Cagliari but thoughout Sardinia. It became the Liceo Musicale in 1926; its Sala A. Scarlatti was a small but active concert hall inaugurated in the same year. The school was raised to the status of state conservatory (1931) and then became the Regio Conservatorio di Musica Giovanni Pierluigi da Palestrina (1939). It was associated successively with the Istituzione dell'Accademia dei Concerti (1924), the Fondazione dei Concerti di Musica da Camera (1926), the Istituzione dei Concerti del Regio Conservatorio (1940) and finally the Istituzione dei Concerti e del Teatro Lirico Giovanni Pierluigi da Palestrina (1946), still active, with a permanent orchestra and chorus.

After World War II musical life in Cagliari, which had suffered heavily, soon recovered, using cinemas and the Roman amphitheatre. The auditorium of the conservatory, adapted from the former Jesuit church of S Teresa (1691), was inaugurated in 1953 with a concert given by the Collegium Musicum Italicum (founded 1948) under Fasano. Concerts are now given in the auditorium (1977) of the conservatory, and for opera in the large Teatro Comunale (inaugurated 1993). The activities of the Istituzione dei Concerti include concerts in other parts of the island, festivals, seminars, lectures and publications. The conservatory, which since 1922 had been housed in the historic but cramped Palazzo Comunale (formerly Palazzo della Città, 1331), moved in 1970 to commodious purpose-built premises. The library of the conservatory, founded in 1926, was reorganized in 1940 and now comprises over 30,000 works, including collections of manuscripts from the old cathedral *cappella* and of autograph manuscripts of modern composers.

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ERNESTO PAOLONE

Cagnazzi, Maffeo (*b* Lodi, nr Milan; *fl* 1608). Italian composer. His only known work, *Passatempi a due voci* (Venice, 1608), is dedicated to a decurion of Lodi whose family he served for two generations. It comprises about 20 duets for soprano and bass; there is no separate continuo part, but the bass, which is texted but not figured, may be played on the chitarrone 'or other instruments'. The duets appear mostly to consist of the outer parts of originally polyphonic compositions, but they also include strophic dialogues in which each character is represented by two voices. (J. Whenham: *Duet and Dialogue in the Age of Monteverdi*, Ann Arbor, 1982)

COLIN TIMMS

Cagnoni, Antonio (*b* Godiasco, nr Voghera, 8 Feb 1828; *d* Bergamo, 30 April 1896). Italian composer. He began his musical studies in Voghera under Felice Moretti, then from March 1842 to September 1847 he was at the Milan Conservatory. While there, he composed three operas, of which *Don Bucefalo*, given at the conservatory in 1847, proved a lasting success. Written to the same plot as Valentino Fioravanti's *Le cantatrici villane* and owing much to Donizetti, it shows melodic inventiveness and a gift for elegant foolery (including an unmistakable dig at Verdi's early manner). For years it remained the favourite warhorse of the famous *basso buffo* Alessandro Bottero, who performed it in Italy and abroad.

In the early 1850s Cagnoni continued to write for north Italian theatres works that never roused the public to enthusiasm, but earned him respectful notices. In 1856 he was appointed *maestro di cappella* at Vigevano and in 1863 succeeded Coccia as director of the Istituto Musicale of Novara. In 1886 he was made a commander of the Order of the Corona and in the same year became *maestro di cappella* of S Maria Maggiore, Bergamo, on the death of Ponchielli. Although increasingly occupied with religious composition, he was slow to abandon the stage entirely. His *Michele Perrin* (1864, Milan), produced when Wagner's ideas were beginning to be known in Italy, was hailed by Alberto Mazzucato as 'music of the future'. However, *Claudia* (1866, Milan), a blend of early *verismo* and sentimental Romantic melodrama, was judged to be laboured and unoriginal. Cagnoni's last four operas, in which he collaborated with Ghislanzoni, the

librettist of *Aida*, were better received. *Papà Martin* (1871, Genoa) was given by Carl Rosa in 1875 at the Lyceum, London, in an English version entitled *The Porter of Havre*. The young Bernard Shaw likened it to Flotow's *Martha* ('Not great, but never disagreeable ... it contains some beautiful numbers'). *Francesca da Rimini* (1878, Turin), which enjoyed a genuine *succès d'estime*, was Cagnoni's farewell to the theatre, though until his death he cherished a project of producing *Re Lear*. Of his religious works the most important is a Requiem Mass (1888); an earlier tribute to his skill in that field was the commission to contribute a movement to the Rossini Requiem of 1869. He also wrote a *Romanza* for the album of songs published at Verdi's suggestion for the benefit of the librettist Piave, then paralysed by a stroke (Cagnoni had been one of Piave's last collaborators).

Writing at a time when the post-Rossinian tradition was breaking down, Cagnoni, like most of his generation, was forced to experiment with results that are often both ugly and unsure. But if he rarely recaptured the ease and fluency of *Don Bucefalo*, in his later serious operas he evolved a characteristic slow-paced melody of wide intervals and mildly dissonant harmonies that pointed forward to Leoncavallo. *Claudia* and, more particularly, *Francesca da Rimini* show a use of leitmotifs far beyond anything attempted by Verdi, while Alberigo, the villain of *Francesca*, with his credo of evil and his jaunty 6/8 rondo of *fausse bonhomie*, intimates Verdi's Iago.

WORKS

OPERAS

mel – *melodramma*

Rosalia di S Miniato (mel, 2, C. Bassi), Milan, Conservatory, 28 Feb 1845, *I-Mc*

I due Savoiardi (mel, 2, L. Tarantini), Milan, Conservatory, 15 June 1846, *Mc*

Don Bucefalo (dg, 3, Bassi), Milan, Conservatory, 28 June 1847, *Mr*, vs (Milan, 1848; Paris, 1865)

Il testamento di Figaro (mel comico, 2, Bassi), Milan, Re, 26 Feb 1848, *Mr*, excerpts (Milan, 1848)

Amori e trappole (mel giocoso, 3, F. Romani), Genoa, Carlo Felice, 27 April 1850, excerpts (Milan, 1850); rev., Rome, 1867, *Mr**, vs (Milan, 1865)

Il sindaco babbeo (op comica, 3, G. Giachetti), Milan, S Radegonda, 3 March 1851, collab. C. Marcora, Ponchielli and A. Cunio

La valle d'Andorra (mel, 2, Giachetti), Milan, Cannobiana, 7 June 1851, *Mr**, vs (Milan, n.d.)

Giralda (dg, 3, Giachetti and R. Berninzone), Milan, S Radegonda, 8 May 1852, *Mr*, vs (Milan, n.d.)

La fioraia (mel giocoso, 3, Giachetti), Turin, Nazionale, 24 Nov 1853, *Mr*, vs (Milan, 1854)

La figlia di Don Liborio (ob, 3, F. Guidi), Genoa, Carlo Felice, 18 Oct 1856

Il vecchio della montagna, ossia L'Emiro (tragedia lirica, 4, Guidi), Turin, Carignano, 5 Sept 1860

Michele Perrin (op comica, 3, M.M. Marcello), Milan, S Radegonda, 7 May 1864, *Mr*, vs (Milan, 1864)

Claudia (dramma lirico, 4, Marcello), Milan, Cannobiana, 20 May 1866, vs (Turin, n.d.)

La tombola (commedia lirica, 3, F.M. Piave), Rome, Argentina, 30 Jan 1868, *Mr*, vs (Milan, ?1868)

Un capriccio di donna (mel serio, prol, 3, A. Ghislanzoni), Genoa, Carlo Felice, 10 March 1870, *Mr*, vs (Milan, 1873)

Gli amori di Cleopatra, *c*1870 (Marcello), unperf.

Papà Martin (op semiseria, 3, Ghislanzoni), Genoa, Nazionale, 4 March 1871, *Mr*, vs (Milan, ?1871); as The Porter of Havre, London, Lyceum, 1875, vs (London and New York, 1875/6)

Il duca di Tapigliano (op comica, prol, 2, Ghislanzoni, Lecco, Sociale, 10 Oct 1874, *Mr*, vs (Milan, ?1876)

Francesca da Rimini (tragedia lirica, 4, Ghislanzoni, after Dante: *Commedia*), Turin, Regio, 19 Feb 1878, vs (Turin, ?1878)

Re Lear, *c*1883 (tragedia lirica, 4, Ghislanzoni, after W. Shakespeare), unperf., vs (Turin, n.d.)

Music in: La vergine di Kermo (1870)

OTHER WORKS

Quid sum miser, 1869, for Requiem for Rossini; Requiem, 4vv, pf/org, 1888 (Turin, n.d.); Ave Maria, S, vv, orch (Turin, n.d.); Andante, 4 vn, hp (Milan, n.d.); songs, some pubd (Milan, Turin)

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JULIAN BUDDEN

Cahen, Albert [Cahen d'Anvers] (*b* Paris, 8 Jan 1846; *d* Cap d'Ail, nr Monte Carlo, 23 Feb 1903). French composer. Of aristocratic blood, he studied the piano with Mme Szarvady and in the mid-1860s became one of the first pupils of Franck, for composition and harmony. Songs on poems by Musset date from this period though his first important work, the *drame biblique Jean le précurseur* did not appear until 1874 at the Concert National. After the poor reception of his *poème mythologique Endymion* (1875) he turned his attention to the stage, making his début at the Opéra-Comique in 1880 with *Le bois*. His *féerie*, *La belle au bois dormant*, was given at the Grand Théâtre, Geneva, in 1886 and the ballet *Fleur des neiges* at the same theatre two years later. His best-known work, the opera *Le vénitien*, was first performed at Rouen in 1890 (where it was seen by Franck just before his death), and was produced in Paris later that year. After Franck died Cahen's relationship with Franck's circle – and with d'Indy in particular – became cooler and he grew disillusioned when his last stage work, *La femme de Claude*, achieved little success.

Cahen is best remembered for *Marines*, a distinctive collection of seven *mélodies* on poems of Paul Bourget and Maurice Bouchor. His works reflect the influence of Franck; de Romain, writing about *Endymion*, commented that Cahen's music is melodically rich but suffers from dull orchestral writing. His writings include *Littérature et musique française* (Cahors, 1902).

WORKS

all printed works published in Paris

STAGE

Le bois (oc, 1, A. Glatigny), OC (Favart), 11 Oct 1880, vs (n.d.)

La belle au bois dormant (opéra féerie), Geneva, Grand, 1886

Fleur des neiges (ballet, 1), Geneva, Grand, April 1888 (?1889)

Le vénitien (op, 3, L. Gallet), Rouen, Nouveau Lyrique, 14 April 1890, vs (?1890)

La femme de Claude (drame lyrique, 3, Gallet, after A. Dumas *fils*), OC (Lyrique), 23 June 1896, excerpts, vs (n.d.)

OTHER VOCAL

Jean le précurseur, biblical drama, 1874

Endymion (poème mythologique, 3 tableaux, Gallet), 1875, vs (?1883)

Agnus Dei, Bar (vn, pf)/(fl, org) (n.d.)

Songs: Marines (P. Bourget, M. Bouchor), 7 mélodies, *c*1878 (n.d.); others

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JOHN TREVITT

Cahier, Mme **Charles** [née Layton Walker, Sarah (Jane); Charles-Cahier, Sarah; Black, Mrs Morris] (*b* Nashville, TN, 8 Jan 1870; *d* Manhattan Beach, CA, 15 April 1951). American contralto. Her teachers included Jean de Reszke in Paris, Gustav Walter in Vienna and Amalie Joachim in Berlin. Two years after her operatic début in Nice (1904), she was engaged by Mahler at the Vienna Hofoper, where for six seasons she sang roles that included Carmen and several in Wagner operas. She made her Metropolitan début in 1912 as Azucena and during the next two years sang Amneris and Fricka with the company; elsewhere her most famous role was Carmen. Her concert work, however, was more significant, and in 1911 Bruno Walter chose her for the première of *Das Lied von der Erde* in Munich. The few recordings that she made document an imposing voice, if somewhat uncentred in tone, and a stately style.

RICHARD DYER

Cahill, Marie (*b* Brooklyn, NY, 7 Feb 1870; *d* New York, 23 Aug 1933). American actress and singer. She made her début in 1888 and appeared in small roles in several Broadway plays before spending some time performing in Paris and London. She returned to the USA in 1895 to accept a small part in the musical *Excelsior, Jr.*, then assumed the title role in the show's national tour. She subsequently appeared in such musicals as Victor Herbert's *The Gold Bug* (1896), in which she stopped the show with 'When I First Began to Marry, Years Ago', and *The Wild Rose* (1902), in which she introduced 'Nancy Brown'; she achieved stardom in *Sally in our Alley* (1902) with her most famous song, 'Under the bamboo tree'. Cahill continued to play leading roles in *Nancy Brown* (1903), *It Happened in Nordland* (1904), *Moonshine* (1905), *Marrying Mary* (1906), *The Boys and Betty* (1908), *Judy Forgot* (1910), *The Opera Ball* (1912) and *Ninety in the Shade* (1915), many of which were produced by her husband, Daniel V. Arthur. When her popularity began to wane she appeared increasingly in vaudeville, and her last Broadway assignment was in *The New Yorkers* (1930). A short, thickset, belligerent actress, she was notorious for her quarrels with producers over her insistence on choosing her own interpolations; on a number of occasions these battles cost her important parts. Many of her songs were written in a ragtime idiom by black composers, and Cahill earned a reputation as a 'coon shouter'.

GERALD BORDMAN

Cahman. Swedish family of organ builders of German origin.

(1) **Hans Heinrich** [Henrik] **Cahman** (*b* ?Schleswig, *c*1640; *d* Uppsala, 1699). He was the pupil and son-in-law of the Hamburg master organ builder Hans Christoph Fritzsche and was probably the first member of the family active in Sweden. He received a royal charter in Copenhagen in 1676, but the following year was apparently living in Flensburg. During the mid-1680s he moved to Landskrona, and between 1688 and 1691 he provided Växsjö Cathedral with a new organ. From 1692 to 1698 he had his headquarters at Uppsala, where he built for the cathedral what was then the largest organ in Sweden (49 stops, three manuals and 1 pedal); he undertook a reconstruction in Gävle, built a new organ for the chapel of Stockholm Castle (1696, destroyed by fire the next year) and was consultant for an organ that was planned for Skara Cathedral. He also produced many positives, regals and other keyboard instruments in his workshop; a positive made in 1680 for Virestad Church, Kronoberg province, is at Växsjö Museum.

(2) **Johan Herman Cahman** (*d* 1702). Brother of (1) Hans Heinrich Cahman. He apparently went to Uppsala to act as his brother's assistant. After 1698 he worked independently, with many commissions in Västmanland and Dalarna. His son Hans Henrik Cahman the younger (*c*1680–1736) and grandson Johan Cahman (1707–67) worked as organists and organ repairers at Borås.

(3) **Johan Niclas Cahman** (*b c*1675; *d* Stockholm, 1737). Son of (1) Hans Heinrich Cahman. On his father's death, he succeeded to both his workshop and his reputation as the leading Swedish organ builder. With his uncle, he completed the organs commissioned from his father for the Jakobskyrka and Riddarholmskyrka in Stockholm. The Cahman school of organ building was founded by Johan Niclas, who trained several pupils at his workshop in Södermalm. His first important commission was for Västerås Cathedral in 1702, and in 1731 he completed a 40-stop organ for Uppsala Cathedral to replace his father's masterpiece, destroyed by fire in 1702. His other organs include those at Karlshamn (1702); Mariestad (1705; two manuals, 22 stops; partly surviving at Kölingared, Älvsborg province); Uddevalla (1721); the Kristine kyrka, Falun (1724); the castle church, Drottningholm (1730); Härnösand (1731); Linköping (1733); and Göteborg Cathedral (1734). An impressive memorial to his craftsmanship is the two-manual organ in the church at Lövsta, Uppsala province (1728), which still has its 28 original stops intact.

Contrary to the usual north German practice, the Cahmans included a rank of Tierces in their mixtures and, probably for reasons of expediency, considerably reduced the number of reeds, normally very high in north German instruments. In the latter part of his career, Johan Niclas often replaced the *Rückpositiv* with an *Oberwerk*.

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BENGT KYHLBERG

Cahn [Cohen, Kahn], **Sammy** [Samuel] (*b* New York, 18 June 1913; *d* Los Angeles, 15 Jan 1993). American lyricist. His first assignments as a lyricist were for speciality material for dance bands. In 1937 he and Saul Chaplin, with whom he had earlier led a dance band, adapted a Yiddish theatre song into a very successful song for the Andrews Sisters, *Bei mir bist du schön*. With Chaplin, Jimmy Van Heusen, Nicholas Brodszky and Jule Styne, he wrote many successful songs for Hollywood films, notably for Frank Sinatra, and won many Academy nominations and awards. His talent for adapting lyrics for special occasions and personalities brought him many commissions for song parodies for industrial shows, benefits and television. *High Button Shoes* (1947), written with Jule Styne, was a successful Broadway stage show,

as was an autobiographical revue, *Words and Music* (1974).

WORKS
(*selective list*)

STAGE
dates are those of first New York performance

High Button Shoes (J. Styne), 9 Oct 1947 [incl. I still get jealous; Papa, won't you dance with me?]
Skyscraper (J. Van Heusen), 13 Nov 1965 [incl. Everybody has a right to be wrong]
Walking Happy (Van Heusen), 26 Nov 1966
Words and Music (revue), various composers, 16 April 1974

FILMS

Youth on Parade (Styne), 1942 [incl. I've heard that song before]; Carolina Blues (Styne), 1944 [incl. There goes that song again]; Anchors Aweigh (Styne), 1945 [incl. I fall in love too easily, The Charm of You]; It Happened in Brooklyn (Styne), 1947 [incl. Time after Time]; Romance on the High Seas (Styne), 1948 [incl. It's magic]; The Toast of New Orleans (N. Brodszky), 1950 [incl. Be my love]; Our Town (television) (Van Heusen), 1955 [incl. Love and Marriage]; High Time (Van Heusen), 1960 [incl. The Second Time Around]; Robin and the Seven Hoods (Van Heusen), 1964 [incl. My Kind of Town]

SONGS
most associated with films

Bei mir bist du schön (S. Chaplin), 1937; I'll walk alone (Styne), in Follow the Boys, 1944; I should care (P. Weston, A. Stordahl), in Thrill of a Romance, 1945; Because you're mine (Brodszky), in Because you're Mine, 1952; Three Coins in the Fountain (Styne), in Three Coins in the Fountain, 1954; I'll never stop loving you (Brodszky), in Love me or Leave me, 1955; The Tender Trap (Van Heusen), in The Tender Trap, 1955; All the way (Van Heusen), in The Joker is Wild, 1957; High Hopes (Van Heusen), in A Hole in the Head, 1959; Pocketful of Miracles (Van Heusen), in Pocketful of Miracles, 1961; Call me irresponsible (Van Heusen), in Papa's Delicate Condition, 1963

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SAMUEL S. BRYLAWSKI

Cahusac. English family of music publishers and instrument makers.

(1) **Thomas Cahusac (i)** (*b* London, 30 April 1714; *d* London, 18 May 1798). He may have been apprenticed to Schuchart. He was established in Stationer's Alley by 1738 and gave his occupation as 'flute maker' in 1749. Benjamin Hallet, another instrument maker, lived in the same house in Stationer's Alley until 1748. He moved to the sign of the Two Flutes and Violin opposite St Clement Danes (later 196 Strand) in 1753 (see illustration); he carried on an extensive business there until 1798, taking his two sons, probably both already working for him, into partnership about 1794, when the firm became Cahusac & Sons. He published *Twenty-four Country Dances for 1758*, and there is evidence that there was an issue for 1757. An obituary notice in the *Gentleman's Magazine* describes him as the oldest musical instrument maker in and near London. He also published music and sold violins (according to Stainer, he worked in association with the sons of Banks, the violin maker, about 1788).

(2) **Thomas Cahusac (ii)** (*b* London, May 1756; *d* after 1813). Son of (1) Thomas Cahusac (i). He established himself at 4 Great Newport Street in 1780, and from 1786 to 1789 had a workshop in Reading. He joined his father and brother at 196 Strand in 1789. After his father's death in 1798 the business was continued as T. & W.M. Cahusac until August 1800, when the partnership was dissolved; Thomas carried on alone at 41



Advertisement for Thomas Cahusac, 'flute maker', at the sign of the Two Flutes and Violin, Strand, London, after 1753

Haymarket until about 1805, at 114 New Bond Street (*c*1805–8) and at 42 Wigmore Street (*c*1808–14).

(3) **William Maurice Cahusac** (*b* London, April 1770; *d* after 1828). Son of (1) Thomas Cahusac (i). From about 1794 to 1798 he was in partnership with his father and brother, and from about 1798 to 1800 with his brother only. After separating from his brother he retained the premises at 196 Strand until about 1811, when he moved to 79 High Holborn. He retired about 1816; in 1824 he lived at Maida Hill and in 1829 at Bexley, Kent.

The Cahusac firm made flutes, violins and other instruments, and issued interesting pocket volumes of airs and much sheet music. Instruments of theirs which survive are all of the highest quality. They include a considerable number of one-, four- and six-key flutes, two-key oboes and a few other instruments – piccolos, *flûtes d'amour*, bass flutes, five-key clarinets, a four-key tenor bassoon, four- and six-key bassoons, tenor oboes, a tabor pipe and a voice flute in D. All are stamped Cahusac, London; the later instruments also bear the address 196 Strand. A few bear dates between 1769 and 1797. Apart from one exceptional two-key flute stamped 41 Haymarket (Thomas Cahusac (ii), 1800–05), precise attributions are impossible on account of the common mark.

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FRANK KIDSON/ WILLIAM C. SMITH/ GUY OLDHAM/R

Cahusac, (Jean-)Louis de (*b* Montauban, Tarn-et-Garonne, 6 April 1706; *d* Paris, 22 June 1759). French librettist and

playwright. After embarking on a legal career, he moved to Paris in 1736 to oversee the staging of his tragedy *Pharamond*. In about 1742 he was appointed secretary to the Count of Clermont, grand master of the French grand masonic lodge, by which time he himself was almost certainly a freemason. Although he enjoyed some success at the Comédie-Française, notably with *Zenéaïde* (1743), Cahusac soon turned exclusively to opera, and was Rameau's principal collaborator from 1745 until his death.

Though mercilessly criticized, Cahusac possessed certain strengths as a librettist. He was among the first to exploit 'la féerie' – the enchanted world of Middle Eastern myth, with its genies and other fantastical aerial beings. This is most fully developed in *Zaïs* (1748) and elements of it are present in *Zoroastre* (1749). The latter is derived from ancient Persian religious sources, which provided Cahusac with the pretext to introduce masonic symbols (also found in some of his other librettos). The religion of ancient Egypt furnishes the subject matter of *Les fêtes de l'Hymen et de l'Amour, ou Les dieux d'Egypte* (1747) and *La naissance d'Osiris* (1754). Even where he derived his material from conventional classical Greek sources, Cahusac showed the same interest in spectacle that lent itself to elaborate musical treatment (as in *Naïs*, 1749). Cahusac's skill in introducing such spectacle was conceded even by his critics. Of all Rameau's librettists, he was the most consistently successful in making the obligatory *divertissement* seem not only appropriate to the action but essential to it. Keen that ballet should be more effectively integrated with the drama than it had formerly been, he devised numerous opportunities for pantomime, in which the degree of detail in his stage directions for the ballets was unprecedented.

Cahusac is often criticized for his overuse of the supernatural – *le merveilleux*. From his writings, it becomes clear that for him *le merveilleux* was not a weakness, in opera at least, but a source of strength: through its use all the arts could more easily combine to astonish and bewitch the spectator, which for Cahusac was among the principal functions of opera.

Taken together, Cahusac's writings, which include an important treatise, *La danse ancienne et moderne* (1754), and numerous articles on music and dance for Diderot and D'Alembert's *Encyclopédie* (1751–65), constitute one of the earliest coherent theories of French lyric theatre.

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GRAHAM SADLER

Cahuzac, (Jean) Louis (Baptiste) (*b* Quarante, 12 July 1880; *d* Luchon, 9 Aug 1960). French clarinettist. He studied with Cyrille Rose at the Paris Conservatoire, winning a *premier prix* in 1899. His playing was sensitive and vigorous, with a fuller tone than is usually associated with the French school. He helped to make Brahms's clarinet works known in France, and in 1921 was sent by the Ministry of Fine Arts on tour with Vincent d'Indy to the Rhineland, where they played Brahms's and d'Indy's trios. He also played Mozart at Salzburg (1934) and Rome (1935) under the ministry's patronage. Cahuzac performed Debussy's *Rhapsodie* with the composer, and worked with Stravinsky over *Trois pièces*. He gave the first performance of Honegger's Sonatine, and Milhaud's Sonatine is dedicated to him. At the age of 78 he recorded Hindemith's Concerto with the composer conducting. He was first clarinettist for the Concerts Colonne and Concerts Symphoniques Fouche. He conducted radio orchestras in southern France, as well as the Luchon Casino concerts, and composed for the clarinet.

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PAMELA WESTON

Căianu [Kajoni, Kájoni, Kaioni, Cajoni], **Ioan** [Joan, Joannes, Johannes] (*b* Jegenye [now Leghea, nr Cluj-Napoca], 8 March 1629; *d* Szárhegy [now Lăzarea, nr Gheorgheni], 25 April 1687). Transylvanian compiler of music anthologies, organist, organ builder, teacher and administrator. He studied music at the Jesuit school at Mănăştur, near Cluj-Napoca, which he left in 1641. In 1648 he was converted to Catholicism from the Orthodox faith into which he was born, and he entered the Franciscan school of the monastery at Csíksomlyó (now Şumuleu, near Miercurea-Ciuc), where on 17 November 1650 he was appointed organist and teacher. He continued his philosophical and theological studies at the Franciscan college at Trnava, near Bratislava, and he was ordained priest there on 5 September 1655. He then took up several appointments at Csíksomlyó. He had studied the organ from an early age, and worked as an organ builder and restorer in Transylvania and Moldavia. He was abbot of the monasteries at Mikháza (now Călugăreni) from 6 July 1663, and Szárhegy (Lăzarea) from 17 March 1669, before returning to Csíksomlyó as legal adviser to the monastery. He was also permitted by the Holy See to set up a printing house, and from 1675 he published textbooks and theological and musical works. His many-sided activities attracted the attention of Pope Innocent XI, who in 1678 appointed him vicar-general of Transylvania, but because of religious intrigue he held the position for only four months. He spent his last years as custodian of the Catholic diocese of Bacău (1682–6) and of the monastery at Szárhegy (1686–7).

Căianu was the first Transylvanian musician to gain a European reputation. His *Cantionale Catholicum*, a collection of hymn texts, was widely used and went into several editions until as late as 1805, but his fame rests mainly on two manuscript anthologies that he compiled in German organ tablature. One of these is the *Organo-Missale*, which contains 39 masses and 53 litanies. The other is the so-called Codex Caioni, of which he compiled the second part. The manuscript attests to the breadth and catholicity of his musical knowledge and represents a bridge between Eastern and Western traditions. On the

one hand it includes numerous dances and songs, both sacred and secular, which in melody, harmony and rhythm are all strongly national in feeling and are indeed the earliest known arrangements of Hungarian and Romanian folk melodies; they consist simply of melody and bass. On the other hand the manuscript contains copies of works by many prominent western European composers of the later 16th and earlier 17th centuries, including Banchieri, Alessandro Grandi (i), Marco da Gagliano, Melchior Franck, Jacob Handl, H.L. Hassler, Hieronymus Praetorius, Schütz and Lodovico Viadana.

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Hymnarium, 1649, lost
Cantus Catholici, cantionale cum cottis scriptum, 14 Aug 1650, Miercurea Ciuc Museum
Organo-Missale, 39 masses, 53 litanies (org tablature), 1667, Miercurea-Ciuc Museum; 2 pieces ed. in Szabolcsi
Sacri concentus, diversorum authorum, praesertim Ludovici Viadanae, 25 March 1669, Miercurea-Ciuc Museum
Antiphonae de sanctis ordinis minorum, 1670, Miercurea-Ciuc Museum
Codex Caioni, 346 pieces (org tablature), pt i compiled by Matthias Seregely, 1634–52, pt ii compiled by Căianu, 1652–71, Muzeul Judeţean Hatghita, Miercurea-Ciuc, facs. (Bucharest, 1993); ed. S. Diamandi (Bucharest, 1994); 4 pieces ed. in Szabolcsi

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VIOREL COSMA

Caietain [Cajetan, Gaietanus, Gaiettane], **Fabrice** [Fabricio, Fabriciault] **Marin** (*b* ?Gaëta; *fl* 1570–78). Italian composer, active in France. In a discourse on musicians in Naples in the late 16th century, Nicolo Tagliaferro refers to a Fabritio Gaetano as one of the famous organists in the city of his youth (*L'escercitio*, *I-Nf* SM 38, f.81). He held various posts in Lorraine during the 1570s. A collection of four-voice motets published in Paris in 1571 was dedicated to the canons of Toul Cathedral by the master of the choirboys Fabritius Marinus Gaietanus, while a set of six-voice chansons of the same year was addressed to Charles III (II), Duke of Lorraine, by Fabrice Marin Gaietain 'son perpetuel serviteur'. The dedication of a later collection of *airs*, issued in 1576 by the same publisher, Le Roy & Ballard, indicates that after enjoying the patronage of Cardinal Charles de Guise until his death at Avignon in December 1574, the composer Fabrice Marin Caietain entered the service of his nephew, Henri, 3rd Duke of Guise.

The motets of 1571, mostly psalms divided into three or four sections and set in an unusually syllabic polyphonic manner, were intended for the churches of Toul and Nancy, which traditionally favoured performance with instruments: they are described as 'ab usum ecclesie ac instrumentorum organicorum maxime accomodatorum'. Stylistically they are similar to the motets composed by Boni for Toulouse and by Lassus for Munich.

While supervising the publication of the two collections of 1571 at Paris, Caietain must have made the acquaintance of Baïf and his collaborators in the new Académie de Poésie et de Musique; although his first set of six-voice chansons include only one old strophic text from Baïf's *Amours de Francine* (1555), a translation of Petrarch's sestina *Alla dolc'ombra* (set in six separate sections), an ode and *odelette* by Ronsard and a chanson by Du Bellay in elaborate madrigalian style, the four-voice *Airs* (1576) show a marked influence of the new experiments in *musique mesurée*. This collection includes three pieces by Courville and three by Beaulieu, whom Caietain acknowledged as masters of the 'récits de la lyre' and as his mentors in declamation. The opening piece, with two other sonnets by Ronsard and one by Henri d'Angoulême, displays lightly imitative polyphony, but the remaining pieces, including the final *Air pour chanter tous sonnets*, have the essentially syllabic and homophonic style and the flexible metre and rhythm shown by Nicolas de la Grotte and the new treble-dominated *air*. Only three of the texts are in Baïf's *vers mesurés* (the rest being rhymed verses: three by Baïf, two by Bertaut, three by Desportes, one – a 'vilanelle' – by Jamin and 15 by Ronsard). Caietain achieved great variety and vitality through the rapid alternation of compound and simple metres; the three *chansonettes mesurées* faithfully follow Baïf's suggested metres and therefore have the same rhythmic patterns as the subsequent settings by Le Jeune and Mauduit. The tonal language of the pieces is similarly modern: one beginning in F major has its final phrase in F minor; there is a consequent change of key signature, in the superius, where E♭ and A♭ are added to the original B♭, but in the remaining voices affected notes are simply indicated by accidentals as usual. Another piece, *Je veux chanter*, introduces the 'Neapolitan' inflection B♭–A–G♯ in the tenor at the words 'la peine que j'endure'. The melodic importance of the superius is underlined by the fact that the top voice of *Ceux qui peignent amour* is identical with that of Le Blanc's four-voice setting (1579).

The 1576 *Airs* were reprinted in 1578 and followed by another collection in a similar style, including 20 French texts, eight *villanelle napolitane* and two Spanish pieces. The opening *air C'est mourir mille fois* had won for Caietain the silver cornett prize for the best *air* at the 1576 St Cecilia competition at Evreux. This collection, like its predecessor, was dedicated to Henri de Lorraine, Duke of Guise, who had been the composer's patron since the death of cardinal Charles de Lorraine at Avignon in December 1574. In the second book's address, which reiterates the neo-Pythagorean and neo-Platonic ideas so dear to the Académie, Caietain wrote that the *airs*, chansons and villanellas were sung daily in Henri's apartments at his chateau in Joinville (Haute-Marne) in the Hôtel de Guise in Paris and that some of the texts (presumably the two unascribed French ones), were written by the duke himself. One of the villanellas, *Non vi mando*, is a setting of the 34th of Bembo's *Stanze* (1507), while the others are in the more popular Neapolitan idiom, as in contemporary three-voice settings of the same text by Dattari (1568), Fiorino (1574), Gasparo Costa (1584), Bonardo (1588) and Paratico

(1588). One of them, *Nò, nò giamai*, is virtually identical to an anonymous four-voice setting copied in the Winchester Partbooks (*GB-WCc* 153) around 1565.

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Livre de [12] chansons nouvelles mises en musique, 6vv (Paris, 1571)
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FRANK DOBBINS

Caifabri, Giovanni Battista (*b* Orciano, Pesaro, *c*1632; *d* Rome, 14 Oct 1700). Italian music publisher. He maintained a shop in the Roman suburb of Parione 'at the sign of the emperor and the Genoese cross', his own trademark. He owned no printing press, but made use of several Roman printers during his period of activity. The first was Carlo Ricarii, who supplied for him Michelangelo Rossi's *Toccate e correnti*. The first, undated edition of this work does not indicate the name of the printer; this appears in the 1657 reprint, with the typographer's name engraved on the border of the title-page. Ricarii died shortly after (2 August 1660) and his widow, Benedetta Della Valle, married Caifabri on 6 February 1663. Shortly after Ricarii's death, Caifabri published compositions by Francesco Foggia, Bonifatio Gratiani and others, and several anthologies of motets and psalms drawn from composers of the Roman school (e.g. RISM 1663[1]), including Benevoli, Ercole Bernabei, Berardi, Carissimi, Giuseppe Corsi, Savioni and Stamegna. Giacomo Fei, better known as Giacomo di Andrea, also worked for Caifabri; he printed Pompeo Natali's *Madrigali e canzoni spirituali e morali* (1662), a series of masses and *sacrae cantiones* by Foggia (from 1663), and in 1665 an important group of compositions, including the first part of *Scelta di mottetti a due e tre voci* (RISM 1665[1]) and a new edition of Metallo's ricercares. In 1667 Amedeo Belmonti printed the second part of Caifabri's *Scelta di mottetti* (RISM 1667[1]), and in 1669 Caifabri entrusted Paolo Moneta with the reprinting of Galeazzo Sabbatini's *Regola facile e breve per sonare*. He also financed the reprinting by G.A. Muti of the *Primo libro a due voci* by Bernardino Lupacchino and G.M. Tasso, and G.A. Muti's printing of Foggia's *Letanie* op.16 (1672), a volume to which was appended an index of sacred and secular music published by Caifabri; this lists five works by Foggia, three by Savioni and one each by Diruta, Bernabei and Tonnani, as well as five anthologies of motets, psalms and *sacre canzoni* for one or more voices. After 1673 Caifabri entered into partnership with the successors of Vitale Mascardi, a member of a noted family of printers then active in Rome; they published together new editions of music by Berardi, Foggia, Metallo, Graziani and others (RISM 1675[3] and 1683[1]), as well as masses by Palestrina and G.F. Anerio (RISM 1689[1]) and the *Sonate a tre* op.3 by Corelli (1695).

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STEFANO AJANI/PATRIZIO BARBIERI

Caignet, Denis (*b* ?Picardy, *d* Paris, Nov 1625). French composer and instrumentalist. When he was very young (according to the preface of his 1597 book of *Airs*) he entered the service of Nicolas Le Gendre, the seigneur de Villeroy, later becoming master of the music in the household chapel. Caignet won a prize at the Evreux music festival in 1587 with a song entitled *Las je ne voyrrai plus* (see E.C. Teviotdale, *CMc*, lii, 1993, pp.7–26). Contact with printers led to a wider distribution of his music (which was probably otherwise circulated privately in the Villeroy household and allied establishments during the 1580s and early 1590s). Four of his polyphonic chansons were included in Phalèse's *Le rossignol musical* (RISM 1597[10]), while in the same year Le Roy & Ballard published a book of *Airs de court* (for four to six voices) devoted exclusively to his music. The harmonic idiom of the *airs*, it has been suggested, shows close alignment with the often striking juxtapositions found in the monodic *airs* of the 17th century. Caignet's other principal interest was the Psalter: his *Cinquante pseaumes de David* (for four, five, six and eight voices; based on Desportes' translations of those texts) was issued by the Ballard firm in 1607, and bears a dedication to the son of Nicolas de Villeroy, his long-standing patron. Here, in addition to touches of chromaticism, is a rhythmic profile that emulates Baïf's metrical principles of the *vers mesurés*. Neither of these stylistic traits is heard in the Huguenot Psalter.

By 1614 Caignet was listed as 'joueur de violle' in the royal household of King Louis XIII, a position he seems to have kept until his death. He also maintained close relations with Ballard, who reprinted his psalm settings up until his death in 1625; the last of these editions (printed in the final year of Caignet's life) included arrangements of these works for lute. He had two sons (each named Gabriel) who were also employed as musicians in the royal household during the 1630s.

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

Cailliet, Lucien (*b* Châlons-sur-Marne, France, 22 May 1891; *d* Woodland Hills, CA, 3 Jan 1985). American composer, arranger and conductor of French birth. While stationed in Dijon for military service he attended the conservatoire there; he then studied in Paris with Gabriel Parès and Vincent D'Indy. He served successively as a drum major, solo clarinettist and bandmaster in the French Army before emigrating to the USA in 1915 while on tour with a French band. He became an American citizen in 1923. In 1919 he joined the Philadelphia

Orchestra as a clarinettist and arranger under Stokowski; he made a number of orchestral arrangements, some of which were performed and recorded under Stokowski's name. He remained with the Philadelphia Orchestra until 1938. During this period he taught the clarinet at the Curtis Institute and took the doctorate at the Philadelphia Musical Academy (1937). From 1938 to 1945 he taught orchestration, counterpoint and conducting at the University of Southern California. Between 1945 and 1957 he appeared as a guest conductor with many orchestras, composed 25 film scores and made numerous orchestrations, including that of Elmer Bernstein's score for Cecil B. DeMille's *The Ten Commandments*. In 1957 he was appointed educational and musical director for the G. Leblanc Corporation, a position he held until 1976. He wrote many arrangements for band, orchestra and clarinet choir, including 'Elsa's Procession to the Cathedral' from Wagner's *Lohengrin*, and a number of original compositions, of which *Variations on 'Pop Goes the Weasel'* is perhaps the best known. The orchestral sound of his symphonic band works, some of which feature as many as 31 individual parts, is an important characteristic of his compositional style.

WORKS

(*selective list*)

Band: *c*20 works, incl. American Holiday, Campus Chimes, Festivity Ov., Galaxy, Victory Fanfare; *c*100 arrs. of works by J.S. Bach, Bizet, Massenet, Rossini, Tchaikovsky, Wagner and others

Orch: Fantasy, cl, orch; Memories of Steven Foster; Our United States; Rhapsody, vn, orch; Spirit of Christmas

Chbr: 5 works, cl ens; 9 arrs., cl ens; 4 works, sax qt, incl. Carnaval; 3 works, cl, pf; other arrs.

Principal publishers: Boosey & Hawkes, Fox, Southern

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RAOUL F. CAMUS

Cailò [Chailò, Chaiolò, Chilò], **Gian Carlo** (*b* Rome, ?1659; *d* Naples, 2 May 1722). Italian violinist and composer. He is first heard of as a member of Carlo Mannelli's circle in Rome: in 1682 he was one of the musicians used occasionally in the chapels of S Giacomo degli Spagnoli and S Girolamo della Carità; and in November 1683 he appears in a list of members of the Congregazione dei musici sotto l'invocazione di S Cecilia. That year he followed Alessandro Scarlatti to Naples, making his début at the Teatro S Bartolomeo. From then on he remained in Naples, marrying there in 1688. From 20 April 1684 until his death he was a musician at the royal chapel, and in 1690 he also served at the Cappella del Tesoro di S Gennaro. He was elected Governor of the Congregazione dei Musici di Palazzo Reale in 1707.

Cailò's brilliant performing career was matched by his activities as a teacher. In 1686 he became professor of string instruments at the Conservatorio di S Maria di Loreto, and eight years later he succeeded Nicola Vinciprova as professor of violin at the Conservatorio di S Maria della Pietà dei Turchini. Some of the most popular virtuosos of the period were trained in his school, including Francesco Barbella, Ragazzi, G.A. Piani and the cellists F.P. Supriani and Alborea. Only two compositions by Cailò are known. Both sonatas, they are mainly contrapuntal in style.

WORKS

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GUIDO OLIVIERI

Caimo, Gioseppe (*b* Milan, *c*1545; *d* Milan, probably before 31 Oct 1584). Italian composer and organist. The preface of his *Primo libro de madrigali a quattro voci* (1564) refers to its contents as 'frutti veramente immaturi'. The title-page describes him as organist of S Ambrogio Maggiore, Milan, a post he presumably retained until he became organist at Milan Cathedral in 1580. One piece, *Ecclesa e generola prole*, is dedicated to the sons of Emperor Maximilian and was probably performed when they passed through the city on 29 December 1563. Caimo may have been related to Paolo Caimo, a canon of Milan Cathedral from 1580 to 1582. There is no known documentary evidence to support Einstein's contention that Caimo was taught by Pietro Taglia, though the latter may have been an influence; Caimo also presumably knew Ruffo, who was *maestro di cappella* at the cathedral from 1563 to 1573. Another possible influence was that of Pietro Pontio. But Vicentino seems most to have influenced Caimo's music (as both Kroyer and Einstein recognized); this impression is reinforced by Prospero Visconti's opinions of both composers as expressed in letters to Duke Ferdinand of Bavaria (see Simonsfeld). One of them, dated 1 October 1575, speaks of Caimo as 'musica, organista, et valent' huomo' and recommends him for the duke's service, but he evidently remained at Milan until his death. Nevertheless, both Caimo and Vicentino were connected with Duke Wilhelm's court as early as December 1570, when both are recorded in a list of ducal expenditure; the close contact between Milanese musicians and the Bavarian court, a general feature of the period, may have been because of Wilhelm's enthusiasm for Carlo Borromeo. A letter from Hans Fugger to the duke, mentioning the presence of two Italian musicians in Augsburg, was interpreted by Baader as referring to Caimo and Vicentino, and Simonsfeld suggested that Caimo's principal difficulty in obtaining a post lay in his determination to take his wife and two of his four sons.

The date of Caimo's death can be fixed with some precision. He was still alive on 6 September 1584, when a proposal to hire Paolo Bellasio as organist at the cathedral was rejected by Cardinal Borromeo on the grounds that the existing holder of the post was a 'man of quality', almost certainly a reference to Caimo. The preface to *Il secondo libro di canzonette*, dated the last day of October 1584, refers to his 'bitter and unexpected death', though the preface to the fourth book of five-voice *Madrigali* was ostensibly signed by Caimo on 20 November 1584 (clearly the book had gone to press before the composer's death and the printer had subsequently dated the preface). Moreover, G.B. Portio's preface to *Fiamma ardente*, dated 1 December 1585, implies that Caimo was then dead. Einstein, through misreading Muoni's list of organists, claimed that he was still listed as cathedral organist in 1588; according to the published cathedral records, Caimo is mentioned only twice, in May and

October 1580. There are no further references to the post of organist until Gaspare Costa is mentioned, in 1588.

Consideration of Caimo's musical development is confounded by the large number of lost works and by the consequent gap in his serious writing. His first book (1564), in its reliance on metrically free homophony, is obviously heavily indebted to established native traditions and, besides the opening encomium, several pieces are entirely dependent on that style. Elsewhere homophony remains the predominant texture, though often mitigated by skilful application of the traditional rhetoric of the early madrigal, particularly fauxbourdon effects, representational melismas and the brief initial imitative points characteristic of the French chanson. The use of unconventional dissonance and linear chromaticism, often unprompted by the text, suggests not only an appreciation of contemporary experiments in composition, but also a taste for the intellectual musical wit that is vital and endemic to the aristocratic madrigal. Interestingly, the publication is dedicated to Ludovico Galerato, the dedicatee of Vicentino's *Motecta liber quartus* (Venice, 1571). The most concentrated chromaticism occurs in settings of three gloomy texts in *terza rima* from Sannazaro's *Arcadia* (1512) – *Piangi colle sacrato*, *E se tu, riva, udisti* and *Piangete valli abbandonate* – entirely appropriate texts for a city suffering from exorbitant taxation, economic depression and violence caused by Spanish oppression. In these terms these three are undoubtedly the most adventurous pieces in the collection. The book concludes with an eight-voice dialogue madrigal, *Donna l'ardente fiamma*.

Nevertheless, the chromaticism of the first book has perhaps been over-emphasized at the expense of conservative, even archaic aspects in Caimo's music. The most consistent feature of the fourth book is a traditionalism characteristic of much Milanese music of the second half of the century. While some north Italian composers were using simpler textures and attending more to verbal rhythms, Caimo, in his fourth book, even in comparison with his first of 20 years earlier, seems more concerned with textual detail and with polyphony though often motivic rather than fully developed. It is not so much the presence of certain representational devices (e.g. extensive coloration, solmization syllables at the beginning of *O sola o senza*), but rather their frequency and manner of application that suggest a reliance on established techniques rather than their integration with more adventurous procedures. But the greater harmonic and melodic chromaticism and aggressive dissonances of the fourth book make it an exception, even though (as Dahlhaus has demonstrated in Gesualdo's late madrigals), these can be explained logically in terms of linear arrangement and the intervallic relationship between voices. Moreover, procedures such as the juxtaposition of chords with roots a 3rd apart, a commonplace of Vicentino's fifth book (1572), or movement through the circle of 5ths, were conventional enough by this date. Nevertheless, in *E ben raggion* the remarkable passage that moves as far as G♭ surpasses Vicentino and equals Marenzio in its audacity (see Kroyer).

Caimo's 14 compositions in *Fiamma ardente* (RISM 1586[19]) are a rather unhappy fusion of popular and academic styles, using texts of epigrammatic brevity and triviality. Although their harmonic language often recalls the fourth book, the influence of lighter forms, particularly the villanella, is evident in their repetition schemes. Unfortunately, Caimo's earliest true exercises in the lighter style, the *Canzoni napolitane* of 1566, cannot fully be assessed since only the cantus part has survived; but this shows a certain originality in the handling of traditional rhyme schemes, and a seriousness unusual in contemporary villanellas. *Tornate christiana*, the only non-strophic piece in the book, is a textual mixture of Spanish and Italian and thus reflects the Spanish occupation. *Il secondo libro di canzonette* is even more receptive to the rhetoric of the serious madrigal, while preserving the structures of the villanella tradition, particularly in its sensitive handling of sophisticated harmonies and genuine polyphony. The volume is dedicated to Marc'Antonio dal Verme, a member of a family with which Caimo evidently had good connections (another of his pieces, *Ardir, senno, virtù*, punningly refers to 'del vernio l'Idea' and includes the name 'Ippolita', possibly Marc'Antonio's grandmother). It was the fine craftsmanship and seriousness involved in this transition from the three-voice villanella to these four-voice canzonettas that prompted Einstein to suggest their influence on later canzoni particularly Orazio Vecchi's; Caimo's music does not appear to have been particularly admired by his contemporaries; Lomazzo's two enthusiastic references are distinctly provincial in character and only one of his works, *Bene mio, tu m'hai lasciato*, from *Fiamma ardente*, was reprinted (in RISM 1596[10] and 1605[9]).

No list of Caimo's lost publications can be considered definitive. Of the six volumes mentioned by Quadrio, of which no copies have survived, his 'Canzonette a 4 II' (Brescia, 1584) has been assumed identical with the known *Canzonette* of the same year, printed in Venice. Similarly, Quadrio's reference to a first book of four-voice madrigals (Brescia, 1584) is presumably a later edition of the surviving four-voice book (Milan, 1564). Although Kast has identified the four-part *Bizzarie del Caimo* as another of Caimo's lost works, the reference is probably to settings by an unspecified composer of Andrea Calmo's poetic anthology *Le bizzarre rime pescatorie* (Venice, 1553). The volume of *canzonette spirituali*, repeatedly advertised by vincenti beginning in 1635, may well be an adaption of the *Canzoni napoletane* with an added part for *basso continuo*.

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Madrigali ... libro primo, 4vv (Brescia, 1581); *MischiatiI* V:184
Madrigali ... libro secondo, 4vv (Brescia, 1582); *MischiatiI* IV:115
Canzonette ... libro primo, 4vv (Brescia, 1584)
Motteti, 5vv, *MischiatiI* IV:32; not in Quadrio
Bizzarie, a 4 (see Kast; possibly not by Caimo)

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IAIN FENLON

Caioni, Ioan [Joan, Joannes, Johannes]. *See* CĂIANU, IOAN.

Cairns, David (Adam) (*b* Loughton, Essex, 8 June 1926). English writer on music. He was educated at Winchester and Oxford (where he read history, 1945–8) and had a year's study (1950–51) at Princeton. In 1950, with Stephen Gray, he founded the Chelsea Opera Group and in 1983 he established an orchestra, the Thorington Players. He has held various appointments as music critic, notably for the *Spectator* (1958–62), the *Financial Times* (1962–7), the *New Statesman* (1967–70) and later the *Sunday Times*. A collection of his critical writings was published under the title *Responses* (London, 1973).

During the years 1967–72 Cairns worked for Philips Records, taking part in the planning of several substantial recordings, among them works by Mozart, Berlioz and Tippett. These composers, above all Berlioz, are at the centre of his interests; he contributed an introduction and notes to a translation of Berlioz's *Les soirées de l'orchestre* in 1963 as well as translating and editing his memoirs (London, 1969, 2/1977). In 1972 he was awarded a Leverhulme Fellowship for further research on Berlioz towards a substantial biography. This appears in two volumes, *Berlioz*, i: *The Making of an Artist, 1803–1832* (London, 1989) and *Berlioz*, ii: *Servitude and Greatness, 1832–1869* (London, 1999), and was much praised for its musical and biographical insights as well as the warm, vivid and elegant expression characteristic of his critical writing; it has been described as 'one of the masterpieces of modern biography – a magnificent piece of synthesising scholarship, fluently readable yet maturely balanced' (*The Sunday Telegraph*). A collection of his critical writings was published under the title *Responses* (London, 1973). He was appointed CBE in 1997.

STANLEY SADIE

Caisse claire (Fr.). A side drum. *See* DRUM, §II, 2.

Caisse roulante [caisse sourde] (Fr.). A tenor drum. *See* DRUM, §II, 3.

Caius Choirbook (*GB-Cu* Gonville and Caius Coll.667/760). *See* SOURCES, MS, §IX, 19.

Caix, de. French family of viol players. They flourished in the 18th century and are often confused because of their common instrument and the absence of first names in reminiscences and official records. They may be related to LOUIS DE CAIX D'HERVELOIS.

(1) **François-Joseph de Caix** [*le père*] (*b* Lyons, late 17th century; *d* Lyons, after 1751). With his wife, Jeanne-Ursule Drot (or Drotte), he played in the orchestra at Lyons until 1730, when they went to Paris (with their five children who also played viols) to enter the service of Louis XV. In 1738 four members of the family (François-Joseph, possibly (2) Marie-Anne, (3) Barthélemy and (4) Paul) presented a series of five concerts at Versailles. The father and sons served in both the chapel and chamber, the three daughters only in the chamber. In his memoirs the Duke of Luynes identified François-Joseph as the bass viol teacher of the king's daughters and noted the esteem in which he was held. After many years of service, he retired to Lyons.

(2) **Marie-Anne Ursule de Caix** [*l'aînée*] (*b* Lyons, 9 Feb 1715; *d* Lyons, ?21 Sept 1751). Daughter of (1) François-Joseph de Caix. She is the only daughter of François-Joseph known by name; probably she was the eldest, and the only one to play in the family concerts of 1738 (the others were known as *la cadette* and *la troisième*). According to the Duke of Luynes, she was an accomplished performer. Louis de Caix d'Hervelois included a work entitled *La Marie-Anne de Caix* in his fifth book (1748) of pieces for bass viol.

(3) **Barthélemy de Caix** [*le fils, l'aîné*] (*b* Lyons, 20 April 1716). Viol player and composer, son of (1) François-Joseph de Caix. After eight years (1730–38) in Paris, Barthélemy returned to Lyons, but he was back in Paris by 1746, when the *Mercure de France* reported a concert on 16 September in which he played. He was recalled to the king's service at Versailles to instruct Princess Sophie on the pardessus de viole. Barthélemy published *VI sonates pour deux pardessus de violes* op.1 in Paris and Lyons (*c*1745). He may have been the Caix listed in the *Almanach musical* as a teacher of pardessus and violoncello from 1775 to 1789, and named among the cellists of the Concert Spirituel in 1775, but it may be that Timoléon Louis d'Hervelois de Caix (*d* Paris, 1 Jan 1792, according to the Archives de la Seine) is a likelier candidate.

(4) **Paul de Caix** [*le cadet*] (*b* Lyons, bap. 15 Sept 1717; *d* Lyons). Son of (1) François-Joseph de Caix. He too preferred Lyons to Versailles and settled there. The *Almanach de Lyon* published a list of local musicians that included a Caix as professor of cello, pardessus and bass viol between 1745 and 1763 and teacher at the Académie du Roi in Lyons, 1745–9. The 1761–2 municipal archives of Lyons list a Caix, probably Paul, as one of 20 instrumentalists in the theatre orchestra.

According to court records, a bassoonist of the chapel named Caix died on 16 January 1760; a Mlle de Caix engraved music by Guignon, Guillemain and others.

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JULIE ANNE SADIE

Caix d'Hervelois, Louis de (*b c*1680; *d c*1755). French composer and viol player. There is no firm evidence that he was a member of the DE CAIX family, but the fact that he playedthe same instrument, published works in Lyons and named a piece *La Marie-Anne de Caix* indicates that he might have been. He was probably the nephew of Louis de Kaix, a chaplain at the Ste Chapelle in Paris originally from Amiens; in 1697 Louis de Kaix was looking for a room where his nephew could practise the viol. Caix d'Hervelois does not appear to have received a court appointment although he dedicated his final volume of *pièces de viole* to Louis XV's daughter. By 1731 he was living opposite St Eustache, in a clock maker's house in the rue de Jour.

Caix d'Hervelois' musical language strongly suggests that he was a pupil of Marin Marais. His five books of *pièces de viole* are of great importance in the repertory of French viol music. His first book (1708) reveals his elegant French sense of melody, his polished understanding of harmony and his advanced, idiomatic use of left-hand upper positions. His sensitivity to contemporary Italian developments is shown in his liking for mixing major and minor pieces with a common tonic within a suite and also, from 1731, in his increasing use of da capo movements and his penchant for writing three related pieces, such as the three *airs Les trois cousines* ('La prude', 'L'enjoüée' and 'La folichonne') of 1748. However, he never attempted to rival the technical advances of the violin in the manner of Forqueray. Caix d'Hervelois has been claimed to be the first composer to publish sonatas for the viol, in 1740; but the movements within these sonatas are indistinguishable from those of his suites. Furthermore, in the 1748 book the 'sonates' are part of a suite.

From about 1720 there was a vogue for duets for two equal instruments; Le Blanc declared that it was 'the definitive ruling of the ladies that nothing in the world touches two bass viols for a perfect rendering of the upper and lower lines'. One piece each in Caix d'Hervelois's collections of 1719 and 1731 is 'pour jouer a deux violles'; these were evidently a success, and his *IVe livre* (1740) is devoted entirely to viol duets. Pieces with keyboard continuo reappear in the 1748 book, but the two sonatas in this volume are duets; in addition there are a number of movements among the suites that possess basses highly idiomatic to the viol (including chords), which are unfigured and at times fingered. Ex.1 illustrates the exchange of parts and characteristic use of parallel intervals in *La Joly*. In general the top line is given the dominant role.

Most of the pieces in Caix d'Hervelois's collections for *pardessus de viole* and his volumes for flute are, as the composer freely admits, arrangements of his bass viol compositions. It is interesting that he draws on individual pieces and rearranges them, along with some fresh movements, into new suites with a common tonic. His transcriptions for the *pardessus* were undertaken with care; the excellent fingerings imply that he was an accomplished player of the instrument.

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VIe oeuvre contenant 4 suites, fl/pardessus de viole, bc (Paris, 1736)

IVe livre de pièces à deux violes, contenant 2 suites et 3 sonates (Paris, 1740)

Ve livre de pièces de viole (Paris, 1748/*R*)

VIe livre de pièces pour un pardessus de viole à cinq et six cordes avec la basse, contenant 3 suites qui peuvent se jouer sur la flûte, op.9 (Paris and Lyons, 1751)

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Ex.1 *La Joly* from *Ve livre de pièces de viole* (Paris and Lyons, 1748)

Prelude

Trés lentement

R.A. Green: 'The *pardessus de viole* and its Literature', *EMc*, x (1982), 301–7

LUCY ROBINSON

Caja. Frame drum, sometimes with a snare, of Spain and Latin America. The *caja* of central Spain is often a shallow, military-style side drum, slung from the waist and played with two sticks to accompany the *dulzaina* (oboe), whilst those of Palma tend to be deeper.

The word *caja* is applied to a wide range of Latin American drums. In Columbia it is sometimes a shallow, single-headed instrument, whilst in Central America it tends to be double-headed, with the body deeper than the diameter of the head. The Cuban *caja*, which resembles the conga, is a large, deep single-headed drum of African origin, hollowed-out from a tree trunk and played with the hands. In the Andes, where the *caja* is widespread, it is typically shallow and double-headed, and may include an internal or external string snare. A single hard- (or soft-) headed beater is usually used, and the instrument is held vertically. The skins of the two heads are tied together around the frame with a leather thong or string, in the manner of the indigenous *tinya* (Quechua), with which it is often synonymous. It accompanies singing, wind ensembles or the player's own performance on (for example) a tabor pipe or *erkencho* (clarinet).

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HENRY STOBART

Caja de música (Sp.). *See* MUSICAL BOX.

Cajetan, Fabrice Marin. *See* CAIETAIN, FABRICE MARIN.

Cajoni, Joan. *See* CĂIANU, IOAN.

Cajun music. *See* UNITED STATES OF AMERICA, §II, 1(ii)(b).

Cakewalk. A 19th-century dance of black American origin, popularized and diffused through imitations of it in blackface minstrel shows (especially their walk-around finales) and, later, vaudeville and burlesque. It seems to have originated in slaves parodying their white owners' high manners and fancy dances. The name supposedly derives from the prize (presumably a cake) given to the best dancers among a group of slaves, but it may go back little further than the 1890s, when 'cakewalk contests' among dancing couples were organized as public entertainments in northern American cities. Although no specific step patterns were associated with the dance, it was performed as a grand march in a parade-like fashion by couples prancing and strutting arm in arm, bowing and kicking backwards and forwards (sometimes with arched backs and pointed toes), and saluting to the spectators (see illustration). The cakewalk was popularized and refined through the all-black musicals of the late 1890s (notably Will Marion Cook's *Clorindy, or The Origin of the Cakewalk*, 1898) and the dancing of Charles Johnson and the vaudeville team of Bert Williams and George Walker, who gave it international fame in the early 1900s through their performances in *In Dahomey* (1902) and *In Abyssinia* (1905). The novelty of the dance in Europe was such that the London production of *In*



The Cakewalk: lithograph after George Scott from 'The Graphic' (1906)

Dahomey (1903), at first without a cakewalk, later had to include it through popular demand, and Debussy included it as the 'Golliwog's Cakewalk' in his *Children's Corner* (1906–8). It was associated with a syncopated music akin to ragtime, of which the most phenomenally successful example was the march/two-step by Kerry Mills, *At a Georgia Camp Meeting*, recorded many times, beginning in 1898, by Sousa's band. The popularity it achieved led to its acceptance in the white social milieu and eventually, to the incorporation of some of the cakewalk steps into white American dance forms. Elements of it have also remained in musical theatre, as in the rousing title choruses of Jerry Herman's *Hello, Dolly!* (1964) and particularly *Mame* (1966), with its southern setting and ragtime-derived rhythm.

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H. WILEY HITCHCOCK, PAULINE NORTON

Calado [Callado], **Joaquim Antônio da Silva** (*b* Rio de Janeiro, 11 July 1848; *d* Rio de Janeiro, 20 March 1880). Brazilian flautist and composer of popular music. His father, a bandmaster and music teacher, taught him at first, then for a short time (1856) he took lessons from Henrique Alves de Mesquita. Within a few years he became such an outstanding virtuoso that in 1870 he was appointed flute instructor at the Imperial Conservatory of Music.

Calado began to compose early and was quite prolific. He cultivated all the fashionable dance genres of the time, but was at his best in polkas; he wrote mostly for the flute. He incorporated into the European polka all the local elements that eventually transformed it into the authentic Brazilian popular species known as the *maxixe*. His most typically Brazilian polkas include *Querida por todos* (1869), *Cruzes, minha prima!* (1875) and *A flor amorosa* (1880), in which he systematized rhythmic, melodic and harmonic features subsequently identified with the Brazilian musical vernacular. Calado also organized in Rio the first authentic *choros*, the instrumental ensembles that developed into a truly urban tradition at the beginning of the 20th century and were so influential on the first nationalist composers.

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GERARD BÉHAGUE

Calame, Geneviève (*b* Geneva, 30 Dec 1946; *d* Geneva, 8 Oct 1993). Swiss composer. She studied the piano in Geneva, then with Agosti in Rome. In 1971 she began to study composition with Guyonnet and later attended courses by Boulez and Pousseur. In 1975 she was appointed to teach audio-visual studies at the Ecole Supérieure d'Art Visuel in Geneva. Her works, both instrumental and audio-visual, have been performed throughout Europe and the Americas. Her fascination for instrumental timbres, often explored over a slow-moving harmonic background (as in *Sur la margelle du monde*), led her to incorporate non-European instruments in otherwise conventional ensembles, as in *Vent solaire*, for shakuhachi (Japanese flute) and orchestra. Although her harmony and instrumentation betray the influence of the post-war avant garde, Calame's interest in mysticism imparted a strong meditative quality to her music that makes it more accessible to a broader public. Her aim was, she said, 'to harmonize the energies of the listener while at the same time offering him a field of enlarged consciousness'.

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Orch (chbr orch unless otherwise stated): StEpHAnE mAllArmE, ou Un coup de dés jamais n'abolira le hasard . . ., 1977; Les aubes d'Onomadore, orch, African insts, 1977; L'homme-miroir, wind insts, perc, elec, 1979; Je lui dis . . ., 1980; Calligrammes, 1983–4; Océanides, 1986; Sur la margelle du monde, 1987; Vent solaire, shakuhachi, orch, 1990; see also vocal works

Vocal: Différentielle verticale, S, orch, 1974; Alpha futur, S ad lib, orch, 1976; Mandala, 7 tpt/7vv, 1978

Other inst: Mantiq-al Tayr, fl, contrabass fl, elec, 1973; Lude, hp, 1975; Iral, désert de métal, 4 tpt, 4 trbn, 1975; Oniria, pf, tape, 1981; Le livre de Tchen, 3 perc, mime ad lib, 1988; Incantation, org, 1989; Dragon de lumière, chbr ens, 1991; Le chant des sables, vc, pf, perc, 1992

Audio-visual: Le chant remémoré, 1975; Geometry I–III, 1976; Labyrinthes fluides, 1976; Et l'oeil rêve . . ., 1977; Tableaux video, 1977

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CHRIS WALTON

Calamus (Lat.; Gk. *kalamos*). A term used in antiquity for various wind instruments, including the AULOS. For the use of the plural *calami* to describe the syrinx or its separate pipes *see* THEOCRITUS, and VIRGIL; *see also* ISIS.

Calando (It.: 'becoming quieter'; gerund of *calare*: 'to lower', 'drop', but current only in musical contexts). An instruction to make the music die away in volume and sometimes also in tempo. It is found in scores from the middle of the 18th century. Mozart used it in his A minor Piano Sonata K310/300*d* and his string quartets K387 and (particularly) K464. Concerning this last use, Finscher (NMA, VIII: 20/1/ii, p.xi) cites P. and E. Badura-Skoda, *Mozart-Interpretation* (Vienna, 1957, pp.35, 53), in evidence that in Mozart it is to be read simply as a *decrescendo*.

See also DIMINUENDO; MORENDO; TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Calandra [Calandria, Calandro], **Nicola** (*b* ?Frasso Tebesino, Benevento; *fl* 1747–59). Italian composer. Lack of biographical information makes him appear an obscure minor figure, but the distribution of his manuscripts north of the Alps suggests a certain popularity of his music outside Italy. His birthplace is inferred from his nickname, 'Frascia'; he may have been a son of Giacomo Calandra of Frasso. The later date of his operatic works casts doubt on Schmidl's account that he studied in Naples at the conservatories of the Poveri di Gesù Cristo in 1721 and of the Pietà dei Turchini in 1725, an account supported by neither Florimo nor Di Giacomo. According to Eitner, he was *maestro di cappella* of S Padre in Rome. He appears to have worked in Naples at the small Teatro della Pace from about 1747 to 1749, continuing the

tradition of dialect *opera buffa*; to judge from performance records, he had moved by 1756 to north Italy, where he styled himself 'virtuoso della Casa Orsini d'Aragona'. A letter of 5 February 1757 from Rome (*I-Bc*) attests to acquaintance with Padre Martini.

WORKS

OPERAS

all opere buffe

Lo Barone Landolfo (G. d'Arno [G. D'Avino]), Naples, Pace, carn. 1747 [not 1767]
La mogliera traduta (A. Palomba), Naples, Pace, spr. 1747
Li dispiette d'ammore (Palomba), Naples, Pace, carn. 1748, sinfonia and Act 3 only; Acts 1 and 2 by N. Logroscino
Il tutore 'nnamurato (P. Trinchera), Naples, Pace, carn. 1749
Unidentified work (*farsetta per musica*), Rome, Argentina, 1755, aria in *F-Pn*
I tre matrimoni (?C. Gozzi), Venice, S Samuele, aut. 1756
La pugna amorosa, o sia Amor cagion del tutto (int), Rome, Valle, carn. 1757
Lo stordito deluso (int), Bologna, Teatro del Pubblico, carn. 1758
La schiava per amore (int), Città di Castello, Terra della Fratta, 1772
5 arias for the revival of Galuppi's Don Poppone, Bologna, Formagliari, carn. 1759

OTHER WORKS

Le corone, componimento pastorale per la festività dell'Assunzione di Maria Vergine (G. Pizzi), Rome, Salomoni, 1756
Componimento pastorale sopra l'Assunzione di Maria Vergine, Bologna, Madonna di Gallieri, 1767
Ky, Gl, *B-Bc*, *D-SWl*; TeD, *LEm*, *Bsb*
Fl Conc., *MÜs*, *MÜu*; Sinfonia, *GB-Er*; Sonata, transverse fl, b, *S-Skma*; Cant., *I-Tf*; chbr works, *Pca*; arias, *D-RH*, *ROu*, *W*, *F-Pn*, *I-Tf*, *S-Skma*

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U. Prota-Giurleo: *Nicola Logroscino: 'il dio dell'opera buffa' (la vita e le opere)*(Naples, 1927), 39
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JAMES L. JACKMAN/R

Calata. A 16th-century dance. The derivation of the term is obscure, but could be from a region in Transylvanian Romania; from the Italian *calare* ('descend', to 'lower', to 'fall'); from the Spanish *calado*, referring to figures of the Spanish church dances, in which rows of dancers interweave or intersect each other; from the Italian *callota* (*calotta*) ('skull cap'); or from the Italian *calle* ('path', 'way' or 'narrow street' in Venice; cf the German *Gassenhauer* and Spanish *passacalle*). In a poem of about 1420 Prudenzani cited the playing of 'calate de maritima et compagnia', interpreted by Debenedetti as referring to dance-songs of these regions. Solerti mentioned that the calata was danced at the court of Florence as late as 1615. Few musical examples are still extant. They extend in time from the manuscript *F-Pn* Rés.Vm 27 (*c*1505; facs. (Geneva, 1981) with introduction by F. Lesure) and Dalza's lutebook of 1508 (see *BrownI*) to Montesardo's guitar tablature of 1606 and the manuscript guitar tablature *D-HR* III 4½ 2° 1046 (*c*1700). Dalza closed his book with 13 examples, the first for two lutes. Most are in duple metre and have regular phrases. Of the six that he qualified 'spagnola', three are in triple metre. Other qualifying words in the titles include 'de stramboti' (no.3) and 'ditto terzetti' (no.13), hinting at an association with strophic texts.

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DANIEL HEARTZ (with PATRICIA RADER, PATRICK O'BRIEN)

Calcaño, José Antonio (*b* Caracas, 23 March 1900; *d* Caracas, 11 Sept 1980). Venezuelan musicologist and composer. He was first taught music by his father, and later studied the piano, theory, composition and music history at the Caracas Escuela Superior de Música (1911–19) and, during his tenure of various positions in the Venezuelan diplomatic corps (1929–46), at the Berne Conservatory (1936). After working as a professor of piano at the Escuela Superior (1932–5), conductor of choral groups such as the Orfeón Lamas and the Coral Polifónica de Venezuela (1930s) and founder (1951) and director (1951–9) of the Teresa Carreño Conservatory, Caracas, he became the director of and a professor at the Academia de Música Padre Sojo, Caracas (1959). While also teaching music appreciation at the Universidad Central de Venezuela, Caracas (1954–64), he appeared as guest conductor of the Venezuela SO, which he helped to found. Calcaño's most valuable contributions to Venezuelan music history were his books *La ciudad y su música*, a detailed music chronicle of Caracas drawn extensively from primary sources, and *400 años de música caraqueña*, a substantial account of the city's art and popular music. His compositions included a symphony, a ballet, two string quartets, choral works and songs.

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Biografía del Padre Sojo (Caracas, 1962)
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GERARD BÉHAGUE

Calchedon (Ger.). *See* MANDORA.

Calcidius (*fl* 4th or early 5th century CE). Translator and commentator. His commentary on Plato's *Timaeus* (only to 53c) is dedicated to Hosius, long thought to be the bishop of Corduba (*d* 358). More recently, it has been proposed that the dedication is to a Milanese official of about 395 and that Calcidius was a Christian Neoplatonist active in Milan whose writings were known to St Ambrose. The earliest surviving manuscripts, *F-Pn* lat.2164 and *VAL* 293 (formerly 283), date from the early 9th century. Within the tradition of Christian Neoplatonism, Calcidius's commentary made the *Timaeus* generally (but imperfectly) available to the Middle Ages, although it does not seem to have been known to Macrobius or Isidore of Seville.

Calcidius departs from tradition (in his commentary on *Timaeus*, 35b) when he asserts that geometry rather than harmonics holds the fundamental position and is a substructure for the others ('geometrica vicem obtinet fundamentorum ceterae vero substructionis'), but otherwise his commentary is derivative. Several short chapters

(40–55; pertaining to *Timaeus*, 36a–37a) are devoted to Platonic music theory and the World-Soul; at least part of this material is derived either from THEON OF SMYRNA or directly from Theon's source, Adrastus. The chapters explain the Pythagorean *harmonia* (6:8:9:12) as it emerges from the duple and triple proportions described by Plato; the story of Pythagoras's discovery of the consonant numbers by suspending weights from strings (paralleling the version in CENSORINUS, *On the Day of Birth*, §10), rather than through the more familiar myth of the hammers; the harmonic, arithmetic and geometric means; and the typical numerical characterizations of the 4th, 5th, octave, 11th, 12th, 15th, the tone and the limma. Calcidius, like GAUDENTIUS and Theon, considers the 11th a consonance; this is unusual in a treatise within the Neoplatonic tradition. Having reviewed some of the technicalities of Pythagorean mathematics, Calcidius then comments on Plato's famous image of the two revolving circles of the cosmos and the duality of essence, the Same and the Other (the subject is also related to music by Aristides Quintilianus: *On Music*, iii.24). By interpreting Plato's creation of the World-Soul in Christian terms, Calcidius attempts to show points of agreement between the Platonic and Christian views of the compound nature of the human being. In chapter 267 (in the section on the use of sight and hearing, with reference to *Timaeus*, 47d), Calcidius makes explicit the importance of music: 'Without doubt music rationally adorns the soul, recalling it to its old nature, eventually making it as God the creator made it in the beginning' *(Procul dubio musica exornat animam rationabiliter ad antiquam naturam revocans et efficiens talem demum, qualem initio deus opifex eam fecerat)*.

Calcidius's commentary is cited in glosses to the *De nuptiis Philologiae et Mercurii* of MARTIANUS CAPELLA attributed to Johannes Scottus Eriugena and Remigius of Auxerre, and both the *Musica* and *Scholica enchiriadis* borrow from it. He is also cited occasionally by later musical writers such as Bernelinus, Engelbert of Admont, Jacobus of Liège and Franchinus Gaffurius. The treatise was first published in 1520.

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THOMAS J. MATHIESEN

Caldara, Antonio (*b* Venice, ?1671; *d* Vienna, 28 Dec 1736). Italian composer. He was one of the most prolific among an unusually productive generation of composers and contributed to the rapid evolution of Italian vocal music, carrying its late stage to Vienna and there effecting an amalgam of Italian and German styles.

1. LIFE. The absence of birth and baptismal records leaves the year of Caldara's birth open to debate but his death certificate, which suggests he died 'in his 66th year', points to 1671. He was the son of Giuseppe Caldara (*d* ?Rome, ?1711) a rank-and-file violinist from whom he may have received his earliest instruction in music. It is assumed that he studied with Giovanni Legrenzi, *maestro di cappella* at S Marco from 1681, and possibly with the cello virtuoso Domenico Gabrielli. In 1693 Caldara styled himself 'musico di violoncello', perhaps an indication of an already established reputation or of his position as cellist at S Marco, where, after several years' employment on a casual basis, he was made a permanent member of the *cappella* in 1695. He is also listed among the alto singers at the basilica and in 1698 his salary was raised substantially, from 80 to 100 ducati.

Caldara's membership of the guild of the Signori musici di S Cecilia in 1687 suggests an early resolve to embark on a professional career. Within two years his opera *L'Argene* was staged at the Accademia ai Saloni and at least two other operas, as well as two *collaborazioni*, were produced during the next decade. A set of trio sonatas (*da chiesa*) op.1 was printed by Giuseppe Sala in 1693; a second set (*da camera*) op.2 and 12 cantatas for solo voice op.3 were published, again by Sala, in 1699. A Kyrie–Christe dates from 1696, and with at least two oratorios performed at the Fava between 1697 and 1699, Caldara had established himself in all the principal genres of the late Baroque before the century closed.

On 31 May 1699 Caldara was made *maestro di cappella da chiesa e del teatro* to Ferdinando Carlo, the last Gonzaga Duke of Mantua, an appointment that clinched an association apparently begun several years earlier. Unfortunately this opportunity for sustained creativity was soon blighted by the War of the Spanish Succession, and in 1702 the duke, a supporter of the Bourbon cause, fled from Mantua together with his *maestro* and musical establishment before advancing Habsburg forces. Sojourns in Casale, Genoa and Venice allowed Caldara to indulge Ferdinando Carlo in his love of opera; for the duke's return home in December 1705 he provided celebratory sacred music – a large-scale Kyrie and Gloria for double choir, soloists and five-part strings.

Caldara left the duke's service in autumn 1707, probably remaining in Venice (except possibly for a brief stay in Milan) until early 1708, when he moved to Rome. There he worked among a remarkable gathering of composers (including Corelli, Pasquini, Cesarini, Alessandro and Domenico Scarlatti and Handel) until they scattered as Habsburg troops besieged Rome in summer 1708. In a move ironical yet politically astute, Caldara moved to Barcelona, where on 2 August his allegorical *Il più bel nome* was included in the festivities celebrating

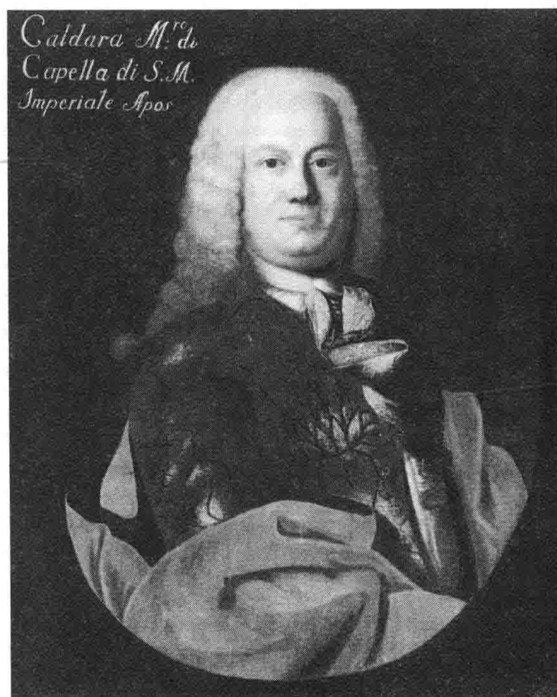
the marriage of Charles III, the Habsburg claimant to the Spanish throne, and Elisabeth Christine of Brunswick-Lüneburg. Performances in Barcelona the following year of *Il nome più glorioso* and *L'Atenaide* (a collaboration with A.S. Fiorè and Francesco Gasparini) furthered Caldara's connection with the Habsburg dynasty, although by then the composer himself had returned to Italy; his opera *Sofonisba* was staged in Venice in late 1708. By March 1709 he was again in Rome and on 1 July followed in Handel's footsteps as *maestro di cappella* to Prince Ruspoli, perhaps the most lavish of many notable Roman patrons of the arts.

From the spectacular open-air performance of the serenata *Chi s'arma di virtù* (27 August 1709) until his departure for Vienna seven years later, Caldara's career flourished as never before. About 100 cantatas for solo voice and strings, some 50 for voice and continuo and another 30 for two voices and strings (occasionally augmented by oboes and horns) were written for the Sunday morning *conversazioni* held in Ruspoli's Palazzo Bonelli throughout much of each year. However, Caldara's most substantial work lay in the sequence of oratorios Ruspoli had performed each Lent. In 1710 the calculatedly lavish *S Francesca Romana*, the first oratorio that can definitely be assigned to Caldara's years as *maestro*, was paired with the earlier *La castità al cimento*. Four older oratorios of about 1698–1700 were revived in 1711. All six were repeated in 1712 and, together with *S Stefano*, again in 1713 but were displaced in 1715 by a remarkable series of six new oratorios with which Ruspoli commemorated the first Lent in his renovated Palazzo Gaetani on the Corso. Compositions for other Roman patrons include a set of 12 cantatas dedicated to Cardinal Colonna. The 12 motets op.4, dedicated to Cardinal Ottoboni and published in Bologna in 1715, crown an association dating back at least to the Ottoboni-sponsored performance of Caldara's *Il martirio di S Caterina* in 1708.

On 7 May 1711 Caldara married the contralto Caterina Petrolli (*b* Rome, 1682) who had joined Ruspoli's musical establishment in October 1709. The couple left Rome almost immediately, hopeful that the services already rendered in Barcelona to Charles III, the heir presumptive to the recently deceased Joseph I, would secure Caldara the position in Vienna of court Kapellmeister, vacant since Antonio Pancotti's death in 1709. By August Caldara was in Habsburg Milan awaiting Charles's arrival from Spain *en route* to his coronation (as Charles VI) in Frankfurt. While it seems likely that Caldara petitioned Charles directly for the court position, it is far from certain that he accompanied him to Germany. Caldara was in Vienna early in 1712 but by then M.A. Ziani had been promoted to Kapellmeister and J.J. Fux promised the post of vice-Kapellmeister. Caldara remained until June, returning to Rome via Salzburg, where he must have established contact with Franz Anton Graf von Harrach, the prince-archbishop, and perhaps sought a position at the archepiscopal court. Throughout this period of hope and frustration Caldara kept Ruspoli well supplied with new compositions. Cantatas came from Milan and Vienna and there was, too, the oratorio *S Stefano, prima rè dell'Ungheria*, first heard in the 1713 oratorio sequence in the Palazzo Bonelli.

News of Ziani's death in January 1715 revived Caldara's aspirations for a post at the imperial court. But this time he remained in Rome and by June, when his petition appeared in the court records, Fux was already Kapellmeister. Since his return to Ruspoli, however, Caldara had maintained contact with Vienna. He had sent the scores of *Maddalena ai piedi di Cristo* and *La castità* in 1713; *S Flavia Domitilla* was given in the imperial chapel in Lent 1714, and later that same year *L'Atenaide* (this time a collaboration with Ziani and A. Negri) commemorated the empress's nameday. Now such perseverance bore fruit. On the emperor's decision, overriding Fux's recommendation of either Giuseppe Porsile or Francesco Scarlatti, Caldara was made vice-Kapellmeister (see illustration). Although his appointment dates officially from the beginning of 1717 he must have known of it much earlier (his salary was eventually backdated from 1 April 1716) for in mid-May 1716 he departed from Ruspoli and Rome.

Caldara's duties at the imperial court further changed the direction of his compositional activities. His responsibility for at least one of the operas required each year for the four principal feast days (the nameday and birthday celebrations of the emperor and empress), for the court's annual carnival opera (between 1727 and 1731) and for celebratory operas and serenatas for weddings of members of the Habsburg clan, brought renewed contact with that genre. He produced one, sometimes two oratorios for the court's annual Lenten observance. For the many and varied Sunday and weekday services attended by the court in the Hofkapelle and the city's principal churches, he created a repertory of several hundred compositions which ranged from sumptuous settings of the mass to intimate motets. Always he had access to lavish instrumental and vocal resources and the abilities of famed performers, as well as the constant



Antonio Caldara: portrait by an unknown artist, after 1716 (Civico Museo Bibliografico Musicale, Bologna)

admiration of a monarch who prized him above all other composers.

Beyond the court Caldara was a founding member and deacon of the Cäcilien-Bündnis, established in Vienna in 1725 for the promotion of sacred music; from further afield members of the Austro-Hungarian nobility commissioned operas and oratorios. Caldara supplied his most notable patron, Prince-Archbishop von Harrach of Salzburg, with a string of operas between 1717 and 1727, cementing a brief acquaintance made *en route* to Vienna in 1716. His more irregular association with Johann Adam von Questenberg at Jaroměřice is not without importance in the history of Moravian music.

Caldara's Viennese output eclipsed that of his contemporaries at court, including the longer-serving Fux. This workload may be reflected in Caldara's abnormally high salary (1600 florins, rising to 2500 within a year and to 3900 in 1729) but it also took its toll artistically and physically. Almost invariably operas and oratorios seem created under intense pressure. The five-act *Enone* was written between 11 and 30 July 1729; four years later Caldara set the first two acts of *Demofoonte* between 16 and 26 September, and the third between 3 and 8 October. Oratorios and operas were usually ready within three to four weeks of performance, but *Ornospade* (1727) was finished only on 13 October for staging on 4 November, and *Don Chisciotte*, completed on 24 January 1727, ran dangerously close to its première on 6 February. Formulaic writing and an absence of revisions in the autograph scores hint at methods of self-preservation; however, Caldara eschewed self-borrowings and made no recourse to the music of other composers.

Caldara died on 28 December 1736 of 'der Gelbsucht und Inner Brand', suggesting physical, if not mental, exhaustion. Within the previous six months he had completed a *solennis* setting of five psalms and a *Magnificat* for the feast of St Peter and St Paul (30 June) and two *opere serie*, *Ciro riconosciuto* (finished on 14 July and staged on 28 August) and *Il Temistocle* (written between mid-September and 5 October and performed on 4 November, the emperor's nameday).

Curiously for such an esteemed composer, Caldara had few acknowledged pupils. G.J. Donberger, Georg Reutter (ii) and V.M. Gurecký are usually so named; C.F. Ritter and possibly F.X. Richter are assumed to have received some instruction from him, as also perhaps did J.D. Zelenka during his time in Vienna in 1717–19.

The deaths of Charles VI (1740) and Fux (1741), soon after Caldara's demise, ended an epoch in the artistic life of the Viennese court. Caldara's operas did not survive their principal patron; his oratorios fared little better. But in the Hofkapelle a considerable portion of his liturgical music, particularly the smaller pieces, was retained until the 1780s. Five masses appeared in a collection printed in Bamberg in 1748 under the title *Chorus musarum divino Apollini accinentium*; monasteries and larger churches in Austria, Bohemia, Moravia and southern Germany still acquired and performed his church music into the next century. For the Romantics, however, Caldara was a 'historical' figure. Some *stile antico* compositions appeared in collections of sacred music devoted to the aesthetics of the Cecilian movement, but on the whole his works circulated only as curiosities among collectors of 'ancient music' and no longer as part of a living repertory. Caldara's gradual rehabilitation during the 20th century may be attributed to a growing number of analytical and biographical studies which, bolstered by several critical editions, have allowed a more accurate assessment of his immense output.

2. Works. Caldara's Venetian and Roman operas stand in a tradition characterized by large numbers of arias variously placed within the scenes. His arias are particularly diverse in length and formal design and, although da capo structures predominate, strophic and through-composed arias are not uncommon. Ritornello construction, the foundation of all Caldara arias, is imaginatively and extensively explored. This, allied with a wealth of instrumental textures (continuo alone, unison strings, strings in three to five parts and in concertino–ripieno groupings, and voice and upper strings in unison), obvious dance influences and a fascination with the instrumental style of the concerto, produces a kaleidoscope of stylistic resource.

In Vienna Caldara set librettos quite different in character and less lavishly endowed with aria texts. Their almost invariable *ABA* verse structure and end-of-scene placings curbed variety in the design as well as in the scope and scale of his aria settings. Nonetheless, every opportunity for a formal musical number was deliberately exploited, whatever the dramatic situation. Charles VI's penchant for 'long and serious' operas was accommodated in streams of predictable da capo structures; the voice was often elaborately accompanied by three- and four-part strings busy in contrapuntal endeavour, while bravura vocal writing, more frequently based on rigid rhythmic patterns than inspired by word or affect, demonstrated the prowess of the court's soloists and confirmed the ceremonial and propagandist roles of imperial opera. Caldara's handling of instruments and voice, and of tonality, harmony and melody is always polished. But despite such emotional highlights as the slow, 'pathetic' arias in which chromatic harmonies and pungent suspensions enrich accompaniments while the voice proceeds in broken affective phrases (e.g. 'Se tutti i mali miei' in *Demofoonte*, 2.vi) or spins effortless bel cantos in the favoured 12/8 sicilianas (e.g. 'Numi, se giuste siete' in *Adriano in Siria*, 1.ii) the ceremonial operas tend to depict characters and moods through stereotyped gestures (especially of heroic and bellicose sentiments) and motifs too often sharing common devices.

Whether in mood, thematic material or instrumental resources, Caldara's overtures are independent of their succeeding operas; the half-dozen *introduzioni* whose third movement becomes the opening aria or chorus of the first act are exceptional. Likewise exceptional among Caldara's usual palette of strings with doubling or independent woodwind is the sumptuous scoring, with two trumpet choirs, of the overtures to seven of the emperor's nameday operas. The majority of overtures to both pre- and post-1716 operas follow a fast–slow–fast plan. There is a marked emphasis on the first allegro, widely varied in formal structure (fugal, ritornello or embryonic sonata form). Brief slow movements serve as links to lightweight binary finales, usually Neapolitan minuets but sometimes vigorous march-like 'arias'. Many operas conclude with perfunctory choruses, suitably moralistic, congratulatory or celebratory. Syllabic homophonic settings for SATB predominate; the structure may be binary (as in the early *L'ingratitudine gastigata*) or, as in most of the Viennese finales, either through-composed

or da capo, and the accompaniment either *colla parte* or independent, sometimes with minute instrumental preludes and/or postludes (as in *Demofoonte*). The dramatic choruses for soldiers, servants, rustics etc. that occur within an act have greater musical status and, when placed in sequence and varied by metre and tonality or juxtaposed with arias or ensembles for the principals, considerable impact.

Caldara's carnival operas and those for Salzburg seem livelier than his court works, possibly because he found the librettos (especially those by G.C. Pasquini) more congenial. Aria scorings are relaxed, textures lightened and structures more varied, while the melodies themselves are fresh and less burdened with extended bravura. The pastorale *Dafne* (1719, Salzburg), *I disingannati* (1729, Vienna) and *Sancio Pansa* (1730, Vienna) continue the early *galant* style of *L'Anagilda* (1711, Rome).

In the oratorios he wrote before 1716 Caldara moved from the relatively impersonal, opera-influenced idiom apparent in those of Venetian (or possibly Mantuan) origin to a more individualistic style in his Roman works rooted in his intensive bout of cantata writing between 1709 and 1716. The change is most obvious in the vocal and instrumental scorings: five-part strings give way to the three-part string band (first and second violins and bass) characteristic of his instrumentally accompanied cantatas; the customary five soloists (usually SSATB) are reduced to SSAA in his last four Roman oratorios. No less noticeable is the shift to a more lyrical style. Melodies, smooth in outline and regularly phrased, are coloured with chromaticisms and teased with suspensions and retardations. Bass lines too are refined, though now perhaps less vigorous, as Caldara moves from the angular dotted-rhythm figures prominent in the earliest works. Aria structures are almost entirely da capo; through-composed arias built on an ostinato figure all but disappear. Ritornellos are integrated rather than closed semi-detached preludes and postludes. The emerging *galant* traits do not weaken the dramatic impact of these oratorios. The economically scored *La rebellione d'Assalonne* (1715) is as compelling as the more luxuriant *Maddalena ai piedi di Cristo* (?1698); Caldara's portrayal of inner conflict and anguish, already acute in his characterization of Maddalena, is no less powerful in his rendering of David or of Absolom.

In the Viennese oratorios the demands of the weightier court style led Caldara to return to four-part strings and a cast of five or six soloists covering the full vocal range. Instrumental scorings become more sonorous; the textures – whether of the almost invariable slow-fast *introduzioni* or of aria accompaniments – are more contrapuntal. Vocal writing, wide in compass and often incorporating convoluted rhythmic figuration and *fioritura* as demanding as any found in the opera arias, is exposed in large-scale structures. All this suggests a composer preoccupied with the individual movement rather than the overall dramatic flow. Even so, the dramatic incidents found in several of the librettos (such as the fall of the city walls in *La caduta di Gerico*, 1719) are vividly set, and brief turba choruses increase the tension of such moments. Caldara's most sustained choral writing, however, occurs in the madrigalesque, moralizing choruses that conclude each of the two parts of every Viennese oratorio. Homophonic and diverse imitative textures are juxtaposed in these multi-sectional choruses, which culminate in extended fugal writing.

Caldara's wide range of obligato instruments lends colour to the court oratorios and further distinguishes them from his pre-1716 repertory. At times the choice is quite literal since the trumpet is mandatory for such texts as 'Dolce suono di trombe' in *Gioseffo* (1726) and 'Risvegliate metalli sonori' in *La caduta* (1719); his more frequent use of the *scialmo*, trombone, bassoon, violin and cello, either singly or in combination – such as the two trombones and bassoon in 'Deh sciogliete' from *Morte e sepoltura di Cristo* (1724) – is usually inspired by the *Affekt* of the text.

Given the relative unimportance of church music in Caldara's output prior to his appointment to the imperial court, his productivity between 1716 and 1736 is remarkable. No less surprising is his immediate fluency in both the concertante style and the unaccompanied, Palestrina-inspired *stile antico* and his competent adoption of the thorough-going contrapuntal textures favoured in Viennese church music. Style and setting in the liturgical repertory were determined by the way that court protocol ranked the feast days of the Church calendar. Consequently Caldara's masses range from the compact, almost *brevis*-like every-day settings epitomized by the Mass in D (a favourite in numerous church and monastic collections), through the extended cantata settings (*Missa dolorosa*, 1732) for feast days of middle rank, to the monumental *solennis* settings usually reserved for the most important feasts of the liturgical calendar. These last settings were enriched with clarinos, trumpets and timpani. The text (especially of the Gloria) was converted into a succession of choruses and arias, the former elaborately contrapuntal, expressively homophonic or pitting concertante soloists against choral responses, the latter often bravura da capo pieces for voice and an obbligato instrument (usually clarino, trombone or violin). The *Missa Laetare* (1729) and *Missa in spei Resurrectionis* (1732) display the general and the specific. Less spectacular but still independent accompaniments for first and second violins and continuo (with cornetto, alto and tenor trombones and bassoon doubling the voices) characterize many of the *missae mediocre*, while *colla parte* scoring of the violins (together with ripieno instrumental doublings) is common in the compact settings.

Caldara's grand manner flows into other liturgical music, notably the *Dixit Dominus* (1726) and *Magnificat* for solo voices, double choir, strings and double trumpet choir. *Te Deum* settings are invariably of the *solennis* variety and employ either single or double choirs of voices and brass instruments. However, most of the offertory and psalm settings (the latter numbering over 100, few of them in cycles) are less lavish. Several psalms are for just two soloists, two violins and continuo, though Caldara can still demand virtuosity from vocalists and instrumentalists alike in these cantata settings. The 33 offertories (most of them written between 1718 and 1720 and representing an early specific assignment for Caldara at Vienna) are noteworthy for their concluding allegro 'Alleluia' sections. These provide a remarkably diverse contrapuntal display whether in metre, subject and counter-subject design, devices or mood. Skills honed here recur time and again in the *de rigeur* fugues of the mass settings (second 'Kyrie', 'Cum sancto Spiritu', 'Et

vitam venturi') as well as in the 'Et in saecula saeculorum' of the Gloria conclusion of the psalms.

Caldara employed the *stile antico* throughout his half-dozen *a capella* masses and other works required for the Advent and Lent seasons. Elsewhere in his liturgical music it is widely used for stylistic contrast in multi-movement compositions. Surface similarities with the Renaissance tradition belie 18th-century flexibility and modernization. Extremes range from the chromatically- enhanced motifs and gripping intensity of *De profundis* (1729) to the simplest of diatonic materials and genteel innocence of the hymn *Ave maris stella* (1728). Caldara was ever aware of his texts. Individual words and phrases may be singled out for musical illustration; areas of text less endowed with verbal images are enveloped in moods created through scoring, tempo, mode and especially dissonance and chromaticism. In the multi-movement mass settings his division of the text is orthodox. His treatment, however, although based on established expectations, is invariably fresh in detail and, in the most solemn movements, of considerable power. The wide variety of means through which he explores the basic affections of 'Qui tollis', 'Et incarnatus est', 'Crucifixus', Benedictus and Agnus Dei constitute a particularly notable contribution to 18th-century settings of the mass.

Although the 12 cantatas op.3 (1699) may hint at a more substantial early involvement with the cantata, the bulk of Caldara's contributions to this genre come from his Roman years. He usually adopted a recitative–aria–recitative–aria (R–A–R–A) plan, sometimes reduced to A–R–A or expanded (in the instrumentally accompanied solo cantatas) to up to ten movements. The two-voice cantatas, always ending in a duet, grow to 16 movements. Small sinfonias, stylistically and structurally influenced by the concerto, preface many of the instrumentally accompanied works. The bass regularly anticipates the vocal line in the continuo cantatas; in the instrumentally accompanied works violins often foreshadow the vocal opening, while the subsidiary ideas which extend the opening ritornello can return as counterpoints to the voice, lending weight, interest and independence to the accompaniments. Caldara's melodic writing is attractive and unpretentious. Regular phrase structures predominate in the allegro arias, often influenced by the gavotte and the Neapolitan minuet; the more flexible phrases of arias in slower tempos allow for affective chromaticisms and, in the continuo cantatas, sympathetic motivic interplay with the bass. The 40 or so Viennese cantatas, which include two sets for bass and continuo and a handful for either soprano or alto and strings, reflect the recitative and aria styles of Caldara's court operas. But the extended da capo structures and vocal gymnastics sit uneasily in this more slender genre. Only the occasional work, such as *Vicino a un rivoletto* (1729) with its obbligato violin in the first aria and cello in the second, recalls the freshness of Caldara's Roman cantatas.

The 13 continuo-accompanied madrigals (or *morali*) for four or five voices are unique in Caldara's output. Written between November 1731 and January 1732, perhaps to a commission, they resemble closely the multi-sectional choruses of the Viennese oratorios. The affections of A.M. Lucchini's sententious texts are keenly observed, and the settings include numerous pictorialisms.

Independent instrumental music diminished in importance during the course of Caldara's career. With his early trio sonata publications, dedicated to eminent north Italians, he followed the accepted route whereby a reputation might be established and a position secured. These works, assuredly crafted on Corellian lines, adopt the usual sequence of tempo-contrasted movements in op.1 and dance movements in op.2; the *da camera* set also has the customary chaconne as the concluding 'sonata'. The four-movement Sinfonia concertata (a concerto grosso for two solo violins) and six of the violin and continuo sonatas (possibly written for his father) may also date from before 1700. Caldara's instrumental swan-song, the 16 cello sonatas which appear unheralded in the summer of 1735, are virtuoso works perhaps reflecting his own performing abilities. They take the cello to the then extremes of its range, explore its cantabile qualities in many of the slow movements and exploit string-crossing techniques, vigorous semiquaver runs and varied articulation patterns in the allegros. Arrangements of oratorio and opera overtures masquerading as sonatas for strings (some with trumpets), quartets and septets (without reference to their origins), together with 22 organ sonatas derived from various mass settings and 12 'sinfonias' which are oratorio *introduzioni* expanded with one or two additional movements of doubtful authenticity, falsely inflate Caldara's instrumental output.

WORKS

OPERAS

drammi per musica, in three acts, unless otherwise stated;

music lost unless otherwise stated

WF – *Vienna, Teatro della Favorita*

WG – *Vienna, Hoftheater (Teatro Grande)*

L'Argene (trattenimento per musica, 3, P.E. Badi), Venice, Accademia ai Saloni, aut. 1689, lib *I-Bc*

Il Tirsi [Act 2] (drama pastorale, 3, A. Zeno), Venice, S Salvatore, aut. 1696 lib *Bc* [Act 1 by A. Lotti, Act 3 by A. Ariosti]

La promessa serbata al primo (various authors), Venice, SS Giovanni e Paolo, spr. 1697, lib *Bc*

L'ingratitudine gastigata (F. Silvani), Venice, ?1698, *D-MÜs*

L'oracolo in sogno [Act 1] (Silvani), Mantua, Teatro di Mantova, 6 Dec 1699, lib *I-Bc* [Act 2 by A. Quintavalle, Act 3 by C.F. Pollarolo]

La Partenope (S. Stampiglia), ?Mantua, Teatro di Mantova, May 1701; rev., Genoa, S Agostino, carn. 1704, lib *SA*; rev., Venice, S Giovanni Grisostomo, 26 Dec 1707, lib *Bci* rev., Ferrara, Bonacossi, May 1709, lib *Bc*, collab. G. Boniventi [Caldara named in 1704 and 1709; other versions probably by Caldara]

Opera pastorale (3), Mantua, ? Teatro di Mantova, 1701, *A-Wgm**; rev. as La costanza in amor vince l'inganno (drama pastorale), Rome, Palazzo Bonelli, 9 Feb 1711, Act 1 *D-MÜs* [2 copies; one with T. Albinoni: Vespetta e Pimpinone (int, first pt only of 3); other with Lisetto ed Astrobolo (int, first pt only; by ? F. Gasparini)], lib *I-MAC*

Farnace (L. Morari), Venice, S Angelo, 11 Nov 1703, lib *Bc*

Gli equivoci del sembiante (? D.F. Contini), Casale, Novo, 1703 (? carn.), lib *Bc*

Paride sull'Ida, overo Gl'amori di Paride con Enone (favola pastorale), Mantua, ? Teatro di Mantova, spr. 1704, lib *Bc*, collab. Quintavalle; rev., Milan, Regio e Ducale, 1707, lib *Mb*, collab. L. Genocchi

L'Arminio (A. Salvi), Genoa, S Agostino, carn. 1705, lib *Bc*

L'onestà nelli amori (? G.F. Bernini), Genoa, S Agostino, 1705, lib *Mb*

Il selvaggio eroe (tragicomedia eroico-pastorale, 5, G. Frigimelica Roberti), Venice, S Giovanni Grisostomo, 20 Nov 1707, arias *D-MÜs*, lib *I-Bc*

Il più bel nome (componimento da camera, 1, P. Pariati), Barcelona, Llotja de Mar, 2 Aug 1708, *B-Bc*

Sofonisba (Silvani), Venice, S Giovanni Grisostomo, 24 Nov 1708, arias *D-MÜs*, lib *I-Bc*

L'inimico generoso (? V. Grimani), Bologna, Malvezzi, 11 May 1709, *A-Wn*

Il nome più glorioso (componimento da camera, 1, Pariati), Barcelona, 4 Nov 1709, *Wn*

L'Atenaide [Act 2] (Zeno), ?Barcelona, Milan or Vienna, 1709, *Wn* [Act 1 by A.S. Fiorè, Act 3 by Gasparini]
L'Anagilda, overo La fede ne' tradimenti (G. Gigli), Rome, Palazzo Bonelli, 4 Jan 1711, *D-MÜs*; perf. with Dorina e Grullo (int, 2, Gigli), *MÜs*
Giunio Bruto, overo La caduta de' Tarquinii [Act 2], 1711 (? G. Sinibaldi), unperf., *A-Wn* [Act 1 by C.F. Cesarini, Act 3 by A. Scarlatti]
Tito e Berenice (C.S. Capece), Rome, Capranica, carn. 1714, lib *I-Bc*
L'Atenaide [Act 3] (Zeno), WG, 19 Nov 1714, *A-Wn*, *D-W* [Act 1 by M.A. Ziani, Act 2 by A. Negri, int and licenza by F. Conti]; as Teodosio ed Eudossa (os), Brunswick, 12 Sept 1716, lib *W*, collab. ? Fux and Gasparini; as Teodosio, Hamburg, ded. 14 Nov 1718, collab. ? Fux and Gasparini
La Dulcinea e cuoco (int, 3), composed Rome, sum. 1715, for perf. in Naples
Il giubilo della salza (festa, R.M. Rossi), Salzburg, 1716 (?sum.)
Il maggior grande (componimento per musica da camera, 1, Pariati), Vienna, court, 1 Oct 1716, *MEIr*
Pipa e Barlafuso (int, 3, F.R. Cantù), WG, 19 Nov 1716, *A-Wn*; perf. with Lotti and J.J. Fux: Il Constantino
Caio Marzio Coriolano (Pariati), WF, 28 Aug 1717, *Wgm**, *Wn*
Il Tiridate, overo La verità nell'inganno (Silvani), Vienna, Hof (Teatrino), 11 Nov 1717, *Wgm**, *Wn* [includes int Lisetta ed Astrobolo (3), attrib. Caldara]
Ifigenia in Aulide (Zeno), WG, 5 Nov 1718, *Wgm**, *Wn*
Sirita (Zeno), WF, 21 Aug 1719, *Wgm**, *Wn*
Dafne (dramma pastorale, 3, G. Biavi), Salzburg, 1719 (? 4 Oct), *Wgm**; ed. in DTÖ, xci (1955)
Lucio Papirio dittatore (Zeno), WG, 4 Nov 1719, *Wgm**, *Wn*
[Zaira], ? Vienna or Salzburg, ?1719, *Wgm**
Apollo in cielo (componimento da camera, 1, Pariati), Vienna, court, 4 Nov 1720, *Wn*
Psiche (componimento da camera, 1, Zeno), Vienna, court, 19 Nov 1720, *Wn*, collab. Fux
Gli eccessi dell'infedeltà (?3, D. Lalli), Salzburg, 1720
L'inganno tradito dall'amore (A.M. Lucchini), Salzburg, Fürstbischöfliche Palast, 1720, *Wgm**; perf. with Atomo huomo vecchio e Palancha giovine (int, 2, ?Lucchini), *Wgm**
Il germanico Marte, Salzburg, 4 Oct 1721, *Wgm**; perf. with Grespilla e Fanfarone (int, 3), *Wgm**
Ormisda, re di Persia (Zeno), WG, 4 Nov 1721, *Wgm**, *Wn*; 1 aria ed. in DTÖ, lxxxiv (1942)
Nitocri (Zeno), WF, 30 Aug 1722, *Wgm**, *Wn*
Camaide, imperatore della China, overo Li figliuoli rivali del padre (Lalli), Salzburg, 1722 (? 4 Oct), *Wgm**; perf. with La marchesina di Nanchin (int, 2, Lalli), *Wgm**
Scipione nelle Spagne (Zeno), WG, 4 Nov 1722, *Wgm**, *Wn*
La contesa de' numi (servigio di camera, 2, G. Prescimono), Prague, Hradcin, 1 Oct 1723, *Wgm**, *Wn*
La concordia de' pianetti (componimento teatrale, 1, Pariati), Znojmo [outdoor perf.], 19 Nov 1723, *Wn*
Euristeo (Zeno), Vienna, court, 16 May 1724, *Wn* [sometimes incorrectly listed as Aglatido ed Ismene]
Andromaca (5, Zeno), WF, 28 Aug 1724, *Wn*, *D-Bsb**; ? perf. with Madama ed il cuoco (int, 2, Trotti), *A-Wn*, ? attrib. Caldara
Gianguir, imperatore del Mogol (5, Zeno), WG, 4 Nov 1724, *Wgm**, *Wn*; arias in Pharao und Joseph (Spl, J.S. Müller), Hamburg, Schauplatze, 6 Feb 1728, *D-HVl*
Il finto Policare (tragicommedia per musica, 3, Pariati), Salzburg, 1724, *A-Wgm**
Semiramide in Ascalone (5, Zeno), WF [outdoor perf.], 28 Aug 1725, *Wgm**, *Wn*
Astarto (Zeno and Pariati), Salzburg, 4 Oct 1725, *Wgm**; perf. with Lidia ed Ircano (int, 2, ?Pariati), *Wgm**
Il Venceslao (5, Zeno), WG, 4 Nov 1725, *Wgm**, *Wn*
Amalasunta (N. Blinoni), ? Jaroměřice, Schloss Questenberg, aut.1726, *Wgm** I due dittatori (5, Zeno), WG, 4 Nov 1726, *Wgm**, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983)
L'Etearco (?Stampiglia), Salzburg, 1726, *S-St**
Don Chisciotte in corte della duchessa (opera serioridicola, 5, G.C. Pasquini, after M. de Cervantes), Vienna, Hof (Teatrino), 6 Feb 1727, *A-Wgm**, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983)
Imeneo (pastorale, 3, Zeno), WF [outdoor perf.], 28 Aug 1727, *Wgm**, *Wn*
Ornospade (Zeno), WG, 4 Nov 1727, *Wgm**, *Wn*
La verità nell'inganno, ossia Arsinoe (Silvani), Salzburg, 15 Nov 1727, *Wgm**; perf. with Lisetta ed Astrobolo (int, 3, ?Silvani), *Wgm** [different from 1717 settings]
La forza dell'amicizia, ovvero Pilade ed Oreste [Acts 2 and 3] (Pasquini), Graz [outdoor perf.], 17 Aug 1728, *Wgm**, *Wn* [Act 1 by G. Reutter]; perf. with Alisca e Bleso (int, 2, ?Pasquini), *Wgm**, *Wn*
Amor non ha legge (favola pastorale, 3, Blinoni), Jaroměřice, Schloss Questenberg, aut. 1728, *Wgm**
Mitridate (5, Zeno), WG, 4 Nov 1728, *Wgm**, *Wn*
I disingannati (commedia per musica, 3, Pasquini, after Molière: *Le misanthrope*), Vienna, Hof (Teatrino), 8 Feb 1729, *Wgm**, *Wn*
Enone (pastorale, 5, Zeno), WF, 28 Aug 1734, *Wgm**, *Wn*
Caio Fabbrizio (Zeno), WG, 13 Nov 1729, *Wgm**, *Wn*
Sancio Pansa, governatore dell'isola Barattaria, completed 27 Jan 1730 (commedia per musica, 3, Pasquini, after Cervantes: *Don Quixote*); rev., Vienna, Hof (Teatrino), 27 Jan 1733, *Wgm**, *Wn*
La pazienza di Socrate con due mogli [Act 1 scenes i–v and Act 3] (scherzo drammatico, 3, N. Minato), Vienna, Hof (Teatrino), 17 Jan 1731, *Wgm**, *Wn*, collab. Reutter
Il Demetrio (P. Metastasio), WG, 4 Nov 1731, *Wgm**, *Wn*
Livia (festa teatrale, 1, Pasquini), Vienna, ?WG, 19 Nov 1731, *Wn*
L'asilo d'amore (festa teatrale, 1, Metastasio), Linz [outdoor perf.], 28 Aug 1732, *Wgm**, *Wn*
Adriano in Siria (Metastasio), WG, 9 Nov 1732, *Wgm**, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983)
L'olimpiade (Metastasio), WF [outdoor perf.], 30 Aug 1733, *Wn*; facs. in IOB, xxxii, 1979), *D-Bsb**
Demofoonte (Metastasio), WG, 4 Nov 1733, *A-Wgm**, *Wn*
La clemenza di Tito (Metastasio), WG, 4 Nov 1734, *Wgm**, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983)
Le cinesi (componimento drammatico, 1, Metastasio), Vienna, court, carn. 1735, *Wgm** [preceded a 'ballo cinese' by Reutter]
Il natale di Minerva Tritonia (festa per musica, 1, Pasquini), WF [outdoor perf.], 28 Aug 1735, *Wgm**, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983)
Scipione Africano il maggiore (festa di camera, 1, Pasquini), Vienna, ?WG, 4 Nov 1735, *Wgm**, *Wn*
Achille in Sciro (Metastasio), WG, 13 Feb 1736, *Wn*, *D-Bsb**
Ciro riconosciuto (Metastasio), WF, 28 Aug 1736, *A-Wgm**, *Wn*
Il Temistocle (Metastasio), WG, 4 Nov 1736, *Wgm**, *Wn*

dramatic works possibly presented as operas

Chi s'arma di virtù (serenata, 2, A. Fezzoneo [J. Buonaccorsi]), Rome, Palazzo Bonelli [outdoor perf.], 27 Aug 1709, *D-MÜs*
Il trionfo d'amore e d'Imeneo (cant., F. Fozio), WF, 6 Oct 1722, *A-Wgm**
Ghirlanda di fiori (?festa, 1), Vienna, 1726, *Wgm**
[Melibeo e Tirsi] (servigio di camera, 2), ?Vienna, before 1728, *Wgm**
Festa di camera per introduzione al ballo ('Vieni o compagna') (Pasquini), Vienna, Hof, carn. 1728, *D-MEIr*
La corona d'Imeneo (festa, 2, Pasquini), Vienna, ?Hof, 13 March 1728, *A-Wgm**
Cantata pastorale eroica ('Andiam sorella'), WF, 1729 (? 15 Oct), *Wgm**, *Wn*
Dialogo tra la vera disciplina ed il genio (festa di camera, 1, Pasquini), WF, 15 Oct 1730, *Wgm**; rev., 15 Oct 1735, *Wn*
Il natale d'Augusto (festa da camera, 1, ?Pasquini, after Ovid: *Metamorphoses*, book 15), WF, 1 Oct 1733, *Wgm**, *Wn*
Il giuoco di quadriglio (cant.), Vienna, Hof, ?carn. 1734, *Wgm**, *Wn*; ed. in DTÖ, lxxv, Jg, xxxix (1932/*R*)
Le lodi d'Augusto (festa di camera, 1, Pasquini), WF, 1 Oct 1734, *Wgm**, *Wn*
Le grazie vendicate (festa di camera, 1, Metastasio), Vienna, ?WF, ?28 Aug 1735, *Wgm**, *Wn*

Doubtful: La libertà nelle catene (? D.A. Leonardi), Rome, Palazzo Zagarolo, 1690, lib *I-Bu*; La selva illustrata del merito (Biavi), Salzburg, 4 Oct ?1717, lib *A-KR*

ORATORIOS

Edition: *Antonio Caldara: 12 sinfonie a 4*, ed. L. Novak (Vienna, 1979–87) [N]

in 2 parts unless otherwise stated; music lost unless otherwise stated

Il trionfo della continenza (?2 pts, B. Sandrinelli), Venice, 1697
Maddalena ai piedi di Cristo (L. Forni), Venice ?Fava, ?1698, Mantua, 1699, *A-Wn*
Il ricco epulone (Sandrinelli), Venice, Fava, 1698, *D-MÜs*

La frode della castità, Venice/?Mantua, *c*1700, *MÜs*
Le gelosie d'un amore utilmente crudele (G. Gabrielli), Venice/?Mantua, *c*1700, *MÜs*
Il trionfo della innocenza, ? Venice/?Mantua, *c*1700, *MÜs*
La castità al cimento (? P. Ottoboni), ?Rome, Lent 1705; rev., Rome, Palazzo Bonelli, 23 March 1710, *A-Wn*, *D-MÜs*
Il martirio di S Caterina (F. Forzoni Accolti), Rome, Palazzo della Cancelleria, Lent 1708, *A-Wn*
Sara in Egitto (pasticcio oratorio, D. Cavanese), Florence, 1708, collab. others, lib *I-Fm*; as L'onestà combattuta di Sara, Florence, 1708, lib *D-Hs*
Oratorio per S Francesca Romana, Rome, Palazzo Bonelli, 16 March 1710, *B-Br*, *D-MÜs*; ed. C. Gallico (Vienna, 1973)
Oratorio di S Stefano primo rè dell'Ungheria, composed 1712, perf. Rome, Palazzo Bonelli, 5 March 1713, *MÜs*
S Flavia Domitilla, Rome, Chiesa Nuova, Lent 1713, *A-Wn*
S Ferma (1st setting), composed 1713, perf. Rome, Palazzo Gaetani, 10 March 1715, *Wgm**, *D-MÜs*
Oratorio per la SS Annunziata (3 pts), composed 1713, perf. Rome, Palazzo Gaetani, 24 March 1715, *A-Wgm**, *D-MÜs*
Abisai, Rome, Palazzo Gaetani, 31 March 1715, *MÜs*
Jefte, Rome, Palazzo Gaetani, 7 April 1715, *MÜs*
La conversione di Clodoveo rè di Francia (C.S. Capece), Rome, Palazzo Gaetani, 14 April 1715, *MÜs*
La ribellione d'Assalonne, Rome, Palazzo Gaetani, 21 April 1715, *MÜs*
S Ferma (2nd setting), Vienna, Hofkapelle, 25 Feb 1717, *A-Wgm**, *Wn*
Cristo condannato (Pariati), Vienna, Hofkapelle, ?25 March 1717, *Wgm**, *Wn*
Il martirio di S Terenziano (G. Piselli), Vienna, Hofkapelle, 1718, *Wgm**, *Wn*; ov. ed. in N
La caduta di Gerico (A. Gargieria), Vienna, Hofkapelle, 1719, *Wgm**, *Wn*
Assalonne (G.A. Bergamori), Vienna, Hofkapelle, 23 Feb 1720, *Wgm**, *Wn*
Giuseppe (Zeno), Vienna, Hofkapelle, 12 March 1722, *Wgm**, *Wn*
Il rè del dolore (Pariati), Vienna, Hofkapelle, 31 March 1722, *Wgm**, *Wn*; ed. V. Frazzi (Florence, 1957)
Ester (F. Fozio), Vienna, Hofkapelle, 25 Feb 1723, *Wgm**, *Wn*; ov. ed., O. Biba as Sinfonia; tr, str, bc (Winterthur, 1981)
Morte e sepoltura di Cristo (Fozio), Vienna, Hofkapelle, 23 March 1724, *Wgm*, *Wn*; ov. ed. F.F. Polnauer as Sonata a 4, no.4 (Mainz, 1968); ov. ed. in N
Le profezie evangeliche di Isaia (Zeno), Vienna, Hofkapelle, 23 March 1725, *Wn*, *D-Rp*
Il trionfo della religione e dell'amore (festa sacra, 1, 'G.D.B.'), Vienna, Stift Monserrat, 24 April 1725, *A-Wgm**, *Wn*; ov. ed. W. Rainer as Sonata, C (Vienna, 1995)
Gioseffo, che interpreta i sogni (G.B. Neri), Vienna, 28 March 1726, *Wgm** *Wn*; ov. ed. in N
S Giovanni Nepomuceno, ?Salzburg, Schloss Mirabel, 1726, *Wgm**
Gioaz (Zeno), Vienna, 4 April 1726, *Wn* (facs. in IO, xii, 1986)
Il morto redivivo, ovvero S Antonio (C. Montalbano), Salzburg, 1726, *Wgm**
Il Batista (Zeno), Vienna, Hofkapelle, 27 March 1727; *Wgm*, *Wn*; ov. ed. in N
Gionata (Zeno), Vienna, Hofkapelle, 4 March 1728, *Wgm*, *Wn*
Naboth (Zeno), Vienna, Hofkapelle, 31 March 1729, *Wgm*, *Wn*; ov. ed. in The Symphony 1720–1840, ser. B, ii (New York, 1983) and ed. in N; ov. ed. Polnauer as sonata a 4, no.3 (Mainz, 1968)
La Passione di Gesù Cristo (P. Metastasio), Vienna, Hofkapelle, 4 April 1730, *Wgm**, *Wn* (facs. in IO, xi, 1986); ov. ed. in N
David umiliato (Zeno), Vienna, Hofkapelle, 12 March 1731, *Wgm*, *Wn*
S Elena al Calvario (Metastasio), Vienna, Hofkapelle, 20 March 1731, *Wgm**, *Wn*; ov. ed. in N
Sedecia (Zeno), Vienna, Hofkapelle, 27 March 1732, *Wgm**, *Wn*; ov. ed. in N; ov. ed. Polnauer as Sonata a 4, no.3 (Mainz, 1968)
La morte d'Abel figura di quella del nostro Redentore (Metastasio), Vienna, Hofkapelle, 8 April 1732, *Wgm**, *Wn*; ov. ed. in N
Gerusalemme convertita (Zeno), Vienna, Hofkapelle, 31 March 1733; *Wgm**, *Wn*; ov. ed. in N; ov. ed. Polnauer as Sonata a 4, no.6 (London, 1993)
S Pietro in Cesarea (Zeno), Vienna, Hofkapelle, 20 April 1734; *Wgm**, *Wn*; ov. ed. in N
Gesù presentato nel tempio (Zeno), Vienna, Hofkapelle, ?5 April 1735; *Wgm**, *Wn*; ov. ed. in N

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principal MS sources: A-Wgm, Wn; D-Dl, MÜs; F-Pn; GB-Lbl; I-Bc

[12] Cantate da camera a voce sola, op.3 (Venice, 1699)
[12] Motetti a 2 e 3 voci, op.4 (Bologna, 1715); 8 ed. in DTÖ, xxvi, Jg.xiii/1 (1906/*R*)
*c*110 masses and mass sections, incl. 5 masses in Chorus musarum divino Apollini accinentium (Bamberg, 1748–9), no.5 ed. W. Fürlinger (Altötting, 1975), no.6 ed. Fürlinger (Stuttgart, 1964); Missa dolorosa, ed. in DTÖ, xxvi, Jg.xiii/1 (1906/*R*); Missa, D (facs. (Leipzig, 1987)), ed. J. Butz (Bad Godesberg, 1957); Missa venerationis, ed. O. Drechsler (Berlin, 1962); Missa, g, ed. Fürlinger (Augsburg, 1988)
Numerous vespers, ants, motets, pss, hymns etc., incl. Confitebor tibi Domine, ed. B.W. Pritchard (Hilversum, 1973); Crucifixus a 16, ed. in DTÖ, xxvi, Jg.xiii/1 (1906/*R*); Dies irae, ed. I. Homolya (Kassel and Budapest, 1978); Haec est regina virginum, ed. R. Ewerhart (Cologne, 1968); Lauda anima mea, ed. J. Messner (Augsburg, 1927); Laudate pueri, 1716, ed. Ewerhart (Cologne, 1959); Laudate pueri, 1720, ed. Pritchard (Hilversum, 1980); Magnificat, adapted J.S. Bach, ed. C. Wolff (Kassel, 1969); Regina coeli laetare, ed. T. Pfeiffer (Düsseldorf, 1950); Salve pater Salvatoris, ed. in DTÖ, ci–cii (1962); Stabat mater, ed. in DTÖ, xxvi, Jg.xiii/1 (1906/*R*); Te Deum, 1711, ed., W. Horn (Stuttgart, 1989); Te Deum, 1724, ed. in DTÖ, xxvi, Jg.xiii/1 (1906/*R*); Veni, dilecte quare, ed. Ewerhart (Cologne, 1960)
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Other cants.: Amici pastorelli, 3vv, Rome, Palazzo Bonelli, 1712; Amor senza amore, 3vv, Rome, Palazzo Gaetani, 1715; Il nome di Giove, 3vv, Vienna, Hof, 1731; Sacre ministre, 3vv, Vienna, Hof, 1733; *c*50 cants., 2vv, str, bc; *c*250 cants., 1v, bc (or str, bc), incl. 10 ed. in DTÖ, lxxv, Jg, xxxix (1932/*R*), 3 ed. Pritchard (Exeter, 1996)
Serenata: Il trionfo d'Amore, 4vv, insts, Rome, Palazzo Bonelli, 1709
13 madrigals (A.M. Lucchini), 4–5vv, 1731–2, 2 ed. in DTÖ, lxxv, Jg, xxxix (1932/*R*), 1 ed. in Cw, xxv (1933)
*c*500 canons, incl. 100 in One Hundred Cantici . . . collected by Sigr Borosini (London, 1747), 40 in Sixty Italian Rounds (London, 1840), 28 ed. F. Jöde (Wolfenbüttel, 1928), 35 ed. in DTÖ, lxxv, Jg, xxxix (1932/*R*), 18 ed. in Cw, xxv (1933)

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[12] Suonate a 3 [da chiesa], 2 vn, vc, org, op.1 (Venice, 1693)
[12] Suonate da camera, 2 vn, bc, op.2 (Venice, 1699/*R*)
Sinfonia concertata, 2 vn, str, *A-Wn*; ed. Pritchard (Vienna, 1996)
Sinfonia, vc, str, *D-WD*
12 sinfonias, str, *A-Wm* [arrs. of orat sinfonias]; ed. L. Novak (Vienna, 1979–87)
9 sonatas, str (some with brass insts), *Wn*, *KR* [arrs. of op and orat sinfonias]; 2 ed. F.F. Polnauer (Mainz, 1968); 2 ed. Polnauer (New York, 1993); 1 ed. W. Rainer (Vienna, 1995)
8 sonatas, vn, bc, *Wn*; 6 ed. B.W. Pritchard (Vienna, 1989)
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22 sonatas, org, *D-Bsb* [adapted from sacred vocal works]; 9 ed. F. Di Lernia (Vienna, 1992)
Capriccio, arpeggio, proba organistica, kbd, *D-Bsb*; capriccio ed. F. Torrefranca (Rome, 1944); proba organistica ed. F. Commer (Berlin, *c*1866)

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Calderarpa. A HARP-PIANO made by Caldara and Racca.

Calderón de la Barca, Pedro (*b* Viveda, nr Santander, 17 Jan 1600; *d* Madrid, 25 May 1681). Spanish dramatist, poet and librettist. He studied at the Jesuit Colegio Imperial in Madrid (1609–14), at the University of Alcalá de Henares (1614) and at the University of Salamanca (1615–19/20). He was knighted by King Philip IV in 1637 and between 1640 and 1642 fought in two campaigns in the military Order of Santiago during the Catalonian Revolt. In the years between his university studies and his ordination as a Franciscan priest in 1651, Calderón's *comedias* (tragi-comedies in polymetric verse) were performed in the public theatres in Madrid and at court in private performances known as *particulares*. From 1635 Calderón also provided spectacle plays for the court. His early spectacle plays, *El mayor encanto amor* (1635), *Los tres mayores prodigios* (1636) and *Auristela y Lisidante* (1637), included the performance of well-known songs and did not depart from the musical practice already conventional for the Spanish *comedia*. These plays were staged by the Florentine Cosimo Lotti for the king and his court. Calderón's texts, and an important autograph letter in which the dramatist rejected much of Lotti's plan for *El mayor encanto amor*, make clear that from the start Calderón did not follow the Italian artist in thinking of a spectacle play as a static, non-dramatic entertainment after the manner of an *intermedio*.

By the middle of the 17th century Calderón was recognized as the leading and official court dramatist. In 1651, when he became a priest, he ceased writing *comedias* for the public stage in order to devote himself fully to court dramas and *autos sacramentales*; both genres included music in performance. The elaborate dramatic mythological plays he wrote for the court, including *La fiera, el rayo y la piedra* (1652), *Fortunas de Andrómeda y Perseo* (1653), *La estatua de Prometeo* (*c*1670) and *Fieras afemina amor* (1670 or 1672), can be classified as semi-operas, in that they include fully-sung scenes with sung dialogue (and recitative) for the gods and goddesses of antiquity. Other plays, such as the pastoral *Eco y Narciso* (1661), the chivalric *El jardín de Falerina* (often cited as 1648, but probably much later) and *Ni amor se libra de amor* (1662), on the story of Cupid and Psyche, do not contain operatic scenes but employ many songs and instrumental music integral to the plot.

Although a few other dramatists were also writing court plays with extensive musical scenes, Calderón was responsible for the invention of the zarzuela. His first text in this genre was *El laurel de Apolo* of 1657. The composer who collaborated with Calderón and other writers in the development of the court musical plays after 1644 was Juan Hidalgo, harpist and principal composer of secular music at court. Calderón's two opera librettos, *La púrpura de la rosa* (written in 1659 and first performed in 1659 or 1660) and *Celos aun del aire matan* (1660), were first set as fully-sung operas by Juan Hidalgo, although no score survives attributing the music for the 1660 performance to Hidalgo. The surviving score of *La púrpura de la rosa* was prepared for use in Lima in 1701 and it is ascribed to Tomás de Torrejón y Velasco.

Calderón supplied the texts of the allegorical one-act religious plays known as *autos sacramentales*, performed in Madrid from 1648 until his death. These were given annually for the festival of Corpus Christi in open-air performances in city plazas, with costumes and scenery constructed in special large movable carts. The texts of his 80 *autos sacramentales* draw on many sources (the Bible, patristic texts, scholasticism, liturgical tradition, sacred and secular poetry, humanist lore, popular songs and contemporary theatre), whose elements Calderón

treated with exquisite poetic virtuosity in the service of moral and religious dogma. As in the court plays, the *autos sacramentales* were produced with spectacular visual effects and music. While some of the *autos* include elaborately musical scenes like those in the semi-operas (the *autos Andrómeda y Perseo*, *El divino Orfeo* and *El jardín de Falerina*, for example), others call for well-known and popular songs within the practice of the standard secular plays (*comedias*). The music for the Madrid performances of the *autos* was performed by the musicians and singers in the acting troupes, as was the music of the court plays (although continuo players from the court's musical establishment performed in the latter but not in the *autos*). Many composers in addition to Juan Hidalgo composed songs for the *autos*, including Cristóbal Galán, Juan Romero, Gregorio de la Rosa, Juan Serqueira de Lima, Manuel de Villaflor and later José Peyró. In addition to *comedias*, *autos*, court plays and opera librettos, Calderón contributed short comic pieces and skits performed with the *autos* and between the acts of the *comedias*.

See also AUTO.

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La nave del mercader, Galán, 1674; La viña del Señor, Galán, 1674; El nuevo hospicio de pobres, Galán, 1675; El jardín de Falerina, Galán, 1675; Los alimentos del hombre, J. Romero, 1676; La serpiente de metal, Romero, 1676; El árbol del mejor fruto, Romero, 1677; 1 other auto sacramental, Romero, 1677; El tesoro escondido, Romero, 1679; El segundo blasón de Austria, Romero, 1679; Andrómeda y Perseo, ?Romero, 1680; El indulto general, ?Romero, 1680; El cordero de Isaías, M. de Navas, 1681; La devina Filotea, Navas, 1681; El lirio y la azucena (Peyró, early 18th century); Primero y segundo Isaac

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LOUISE K. STEIN

Caldwell, John (Anthony) (*b* Bebington, 6 July 1938). English musicologist. He studied the organ at the Matthay

School of Music, Liverpool (FRCO 1957), and music with Westrup and Frank Ll. Harrison at Keble College, Oxford (BA 1960, BMus 1961, MA 1964), taking the DPhil there in 1965 with a transcription of and commentary on a composite manuscript (*GB-Lbl* Add.29996, *c*1548–*c*1650) containing mostly English liturgical organ music. After working as assistant lecturer in music at Bristol University (1963–6), he was a lecturer at the University of Oxford (1966–96) and a Fellow of Keble College (1967–92); he was appointed reader at Oxford in 1996.

Caldwell's main areas of research are English music, particularly of the medieval and Renaissance periods, keyboard music and music theory. His publications include a pioneering study on English keyboard music before 1800 (1973), an authoritative book on editorial practice (1985), the standard reference work on English music until the 18th century (1991), and numerous articles on early keyboard music. He contributed short appendices on the music of *Measure of Measure* and *Love's Labour's Lost* for the Oxford Shakespeare series and has published a number of critical editions of early English music. He has served as general editor of Musica da Camera, Corpus of Early Keyboard Music (from 1982) and Early English Church Music (from 1995), and was co-editor of *Plainsong and Medieval Music*, 1992–6. He also composed the opera-oratorio *Good Friday* (produced in Oxford, February 1998), a semi-staged dramatic work performed in different locations with processions between scenes.

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ROSEMARY WILLIAMSON

Caldwell, William (*fl* Maryville, TN, 1834–7). American composer and tune book compiler. He is known to have been associated with Ananias Davisson, at least through his use of *Kentucky Harmony* (1816) and *A Supplement to the Kentucky Harmony* (1820), from both of which he borrowed extensively for his own compilation, *Union Harmony: or Family Musician* (Maryville, TN, 1837). Union Harmony in turn influenced later Tennessee tune books, such as John B. Jackson's *Knoxville Harmony* (1838), Andrew W. Johnson's *American Harmony* (1839), and W.H. and M.L. Swan's *Harp of Columbia* (1848). Caldwell claimed 42 tunes in *Union Harmony*, which he indicated were 'not entirely original' but carried his harmonizations. These tunes are predominantly in the American folk-hymn idiom.

See also SHAPE-NOTE HYMNODY, §2.

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HARRY ESKEW

Calegari. Italian family of musicians. Besides the Calegari family members listed below, there were many other musicians named Calegari, Callegari or Caligari, active in Venice or Padua from the mid-17th century to the 19th and not known to be related. They include the singers Giovanni, a castrato in the S Marco choir who accompanied Cavalli to France in 1660, and the prima donna Isabella, who sang in Venice from about 1705 until 1730. The impresario Matteo, who managed the finances of the Grimani theatres in Venice (1688–1706), is said to have been of Genoese descent. An Antonio Calegari played the violone in the orchestra of S Antonio, Padua, around the beginning of the 18th century. In the early 19th century a Francesco Calegari published much guitar music and gave guitar concerts in Germany. Another Francesco published a method for children, *Elementi generali di musica* (Bologna, 1822, enlarged 2/1828, 3/1836), which Fétis incorrectly attributed to Francesco Antonio Calegari. A Calvi Calegari and one or two composers named Giovanni wrote arias and instrumental music. A Giovanni Calegari was active at the Théâtre-Italien in Paris, visited London and had the title of composer to the Naples court. Several of his works are in the Bibliothèque Nationale. Other pieces that cannot be precisely assigned include settings of Metastasio's cantatas *La primavera* and *La pesca* (Paris, n.d.) and the group of published instrumental pieces wrongly attributed by Eitner to Antonio Calegari: *Cavatina per il clavicembalo*, *Divertissement facile: les deux petites demoiselles*, *Introduction et variations* and *Capriccio e variazioni*.

(1) **Giuseppe Calegari** [Callegari] (*b* Padua, *c*1750; *d* Padua, 1812). Cellist, impresario and composer. He studied the cello with Antonio Vandini (possibly also with Antonio Campioni) and replaced him in the orchestra of

the basilica of S Antonio on 2 June 1770, becoming first cellist by the time of his teacher's death in 1778. Also in 1770 his first dramatic work, a setting of Metastasio's *L'isola disabitata*, an *azione teatrale*, was performed at a private academy in Padua. Between 1777 and 1782 three of his operas were performed at leading houses in Venice and Modena. He served Padua's Teatro Nuovo as impresario intermittently from 1787 until 1801. In August 1792 the Venetian administration prohibited the Teatro Nuovo from functioning during Carnival and spring (when Padua's Teatro Obizzi gave comedies), but by choosing his repertory carefully, however much it reflected a local taste for comic opera, Calegari was able to keep his theatre in a leading position. A contemporary reference (*AMZ*, ii, 1799–1800, 345) to his cello playing suggests that it was one of Padua's chief musical attractions.

WORKS

OPERAS, CANTATAS

L'isola disabitata (azione teatrale, 1, P. Metastasio), Padua, private academy, 1770
Ezzelino (cant., 3), Padua, Obizzi, April 1776, *I-Pca*
Il convitato di pietra (dg, 2, P. Pariati), Venice, S Cassiano, carn. 1777, *F-Pn*
La Zenobia in Palmira (os, 3, Metastasio), Modena, court, Jan 1779
Artemisia (os, 3, G.A. Migliavacca), Venice, S Benedetto, Ascension 1782, *P-La*
Il natal d'Apollo (os, 3, S. Mattei), Padua, private academy, 1783, *I-Pca*
Voti d'Euganea all'eternità (choral cant., F. Pimbiolo), Padua, Aug 1787
Music in: L'ape musicale ossia Il poeta impresario (pasticcio, 2, L. da Ponte), Trieste, 1792

Miscellaneous arias in *Gl*, *Vc*

SACRED

Orats: Betulia liberata (2, P. Metastasio), Padua, Seminario, 1771; La morte d'Abel (?Metastasio), Florence
Others: 2 Kyrie, 4vv, *I-Rn**, 3vv, org, *Pc*; Gloria, 3vv, org, *Pc*; Credo, 3vv, unacc., *Pc*; Requiem, 4vv, *Rn**; Dominus regit me, 3vv, unacc., *Pc*; Si quaeris miracula, 3vv, bc, *Pc*

(2) **Antonio Calegari** [Callegari] (*b* Padua, 17 Feb 1757; *d* Padua, 22 or 28 July 1828). Composer and theorist, brother of (1) Giuseppe Calegari. He was probably not a nephew of FRANCESCO ANTONIO CALEGARI; nor was he a son of Luigi Calegari (*d* ?1767), whose name has incorrectly been associated with Urbino Cathedral, but a younger son of Angelo Calegari and Anna Albanese, both native to Padua. He was often called 'Il seniore' to distinguish him from his nephew (3) Luigi Antonio Calegari. His musical studies began with Jacopo Scalabrin (called Fantoncino) and possibly Fernando Turrini, and were continued in Venice under Ferdinando Bertoni. He conducted the first performance in Padua of Bertoni's short opera *Orfeo ed Euridice* on 2 May 1776 at the Teatro Obizzi. His earliest surviving work is an oratorio, *La risurrezione di Lazzaro* (1779, Padua). His oratorio for women's voices, *Coronatio Salomonis*, was performed by the choir of the Ospedale degli Incurabili in Venice in 1780. His *Deucalione e Pirra* (1781, Padua), a *festa teatrale*, initiated a series of stage works that established him for several decades as the most popular and respected composer among Paduans. One notable failure, however, was his serious opera *Telemaco in Sicilia*, lavishly staged in 1792 at Padua's Teatro Nuovo. He was music director at the Nuovo from about 1790 until 1796 or later, while his brother Giuseppe was impresario there.

In 1801 Antonio became first organist at the basilica of S Antonio in Padua, where his brother was a cellist; he became *maestro di cappella* there on 14 July 1814. To judge from the many sacred works that he composed for this institution, it is unlikely that the basilica's musical forces were seriously hampered by the suppression of the Order of Minor Conventuals (to which he belonged, according to Tebaldini) that left the basilica's monastery empty from 1814 until 1829. However, his arrangements for two or three-part men's chorus of 15 masses and at least 24 other liturgical works (originally for four-part mixed chorus) by Vallotti, probably indicate the depletion of forces at his disposal on non-festive occasions. As some of his own compositions feature solos for harp, trombone and many other orchestral instruments, it is evident that he used musicians from local theatres on occasion.

Antonio was a respected composition teacher and numbered among his pupils his nephew (3) Luigi Antonio Calegari, Melchiorre Balbi, Pietro Bresciani and G.B. Foresta. He taught the theoretical system associated with his predecessors at the basilica, F.A. Calegari, Vallotti and L.A. Sabbatini, and presented it in his *Trattato del sistema armonico*, published posthumously by Balbi (Padua, 1829, 3/1878). His *Modi generali del canto* (Milan, 1836), a method for teaching elaborate vocal ornamentation, was based on the practices of his close friend, the singer Pacchierotti. It is nearly identical to a manuscript, dated 1809, in the Padua Conservatory library naming Antonio as sole author: *Modi e maniere onde adornare le spogli cantilene opera di Antonio Calegari*. Showing the ornamentation encountered in Antonio's dramatic scores and some of his sacred works, the treatise is the most valuable description known of the highly decorated vocal style that was disappearing at the beginning of the 19th century.

Antonio was already a recognized composer in the learned, sacred musical style in 1791, when he was awarded membership in the Bologna Accademia Filarmonica. However, this reputation was challenged in 1802 after the publication of his *Gioco pittagorico*, a book that purported to be an amusing means whereby the musically illiterate amateur could compose simple pieces by combining short musical phrases in up to 1400 different ways according to the throws of dice. Published in both Venice and Padua (1801, 1802), it provoked several published letters and was republished twice in French translation as *L'art de composer la musique sans en connaître les élémens* (Paris, 1802, 1803). Its dedication to Joséphine Bonaparte undoubtedly prompted the often cited, but groundless, conjecture that Antonio visited Paris.

WORKS

OPERAS, ORATORIOS AND CANTATAS

La risurrezione di Lazzaro (orat), 4vv, orch, Padua, 26 March 1779, *I-Pca*
Alessandro nell'Indie (dramma per musica, 3, P. Metastasio), Verona, Filarmonico, carn. 1779
Coronatio Salomonis (orat), Venice, 1780
Deucalione e Pirra (festa teatrale, G. Sertor), Padua, private academy, 1781, *Pca*
Le due sorelle incognite (dg, 2, G. Bertati), Venice, S Moisè, carn. 1783
Il Medoaco e le sue ninfe (cant.), Bassano, 19 May 1784
Il canto a Lidia (cant., G. Urbano Pagani Cesa), Padua, Accademia Filarmonica, 1784
Cantata for Caterino Corner, Padua, Sala del Consiglio, 1787
Il fanatico per gli antichi romani (dg, G. Palomba), ?Padua, 4 July 1792
Telemaco in Sicilia (dramma per musica, 4, S. Sografi), Padua, Nuovo, 4 July 1792, arias *A-Wgm*, *I-Vc*, *Vnm*

La conversazione, ossia La farsa in casa (dg, A. Calegari), Padua, Casa Santorini a Pontecorvo, 1806
Inno alla pace (cant., Sografi), Padua, S Antonio, aut. 1809
Euterpe italica alla tomba dell'immortale G. Haydn (cant.), Venice, Casa Erizzo, 1810, formerly in *A-Ee*
Festeggiandosi la nascita del re di Roma (cant.), Padua, University Aula, 1811
Voto esaudito (cant.), Padua, Concordi, 1811
L'omaggio del cuore (componimento drammatico, 1, Sografi), Padua, 1815
Feste Euganee (cant., Sografi), Padua, Salone Ragione, 20 Dec 1815, *I-Pl*

Undated: Bell'alma innamorate (wedding, cant., Sografi); Il caos: Ovidus metamorfosi [Artifici armonici], 8vv, bc, *A-Wn*, *I-Pl*; Cesare al Rubicone (sonetto), *Vnm*; La numa (Christmas cant., S. Mattei); Viva l'eroe dell'Istro, del Reno il vincitor (cant.), vv, orch; La Passione di nostro S Gesù Cristo (orat), 4vv, orch

Arias, duets: Cavatina, T, ob, cl, str, *Vnm*; Canzonetta with variations, S, str, *Vnm*; Que dira toute la France, recit and duet, *GB-Lbl*; 2 rondos and canzone, 1v, orch, *I-Pca*

SACRED

Masses (Ky–Gl–Cr) and mass frags.: 3vv, *I-Pc*, *Vnm*; 3vv, 2 hn, str, org, *Pc*; 4vv, *Pca*; 4, F, G, C, D, 8vv, str, org, *Ac**, copy *Pca*; 9 Kyries, 3–4vv, insts, *Pc*, *Pca*; Kyrie–Gloria, 3vv, *Pc*; 2 Glorias, 3–4vv, insts, *Pc*, *Pca*; 7 Qui tollis, 1v, str, *BDG*, *Pca*; 2 Qui tollis–Qui sedes–Quoniam, 2 solo vv, vv, orch, *Pca*; 2 Qui sedes, S, str, *Pca*; Quoniam, T, str, *Pca*; 5 Credos, 3–4vv, insts, *Pc*, *Pca*, *Vnm*; 2 Requiems, 3–4vv, *Pc*, 4vv, orch, *Pca*; 2 Dies irae, 3–4vv, insts, *Pc*, *Pca*, *Vnm*; Dies irae (in It.), 4vv, *F-Pn*
18 antiphons, 1–4vv, 5 unacc., *I-Pc*, *Pca*, *Vnm*; Introits for the entire year, SATB, org, some with str, *Pca*; Terribilis est, introit, 8vv, str, *Pca*; Domine ad adjuvandum, offertory, 4vv, orch, *Pc*; Responses: 12 for 4vv, *Vnm*, acc. for Matins responses, str, *Pca*, for St Francis and Salve Sancte Pater, 3vv, *Pc*, 15 Si quaeris miracula, 4–8vv, orch, *Pc*, *Pca*, *Vnm*; 10 hymns, 1–4vv, incl. 1 unacc., *Bc*, *BDG*, *Pc*, *Pca*, *Vnm*; Hymns for benediction of bread, feast of St Nicholas, Tolantino, 3vv, org, *Pc*; Magnificat, 3vv, orch, *Vnm*
24 or more Lat. psalms, 2–8vv, some unacc., *Baf*, *BDG*, *MAC*, *Pc*, *Pca*, *Vnm*; 11 It. psalms (S. Mattei and G. Policastro), *Pc*, *Pca*; 3 sequences, 3–4vv, incl. 1 unacc., *Pc*, *Vnm*; 3 Litanies of BVM, 3–4vv, *Pc*, *Pca*, *Vnm*; Litany of saints, 4vv, *Pca*; 3 Lamentations, 1–2vv, kbd, *Pca*, *Vnm*; 7 motets: solo v, double choir, org, *Vc*, S, orch, *Pca*, 5 for 2–3vv, org, *Pca*
Miscellaneous: Adoramus te, 4vv, org, *Vc*; Cantus for All Saints, 1v, orch, *Vnm*; Cantus for St Francis, 4vv, orch, *Vnm*; Domine Deus, 1v, *Pc*; Laudamus te, T, org, *Pc*; Lodi spirituali, 3vv, org, *Pc*; Passio e improperia, 4vv, unacc., *Pca*; Transiti for St Anthony: 6, 2vv, unacc., *Pc*, 7, 3vv, unacc., incl. 6 in *Pc*, 1 in *Pca*, 2, 4vv, orch, org, *Pca*

OTHER VOCAL

È perigliosa e vana (fugue), 8vv, bc, 1818, *A-Wn*

INSTRUMENTAL

6 sonatas, hpd, vii, *I-Pl*
Fugue, 4 pts., bc, *D-Bsb*, mentioned by *EitnerQ*

(3) Luigi Antonio Calegari (*b* Padua, *c*1780; *d* Venice, 1849). Composer, nephew of (2) Antonio Calegari and possibly a son of (1) Giuseppe Calegari. He was a pupil of his uncle Antonio and he is also said to have studied with Giuseppe. His first opera, *Il matrimonio scoperto*, was staged with considerable success in both Padua and Venice in 1804. It was followed by seven others produced in those cities, Parma and Rome. *Amor soldato* of 1807, his most successful comic opera, was revived in Padua (1809), Trieste (1812) and Venice (1812), where, according to the *Allgemeine musikalische Zeitung* (xiv, 1812, 61), it was received with enthusiasm. Of much greater interest is his setting of Alfieri's tragedy *Saul*, performed privately in Venice in 1821. Its accompaniment consisted of two pianos, one of which was a 'forte piano organistico' built by Gregorio Tretin. The composer played this instrument as he conducted the five solo singers (including Nicola Vaccai) and a large chorus. He is later said to have retired from music for a government post in Milan. The Luigi Calegari appointed music teacher at Urbino Cathedral on 11 September 1807 was probably a different person.

WORKS

DRAMATIC

Il matrimonio scoperto, ossia Le polpette (farsa giocosa, 1, G. Artusi), Padua, Nuovo, aut. 1804, *D-Hs* (1804, Venice), *I-Mr*, *Pl*, arias *Vnm*
Erminia (farsa giocosa, 1, L.G. Buonavoglia, after T. Tasso: *Gerusalemme liberata*), Venice, S Moisè, aut. 1805
La serenata (farsa giocosa, 1), Padua, Nuovo, aut. 1806
Amor soldato (dg, 2, G. Rossi, after N. Tassi), Padua, Obizzi, April 1807, *Mr*, sinfonia *Pca*
Irene e Filandro (dramma sentimentale, 2), Venice, S Giovanni Grisostomo, carn. 1808
Raoul di Crequi (dramma semiserio, 2, Artusi), Parma, Imperiale, 2 Feb 1808
La giardiniera (burletta, 2), Rome, Capranica, aut. 1808
Il prigioniero (farsa giocosa, 1, G.D. Camagna), Venice, S Moisè, 2 Oct 1810
Omaggio del cuore (componimento drammatico, S. Sografi), Piacenza, 1815
Saul (tragedia per musica, after V. Alfieri), Venice, private academy, 1821
Ballet music, 1832

OTHER WORKS

Chbr vocal: 6 cantatine (F. Pimbiolo degli Engelfreddi), 1v, pf, Padua, 15 April 1808, *Pca*; Augurio di felicità (cant., P. Metastasio), 3vv, Venice, for birth of Amalia Mioni, 1827; Cantata, 1832, mentioned by *SchmidlDS*
Inst: Introduzione, variazioni e finale (on theme of Caraffa), pf, *Bsf*; Sinfonia, orch, *Pca*

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E. Tiramantici: *Ricordi amichevoli . . . al A. Calegari . . . sopra due lettere da esso pubblicate in difesa del suo Giuoco pitagorico* (Ferrara, 1802)
Lettera di un associato al Gioco pittagorico musicale di A. Calegari e risposta di questo ad altre due lettere (Padua, *c*1802)
F. Pimbiolo: *Nella elezione a maestro di cappella di S. Antonio di Padova del celebre signor A. Calegari . . . parla l'ombra dell'immortale Vallotti* (Padua, *c*1814)
F. Pimbiolo: *Sonetto in lode del Sig. A. Callegari* (Padua, *c*1814)
'Relazione dei funerali di Antonio Calegari', *Gazzetta privata di Venezia* (4 Aug 1828)
A. Agnoletto: *Elogio detto Missa Vallottiana tradotta da Mons. Melan per le esequie dei defunti filarmonici e del maestro di cappella Antonio Callegari nella chiesa del Santo* (Padua, 1828)
L. Menin: *Elogio funebre di Antonio Calegari* (Padua, 1828)
L. Menin: *Biografia del celebre maestro di musica A. Calegari tratta dall' elogio* (Padua, n.d.)
G.B. Foresta: *A. Callegari: cenni biografici* (Padua, 1840)
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G. Tebaldini: *L'archivio musicale della Cappella Antoniana in Padova* (Padua, 1895), 88–129 passim
B. Brunelli: *I teatri di Padova* (Padua, 1921)
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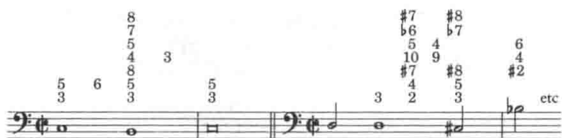
SVEN HANSELL

Calegari, Cornelia. *See* CALEGARI, MARIA CATTARINA.

Calegari [Callegari, Caligari], **Francesco Antonio** (*b* Venice, 1656; *d* Venice, 12 Nov 1742). Italian composer and theorist. He took his vows as a Franciscan at the convent of Palma del Friuli in Venice, and earned the bachelor's degree at the Franciscan seminary in Assisi; he then studied counterpoint with Lotti. On 1 September 1700 he was elected *maestro di cappella* of S Francesco in Bologna. He later held the same position at S Maria Gloriosa dei Frari in Venice from 1701 to 1703, and at the basilica of S Antonio in Padua from 3 May 1703 until 5 April 1727. He exchanged posts with Giuseppe Antonio Rinaldi, *maestro di cappella* at the Frari (1715–27), and thus returned to the Frari to spend his last years. During his lifetime Calegari was well known for his music and his extensive knowledge of music theory. Benedetto Marcello sent Calegari his psalms *Estro poetico-armonico* and his *Trattato teorico musico* for criticism; Calegari's letters of critique (1724 and 1726) were published with the psalms.

Calegari expounded the theory of the inversion of chords a little before Rameau, as is clearly shown in the figured bass of a Kyrie dated 1721. Unlike Rameau's theories, however, Calegari's were never published; they therefore exerted only a local influence, mostly on his pupils, among whom was Francesco Antonio Vallotti. These composers, especially Calegari himself, employed inversions of dissonant chords to such an extent that they were referred to as the 'Scuola dei rivolti'; their rules were rationally explained by Giordano Riccati in a short treatise published in 1762. Calegari's most important theoretical treatise is *Ampla dimostrazione degli armoniali musicali tuoni* (1732), which contains several novel and unique concepts, among them an unusual treatment of dissonance. When writing a figured bass, Calegari explained, a composer might use the numbers 2, 4 and 6 for convenience, but the performer should understand that they represent the dissonances of 9th, 11th and 13th respectively. Calegari's harmonic vocabulary does indeed include chords of the 9th, 11th, 13th and 14th, and he showed remarkable skill in inverting them. He did not, however, show how the figures in his music examples should be realized. In ex.1 it is not clear whether the

Ex.1 *Ampla dimostrazione*, f. 83*r* and f. 111*r*



player should realize all the figuresor, if so, whether they were to be played strictly in the given vertical order. Calegari's early music often has a light-textured basso continuo style. But as he studied the music of Palestrina,

Ex.2

and as his own theories developed, his music took on a fuller, more elaborate polyphonic sonority, for which he often used as many as eight parts. These later works show how Calegari handled some of the dissonances in question. Ex.2 (from the psalms for Terce, 1731) shows a striking dissonance where the first soprano enters after a rest, sounding the note of resolution against a suspension in the second soprano. Unlike many theorists of his day, Calegari never referred in his writings to acoustics or mathematics.

WORKS

SACRED

Mass, 4vv, str, bc, for feast of St Francis, 1700, *I-Bc*; 2 Kyrie, 4vv, str, bc, 1721, 1736, *Pca*; Gloria, 4vv, tpt, ob, str, bc, 1733, *Pca*
Antiphons: Ave regina, S, str, bc, 1733, *Pca*; Benedictus Dominus Deus Israel, 4vv, bc, 1705, *Bc*; Sacrificium Deo, 4vv, bc, *D-Mbs*; Salve regina, S, str, 2 ob, bc, 1717, *I-Pca*; Salve, sancte Pater, 8vv, bc, 1739, *Ac*
Responses: invitatory, A, B, chorus 4vv, bc, and responsories, 4vv, bc, for feast of St Francis, 1708, *Bc*; invitatory with responsories, A, T, B, chorus 4vv, bc, for Pentecost, *Bc*; responsories for Holy Week, 4vv, bc, 1705, *Bc*; Si quaeris miracula, 4vv, str, bc, 1730, *Pca*
Hymns: Nunc Sancte nobis Spiritus, 8vv, bc, *D-Mbs*, *I-Bc*; Pange lingua (3 versions), *A-Wn*, *D-MÜs*, *I-Bc* (4vv, 2 tpt, str, bc; dated 1726 except *I-Bc*), *Pca* (2 copies, 4vv, str, bc; 1718), *Pca* (4vv, 2 tpt, vle, bc; 1719); Tantum ergo, 4vv, bc, *Ac*, ed. S. Lück, *Sammlung ausgezeichneter Compositionen für die Kirche* (Leipzig, 1885); Te Deum, 8vv, bc, 1702, *Ac*; Te lucis, 1v, str, bc, *Pca*
Psalms: In te Domine, S, A, str, bc, *Pca*; Miserere, 4vv, str, bc, 1705, *Bc*; psalms for Terce, 8vv, bc, 1731, *Pca*
Other works: Mag, 4vv, bc, 1728, *A-Wn*, *D-MÜs*, *I-Pca*; Mag, 4vv, str, bc, 1730, *Ac*; Aurae leves respirate, motet, B, str, bc, 1701, *Bc*; Protector noster, motet, 4vv, bc, *D-Mbs*; Pulchrae rosae purpuratae, motet, B, str, bc, 1707, *I-Bc*; Litanie della BVM, 8vv, bc, 1739, *Bc*; Litanie corali della BVM (3 versions: T, T, B; T, T, B, org; 4vv, bc), 1717, *Pca*; St Matthew Passion for Palm Sunday, S, bc, 1718, *Pca*; St John Passion for Good Friday, S, bc, 1718, *Pca*; O vos omnes, 4vv, *Ac*

SECULAR

3 cantatas, B, bc, *Bc*: Bella donna che balla; Bella donna che dorme (2 different texts)

THEORETICAL WORKS

Ampla dimostrazione degli armoniali musicali tuoni, 15 Aug 1732, *A-Wn*, *D-Mbs*, *US-R*
Dissertazione sul noto canone dell'Animuccia, 30 Oct 1732, *I-Bc*
Risoluzione del canone composto dal fu Giovanni Animuccia Firentino, 1732, *Bc*
Parte prima della latina, e moderna musica, ovvero siasi Concordanza, ed ordine dell'armonico numero, *Bc*
Prima prattica delle musicali armoniche consonanze e dissonanze, *Bc*
Untitled essay in 6 chaps., beginning 'Qual sia il sonoro numero', *Bc*

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WALTER W. SCHURR/PATRIZIO BARBIERI

Calegari, Isabella. *See* ISABELLA LEONARDA.

Calegari, Maria Cattarina [Cornelia] (*b* Bergamo, 1644; *d* Milan, after 1675). Italian composer. She was well known as a singer in her native city but on 19 April 1661 she took final vows at the Benedictine house of S Margarita in Milan. Maria Cattarina was her religious name. Armellini's account of her early death is inaccurate, since she is listed at this monastery into the 1670s. Calvi mentioned that her *Motetti à voce sola* was printed in Bergamo in 1659; no trace of this collection survives, nor of the madrigals, six-voice Masses and Vespers that Calvi reported she had composed. The disappearance of her music may have resulted from her conflicts with S Margarita over her spiritual dowry as well as from Archbishop Alfonso Litta's musical restrictions at the monastery in the 1660s.

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ROBERT L. KENDRICK

Calenda. A 17th-century villancico written to be sung on Christmas Eve at the traditional reading of Christ's genealogy. The name itself refers to the section of the Catholic martyrology listing the names and acts of saints, but all surviving villancicos bearing this name seem to be for Christmas. One of these is included in each of the eight cycles of villancicos by the Puebla *maestro de capilla* Juan Gutiérrez de Padilla dating from the 1650s (*see* VILLANCICO, §3). The title 'calenda' has sometimes been used to describe an energetic dance of black Americans (*see* CALINDA).

E. THOMAS STANFORD

Calés (Otero), Francisco (*b* Madrid, 12 Feb 1925; *d* Villa del Prado, 10 Aug 1985). Spanish composer and teacher. He entered the Madrid Conservatory in 1940, where he trained, initially under the guidance of his father, Francisco Calés Pina, in harmony, composition, counterpoint and fugue. At the same time he studied at university, taking a degree in law. In 1947 he was appointed at the conservatory as an assistant professor in solfège and theory (made permanent in 1949), and he became head of the department of counterpoint and fugue in 1954. As director of the conservatory he taught several of the Generación del 51. His emphasis on traditional counterpoint can be seen in his *Tratado de contrapunto* (Madrid, 1997), while his influence as a teacher is demonstrated by the works presented in his honour by his pupils Carlos Galán, Polo Vallejo, Mercedes Padilla, José Luis Turina, Sebastián Mariné, Jesús Villa Rojo, Carmelo Alonso Bernaola, Antón García Abril and Agustín González Acilu at the Madrid Conservatory on 17 April 1986, which highlighted the great diversity of languages developed from the common beginnings of Calés's teaching. He won several prizes for his compositions.

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(*selective list*)

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Inst: Sonata, vn, pf, 1947; Sonata, pf, 1948; Sonata, vn, orch, 1949; Retablo del Nacimiento, orch, 1951; Scherzo, D, orch, 1951; Qt, G, str qt, 1954; 3 glosas, chbr orch, 1955; Divertimento, pf, 1956; Scherzo-fantasía, pf, 1956; 5 cantos de Sefarad, pf (1959); Jad-Gadia, pf (1959)

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MARTA CURESES

Calestani, Girolamo (*b* Lucca; *fl* 1603). Italian composer. He may have been related to Vincenzo Calestani. He is known only by a volume of eight-part *Sacri fiori musicali* op.2 (Parma, 1603), which includes a *Te Deum* for two four-part *cori spezzati* with instruments and continuo.

Calestani, Vincenzo [Vincenzio] (*b* Lucca, 10 March 1589; *d* in or after 1617). Italian composer. He may have been related to Girolamo Calestani. He lived in Pisa, where he taught music to Isabella Mastiani, a member of a leading family there. She had sung his songs while he accompanied her, as he explained when dedicating to her (under her married name) his only known volume, *Madrigali et arie … parto primo*, for one and two voices and continuo (Venice, 1617[12]; facs. in ISS, ii, 41–92; 2 solo songs in K. Jeppesen: *La flora*, Copenhagen, 1949, i, iii; 2 in Aldrich; 1 in Leopold; 1 duet in Whenham). He may have had connections with the Medici court and more probably with the Cavalieri di S Stefano at Pisa, since he included in his volume pieces by Antonio Brunelli and Giovanni Bettini, who worked for the knights, and by Giovanni Del Turco, who was one of the knights himself, as well as a duet of his own, *Vagheggiando le bell'onde* (ed. in Whenham), described as 'Scherzo sopra il tamburo alla turchesca', possibly referring to the knights' Turkish exploits.

Calestani's volume, which contains 25 solos and three duets of his own, is one of the most attractive and varied Italian songbooks of the early 17th century. In the madrigals, which are distinguished by expansive declamation and pliable rhythms, he shows a real feeling for form: a piece such as *Arde, misera, il core*, which exhibits

all these qualities, is an excellent example of a solo madrigal. In rather duller music Calestani demonstrates two ways of setting ottavas. A few of the strophic songs show the influence of dance music; for example, the music of *Io pur deggio partire* in galliard rhythm, is turned into a corrente in the ensuing *Accorta lusinghiera* (both ed. in Aldrich; the latter also in Jeppesen, op. cit., i, p.17). Like most of the strophic songs here they also include ritornellos that are variations on the songs themselves. These pieces are attractive enough, but they are surpassed by *Damigella, Tutta bella* (ed. in Fortune, 1953 and 1968/*R*, and in Leopold), which is in hemiola rhythm and is one of the catchiest songs of its time, and by *Folgorate, Saettate* (ed. in Fortune, 1968/*R*), which is probably the first song to herald the later transformation of the short strophic song into the sensuous, broader and more sophisticated aria of the later 17th-century cantata. The many corrections to the copy of Calestani's book in the Biblioteca Nazionale Centrale, Florence (the one used for the facs. in ISS, ii) are probably in his own hand. Brunelli included a song by him in his *Scherzi, arie, canzonette e madrigali* (Venice, 1614[14]), and there are two responsories by him (RISM 1612[2]).

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NIGEL FORTUNE

Cälestin (Ger.). *See* PANTALON STOP.

Caletti [Caletto], **(Pietro) Francesco.** *See* CAVALLI, FRANCESCO.

Caletti [Caletto, Caletti di Bruno], **Giovanni Battista** (*b* Crema, 26 March 1577; *d* ?Crema, in or shortly before 1642). Italian composer and organist, father of Francesco Cavalli. He was *maestro di cappella* of Crema Cathedral, probably from the late 1590s and certainly by 1604, and he seems also to have been organist there. He published *Madrigali a cinque voci … libro primo* (Venice, 1604[16]; 1 ed. in *Mostra bibliografica*), which also includes an eight-voice piece in three *partes*. There are also two pieces by him in *Il primo libro de'madrigali a cinque voci* (Venice, 1617[15]) by his pupil G.B. Leonetti; one of them is a seven-voice *balletto pastorale* in honour of Federico Cavalli, Venetian governor of Crema from July 1614 to March 1616, whose name Caletti's celebrated son later took.

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For further bibliography *see* CAVALLI, FRANCESCO.

THOMAS WALKER

Calì, Giovan Battista (*b* Licata, Sicily, ?*c*1590; *d* after 1605). Italian composer. He published *Il primo libro di ricercari a due voci* (Venice, 1605[17]; ed. in MRS, ii, 1971); the title-page gives his birthplace and indicates that he was a pupil of Antonio Il Verso, and in the dedication, addressed from Palermo to his fellow pupil Antonio Formica, he explains that this was his first music. The collection, which also includes a four-part piece by Calì as well as two duets by Il Verso and one by his finest pupil, Giuseppe Palazzotto e Tagliavia, is the equivalent in the third generation of the Sicilian polyphonic school of the books of two-part music published in the preceding generations by Il Verso (in 1596) and by the latter's teacher, Pietro Vinci (in 1560). The lightness and the characteristic opening rhythm of these instrumental pieces come from the *canzon francese*. The themes are melodic cells determined by the harmony; they occasionally assume distinctive rhythmic patterns, only to dissolve into rapid chains of quavers.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Calichon [mandora, gallichon]. A type of bass lute used for continuo accompaniment and solos from the late 17th century to the mid-18th century, especially in Germany and Austria. The range of various spellings (*gallichona, Gallischon, Gallischona, gallichone, gallichane, galizona, galizono, galiziono, gallicono, calichon, colachon, caliciono, colocion, calachon, calcedon, calzedono, callezono*) indicates a wide diffusion of the instrument. The term MANDORA, which came into fashion at about the same time, was used to describe the same instrument or a smaller version of it: it seems that until about 1740 the term 'calichon' and its variants was used for the larger continuo instrument tuned in A, and the name Mandora reserved for a smaller instrument tuned a 4th higher, in D. However, in many cases both names were used indiscriminately for the smaller instrument; similarly, the same piece sometimes appears in tablatures assigned variously to the calichon or the MANDORE (a term usually applied to a type of small lute found in 16th- and 17th-century France). 'Calichon' and its variants finally disappeared in the second half of the 18th century, whereas 'Mandora' continued in use into the 19th century. The similarity of names notwithstanding, the calichon must be clearly distinguished from the COLASCIONE, a long-necked, two- or three-string Italian instrument.

The calichon is usually in the form of a six-course lute, with five double courses and a single chantarelle. It seems likely that the earlier form was tuned *C–D–G–c–e–a*, a tuning identical with that of the English bandora, and implying a lute of large dimensions. James Talbot (MS, *c*1685–1701, *GB-Och*) described the *colachon* owned by Gottfried Finger as such an instrument. T.B. Janovka (*Clavis ad thesaurum magnae artis musicae*, Prague, 1701/*R*) emphasises the usefulness of this type in continuo-playing. A manuscript in Brno (early 18th-century, *CZ-Bm*, D 189) documents two five-course *callezono* tunings: *D–G–c–e–a* and *C–F–A–d–g*. Janovka also mentions an eight-course type tuned *A–B* (or *B♭*)*–C–D–G–c–e–a*and notes that the *galizona* or *colachon* can also be single-strung.

The use of this earlier type of calichon as a continuo instrument is confirmed in various sources; it is specifically scored in operas by J.S. Kusser and Reinhard Keiser, and mentioned in texts by Kuhnau, Mattheson, Baron and others (see Lück, 1960). Unfortunately, no such instrument seems to have survived intact.

The smaller form of the calichon (also called mandora) was usually tuned *F–G–c–f–a–d′*. The lowest course could be retuned to *E♭*, *D* or *C* according to the key of the piece that was to be performed. Furthermore, the Brno manuscript mentioned above describes a *Callezono ad modum Violae di Gamb* (the same tuning as a bass viol), *D–G–c–e–a–d′*. This tuning is confirmed by Beyer (1703) and Eisel (1738). The several calichon manuscripts in Dresden (*D-Dl*) show some more unusual variant tunings (*D–G–c–f♯–a–d′*, *D–F♯–A–e–a–d′*, and *E♭–G–B–f–b♭–e♭*), while a manuscript in Donaueschingen (1735, *D-DO* Ms.ms. 1272) contains pieces for the tuning *E–A–B–e–a–c♯′*.

Besides its employment as a continuo instrument, solo and chamber music for this type of calichon also survives in manuscript. The notation is in French lute tablature (*see* TABLATURE, §3(iv)) with the usual ornamentation signs, and the playing technique is also derived from the lute. While most of the pieces are anonymous, 18 suites for 'Gallichone' by G.A. Brescianello, and several chamber works for 'Gallichona' and other instruments by Johann Paul Schiffelholz are in the Sächsische Landesbibliothek, Dresden, and some pieces by P.C. von Camerloher are in Metten Abbey. 114 manuscript tablatures for calichon or mandora have so far been discovered.

So many instruments of the smaller type have been preserved that it may be concluded that in some regions the calichon was more prevalent than the Baroque lute. Outwardly the surviving instruments resemble the Renaissance lute. The body practically always consists of nine ribs, the pegbox is usually angled back from the neck and carries a bracket for the chantarelle. The most prominent of the 30-or-so builders whose instruments have been preserved is G.F. Wenger (*b* Vienna 1681; *d* Augsburg, 1767). (For illustration *see* MANDORA.)

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DIETER KIRSCH

Califano, Giovanni Battista (*b* ?Naples, ?*c*1550–60; *d* ?Naples, before 1601). Italian composer. He may have been related to Michele Califano 'de Napoli', who in 1567 published a book of three-voice canzonettas.

The dedication of G.B. Califano's *Primo libro de madrigali* for five voices (Venice, 1584) is dated Naples, 15 August 1584. Included in it is an ottava stanza praising Carlo Tappia (*c*1565–1644), a brilliant young lawyer and later an important government official in the Kingdom of Naples, whom Califano may have known. According to Fétis, Califano was an organist in Venice at the church of S Nicolò da Tolentino, constructed 1591–1601; however, he is listed among dead Neapolitan composers in Cerreto's *Della prattica musica* (1601).

Califano was progressive neither in musical style nor in his choice of poetry. His madrigals, to poems by Petrarch (eight), Vincenzo Quirino, Francesco Coppetta and Sannazaro (one each), make little or no use of those features characteristic of the *seconda pratica* works of Cipriano de Rore, Giaches de Wert or Luzzasco Luzzaschi. Small chordal phrases are repeated in different registers but without the finesse of Andrea Gabrieli. Imitated motifs are often combined in staggered parallel 5ths or octaves. Although chromaticism is rare in these pieces, coloration occurs frequently as a madrigalism.

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KEITH A. LARSON

California mission music. The colonization of Alta California (now the state of California, begun in 1769 by Franciscan missionaries, resulted in the establishment of a chain of 21 missions (the first of which was at San Diego) by 1823. These missions, each centred on a church, were the most prosperous and populated settlements in northern New Spain. Every one had a library and undertook the schooling of Indian residents. Collections of string, woodwind, brass and percussion instruments were amassed at each mission. Choirs and orchestras, some of significant size, were trained, often to a level of considerable proficiency. The surviving sacred-music manuscripts constitute the most extensive and diverse body of plainchant and polyphony from any of Spain's colonies in the contiguous 48 states. Research has shown that much of the polyphonic music was brought to California from Spain and Mexico.

Plainchant, transmitted to the missions in the form of printed music books, missals and manuals, was the usual musical vehicle for Catholic worship throughout California. Performed at first by Franciscans stationed at the missions, it was soon taken up by choirs of Indians. Polyphonic sacred music was also widely used, and more than 30 manuscripts and fragments survive containing one or more polyphonic settings of the Mass Ordinary. The various extant masses range from two-voice works in unrelieved parallel 3rds, such as the *Misa viscaína*, through homophonic four-voice ones with instrumental preludes and interludes (*Misa de los angeles*, Mass in the 5th Tone) to four- and eight- voice concerted works for soloists, chorus and orchestra by Ignacio Jerusalem and F.J. García Fajer. Polyphony was also widely cultivated in other services, especially Vespers and Tierce for patronal feasts and for the dedication of a church; there are polyphonic psalms and *Magnificat* settings that resemble *falsobordone* settings known from Spain and Italy. The Mass for the Dead is prominently placed in many manuscripts, and a number of sources contain a polyphonic Requiem in one of two arrangements (for three or four voices) brought from Majorca to California by J.B. Sancho. One unique manuscript source contains

polyphony for the Office of the Dead in a style reminiscent of the simpler polyphonic masses.

A great deal of devotional polyphony with Spanish texts is also extant, much of it for two, three and four voices in a simple homophonic style with some or all voices moving in parallel 3rds. This music, which often presents translations of such well-known prayers as *Pater noster* and *Salve regina*, was used during processions, recitation of the doctrina or the Rosary, and Benediction. In all, more than 200 individual polyphonic works with sacred texts survive from California and testify to the richness and diversity of the musical culture of the mission communities.

Secular music in the form of dance-tunes and folksongs was widely used at the missions by both Indians and Spaniards, but only one manuscript source survives. It is known also that a number of tunes of English, Irish and French origin gained currency in California, having been transmitted to this distant region on cylinders used in barrel organs left by merchant ships.

The most indefatigable of the Franciscan musicians working in California was Narciso Durán, who arrived in 1806 and by 1813 had begun producing large-format choirbooks for his orchestras and choirs. His own dated copy of one of these manuscripts, containing an important preface that sets forth his views on how music should be taught to the Indians, is extant. At least another ten surviving manuscripts and fragments show the influence of Durán's pedagogical principles. Felipe Arroyo de la Cuesta, a student of native Californian languages, compiled at least one manuscript setting texts in the Mutsun Indian language. José Viader and Estevan Tapís were each associated with an important manuscript, now in the Santa Clara University Archive and the Mission San Juan Bautista. Florencio Ibáñez and J.B. Sancho had formal musical training and also served as choirmasters in their Spanish convents, Ibáñez at Zaragoza and Calatayud. He arrived in California in 1801 and compiled at least one music manuscript at Mission Santa Clara as well as writing a *Pastorela* that was produced widely throughout California.

Sancho, who served for 28 years at Mission San Antonio de Padua, arrived in 1804 from Palma, Mallorca, bringing a large amount of music (more than 100 pages containing works that he himself had copied). He also owned at least one other manuscript containing a trilingual *dal segno* aria with orchestral accompaniment that began life in a setting by an unknown composer of Metastasio's *Artaserse*. Converted to sacred use by the imposition of two contrafactum texts, this aria could function both as a solo setting of the psalm for Vespers of a Martyr Bishop and as an extra-liturgical devotional work for feasts relating to the Precious Blood of Christ. It was probably Sancho who brought the copies of four orchestral masses, two by Jerusalem (*maestro de capilla* at Mexico City Cathedral, 1749–69), one by García Fajer and a fourth by an unknown composer, to California. Sancho's own manuscripts reveal him to have been a skilled keyboard player with a special aptitude in figured bass. His manuscripts contain the figured bass parts (all that survives) of the only two villancicos now known to have been performed in Spanish California.

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WILLIAM JOHN SUMMERS

California State University. University in California, USA, with a number of campuses; *see* SAN FRANCISCO, §5.

Caligari, Francesco Antonio. *See* CALEGARI, FRANCESCO ANTONIO.

Calista, Lelio. *See* COLISTA, LELIO.

Calixtinus, Codex (*E-SC*, s.s.). 12th-century manuscript; *see* SOURCES, MS, §IV, 3.

Calkin. English family of musicians. Many of them had connections with the Philharmonic Society and the Society of British Musicians.

(1) Joseph Calkin (i) (*b* London, 10 Jan 1781; *d* London, 31 Dec 1846). Violinist and viola player. The son of Joseph and Mary Calkin, he had violin lessons from Thomas Lyon and Paolo Spagnoletti before gaining a position in the Drury Lane orchestra (1798–1808). He later played the violin, viola and sometimes the cello in several London orchestras, appearing at the King's Theatre, the Concert of Ancient Music, the Vocal Concerts and the Philharmonic Society; in 1821 he became a member of the King's band. In 1813 he married into the family of the bookseller and founder of the Western Madrigal Society, George William Budd (1806–50), and by 1828 was in business with him at 118 Pall Mall, London. The firm, Calkin & Budd, specialized in antiquarian music-selling and flourished until 1852. From 1819 until his death Calkin was also the librarian of the Philharmonic Society.

(2) James Calkin (*b* London, 19 Sept 1786; *d* Camden Town, London, 18 Jan 1862). Violinist, organist and composer, brother of (1) Joseph Calkin. His brother first taught him the violin. At the age of 13 he was apprenticed to Thomas Lyon, studying the violin, cello, piano and thoroughbass. By 1807 he was playing the violin, viola and cello in the orchestras at Drury Lane and Covent Garden. In 1823 he was elected an associate member of the Philharmonic Society, later becoming a director. He was organist of Regent Square Chapel, Gray's Inn Road

(from 1824), and a member of the management committee of the Society of British Musicians. He was reputed to be a devoted teacher. Most of Calkin's published compositions are piano pieces and songs. He also wrote a symphony (rehearsed by the Philharmonic Society orchestra in 1819) and two string quartets: the second, in a *brillant* idiom, was dedicated to Nicolas Mori and first performed at the British Concerts in 1823. Calkin's four-part madrigal *When Cloris weeps* was awarded a prize by the Western Madrigal Society in 1846.

His brother Samuel Calkin (*b* London, 3 Sept 1792; *d* Lenton, Notts., 31 Jan 1869) played the violin and viola in the orchestras of the Drury Lane and Haymarket theatres and for the Covent Garden oratorios. William Calkin (*b* London, 5 Sept 1796; *d* Arundel, Sussex, 29 April 1849), another brother, began his career playing the violin and cello in the Drury Lane orchestra, but by 1837 was organist at St Nicholas, Arundel; he also served the Duke of Richmond as organist for the county of Sussex.

Four of James Calkin's sons were musicians: James Joseph Calkin (*b* London, 8 April 1813; *d* London, 11 Oct 1868), who played the violin at the Covent Garden and Drury Lane theatres before gaining a position in the Philharmonic Society orchestra; (3) Joseph Calkin (ii); (4) John Baptiste Calkin and (5) George Calkin. A Miss Calkin (possibly his daughter) appeared frequently as a pianist at the Society of British Musicians' concerts in the 1840s. Other family members include Samuel Calkin's sons Pierre-Jacques-Piotry Calkin (*b* London, 2 March 1831; *d* London, 30 March 1894), a violinist and viola player, and Joseph George Calkin (*fl* 1849–66), a dancer who began his career apprenticed to his uncle, the bookseller (1) Joseph Calkin (i).

(3) **Joseph Calkin (ii)** [Joseph Tennielli; Tennielli] (*b* London, 13 Jan 1816; *d* London, 6 June 1874). Tenor, son of (2) James Calkin. He took the name Tennielli from his mother Victoire Calkin (née Tenniel). He studied in Milan with Francesco Lamperti, then returned to London where he sang at the Philharmonic Society, the Society of British Musicians and in other concerts. He also worked as a singing teacher and composed a few songs. He was a director of the Philharmonic Society, 1854–68, and served as its co-treasurer in 1872.

(4) **John Baptiste Calkin** (*b* London, 16 March 1827; *d* Hornsey, London, 15 April 1905). Composer and organist, son of (2) James Calkin. He learned the organ from his father and served as organist, preceptor and choirmaster at St Columba's College in Ireland from 1846 to 1853. On his return to London he became organist at Woburn Chapel (1853–7); appointments followed at Camden Road Chapel (1863–8) and St Thomas's, Camden Town (1870–84). He was a member of the Philharmonic Society and later (1867–8) a director; he also served on the council of the Trinity College of Music (1881–91) and taught the piano at the GSM (1883–1905). A prolific composer, he wrote church music, piano pieces, songs and chamber works. His anthems and services, in particular, gained wide acceptance.

(5) **George Calkin** (*b* St Pancras, London, 10 Aug 1829; *d* Hampstead, London, 13 July 1911). Cellist, organist and composer, son of (2) James Calkin. By 1852 he was engaged as a cellist in London at the Italian Opera, Drury Lane theatre, Philharmonic Society concerts and in provincial festivals. According to Brown and Stratton, he was organist at St Mark's, Regent's Park, for 25 years, taught at the London Academy of Music (founded by Henry Wylde, 1861) and conducted choral concerts at Vestry Hall, Hampstead. He was active as a composer from 1866 to 1895; among his compositions were 16 books of organ voluntaries and several short piano pieces. His organ transcriptions of Mendelssohn's music, including items from *Elijah*, *St Paul* and chamber works, were published by Novello (1864–94).

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CHRISTINA BASHFORD

Call, Leonhard von (*b* Eppan [now Appiano], 19 March 1767; *d* Vienna, 19 Feb 1815). Austrian composer. He was employed as a liquidator's assistant in the Vienna court treasury and was active as a guitarist and composer, his works appearing in the Viennese publishing houses from 1802. His instrumental works suited the tastes and demands of amateur musicians who wanted pleasant chamber music that could be performed easily. Apart from songs with guitar or piano accompaniment (in a few cases, with string or wind accompaniment), he wrote collections of male choruses which contributed significantly to the early history of the genre.

WORKS

Vocal: partsongs, 3–4 male vv; songs, 1–3vv, pf/gui
Chbr (for various combinations of fl, gui, vn, va, vc, bn, pf): 2 sextets, 4 qnts, 14 qts, 34 trios, 52 duos
Solo: 12 works for fl, gui, pf

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ALOIS MAUERHOFER

Callado, Joaquim Antônio de Silva. *See* CALADO, JOAQUIM ANTÔNIO DE SILVA.

Callas [Kalogeropoulou], **(Cecilia Sophia Anna) Maria** (*b* New York, 2 Dec 1923; *d* Paris, 16 Sept 1977). Greek soprano. She was American by birth and early upbringing, and Italian by career and by marriage to G.B. Meneghini, whose surname she incorporated with her own during the period of her marriage (1949–59). In 1937 she left the USA for Greece and in 1940 became a pupil of the well-known soprano Elvira de Hidalgo at the Athens Conservatory. Two years later she sang Tosca in Athens (27 August 1942), and went on to appear, in 1944, as Santuzza, Marta (in d'Albert's *Tiefland*), and Leonore (*Fidelio*). Returning to New York with her parents in 1945, she was heard by former tenor Giovanni Zenatello, who engaged her for Ponchielli's *La Gioconda* in Verona. This successful appearance (2 August 1947) under Serafin was the start of her real career and she was soon in demand in Italian theatres for such heavy roles as Aida, Turandot, Isolde, Kundry and Brünnhilde. A rare versatility was shown in Venice in 1949 when, only three days after singing a *Walküre* Brünnhilde, she deputized for an indisposed colleague in the florid bel canto role of Elvira

in Bellini's *I puritani*. Thereafter, under the guidance of Serafin, she gradually relinquished her heavier roles in order to concentrate on the earlier Italian operas. Besides adding to her repertory Bellini's Amina, Donizetti's Lucia and Verdi's Leonora (*Il trovatore*), Violetta and Gilda, she was in constant demand whenever rare and vocally taxing operas of the older school were produced, such as Haydn's *L'anima del filosofo* (in its world première, 1951, Florence), Gluck's *Alceste* and *Iphigénie en Tauride*, Cherubini's *Médée*, Spontini's *La vestale*, Rossini's *Armida* and *Il turco in Italia*, Donizetti's *Anna Bolena* and *Poliuto*, and Bellini's *Il pirata*. Her greatest triumphs were won as Norma, Medea, Anne Boleyn, Lucia, Verdi's Lady Macbeth and Violetta, and Tosca. Many of these roles she repeated in the major opera houses of the world, where her fame reached a level that recalled the careers of Caruso and Chaliapin.

Callas first appeared at La Scala as Aida (12 April 1950); her débuts at Covent Garden (8 November 1952), the Lyric Theatre of Chicago (1 November 1954) and at the Metropolitan (29 October 1956) were as Norma. Her relations with the Bing regime at the Metropolitan were uneasy, and the same could unfortunately be said, in latter days, of those with the Rome Opera and La Scala. Nevertheless, sensational publicity suggesting that she was a difficult and jealous colleague was an accusation resented by many of those who worked with her most closely. The truth was probably that an exacting, self-critical temperament coupled with recurrent vocal troubles often forced her into a difficult choice between withdrawal from contractual engagements and singing below her best form. Whether her vocal problems (inequality of registers, harshness in the middle voice and tremolo on sustained high notes) were mainly due to inadequate training or to some physical intractability remains uncertain.

Of Callas's artistic pre-eminence there can be no doubt. Among her contemporaries she had the deepest comprehension of the Classical Italian style, the most musical instincts and the most intelligent approach. There was authority in all that she did on the stage and in every phrase that she uttered. Her voice, especially during the early 1950s, was in itself an impressive instrument, with its penetrating individual quality, its rich variety of colour and its great agility in florid music. During the 1960s Callas's growing vocal troubles led to her gradual withdrawal from the stage; after her last operatic appearance (at Covent Garden, as Tosca, on 5 July 1965) she made only sporadic returns to the concert stage (in 1973–4) and organized some masterclasses. Fortunately, numerous recordings, notably her Tosca with de Sabata, her Violetta with Franco Ghione, her Butterfly and her Lucia (both with Karajan), remain to show that her technical defects were outweighed by her genius as an interpreter.



Maria Callas as Leonora in Verdi's 'Il trovatore'

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DESMOND SHAWE-TAYLOR

Callaway, Sir **Frank Adams** (*b* Timaru, New Zealand, 16 May 1919). New Zealand conductor, educationist and administrator, resident in Australia. He studied in Dunedin, Otago (MusB 1946) and London, where he won composition prizes at the RAM (1948). He played both the violin and bassoon in his early years, but decided to devote himself to fostering national and international cooperation in music education, working at all levels from pre-school to advanced and adult education. He taught in Dunedin from 1942 to 1953, when he settled in Perth. He was foundation professor and head of the department of music at the University of Western Australia from 1959 to 1984 and, despite the geographical isolation, built up a team of dedicated specialists. In 1967 he founded two successful periodicals: the *Australian Journal of Music Education*, the official organ of the Australian Society for Music Education, and *Studies in Music*, an annual musicological journal. In 1958 he became a member of the board of the ISME, and served as its

president (1968–82); he edited its journal, the *International Journal of Music Education*, from 1982 to 1985. In recognition of his services to music and education he was made Knight Bachelor (1971) and was awarded the CMG (1975) and the OBE (1981); he received honorary doctorates from the University of Western Australia (1975) and the University of Melbourne (1982). In 1975 he was elected to the executive committee of the International Music Council. In 1995 the Callaway International Resource Centre for Music Education (CIRCME) and the Frank Callaway Foundation for Music at the University of Western Australia were founded, for which he serves as consultant. His publications include many papers on music education, and he is co-editor with David Tunley of *Australian Composition in the Twentieth Century* (New York, 1978); he also edited a Festschrift in honour of Tunley (Nedlands, 1995).

WERNER GALLUSSER

Callcott, John Wall (*b* Kensington, London, 20 Nov 1766; *d* Bristol, 15 May 1821). English composer and theorist. Entering music as a largely self-taught amateur, he became a popular glee composer and a respected authority on music theory.

He was the son of a builder, Thomas Callcott, by his second wife, Charlotte Wall, and was educated at a private school by William Young; he was a brilliant student of classics, Hebrew and philosophy. Until he was 13 it was planned that he should become a surgeon, but he was so disgusted by witnessing an operation that he gave up this idea. He had learnt something of music from Henry Whitney, organist of Kensington parish church, and he began to practise the organ seriously while continuing to pursue, untaught, the study of languages and mathematics. He also learnt to play the clarinet and the oboe, and began to compose. In 1782 he became acquainted with Samuel Arnold and Benjamin Cooke, who encouraged him to enter the profession; the next year he became assistant organist of St George's, Bloomsbury. Through Cooke he was admitted as a 'supernumerary hautboy' at the concerts of the Academy of Ancient Music. From this time onwards his efforts in composition were mainly devoted to the glee. His first glee, *O sovereign of the willing soul*, was an unsuccessful candidate for the Catch Club prize in 1784, but in the following year he carried off three of the four prizes, for a catch, a canon and a glee. This remarkable success secured his reputation as a composer. He was awarded the BMus degree at Oxford on 4 July 1785, his exercise being a setting of Warton's *Ode to Fancy*. Several other odes, and his oratorio *Elijah*, date from this period. In the next ten years he composed a very large number of glees and other partsongs, possibly more than 200. He virtually monopolized the Catch Club's annual prizes, which may explain the club's decision to abolish them after 1793. 64 of his compositions are among the collection of pieces submitted for the prize contests. He was active, with Arnold and others, in the formation of the Glee Club in 1787.

In 1789 Callcott was elected jointly with Charles Evans to the organistship of St Paul's, Covent Garden, and he was organist of the Asylum for Female Orphans from 1792 to 1802. During this period an increasing part of his time was occupied in teaching. He took a few lessons from Haydn in 1791, with a view to improving his skill in writing for instruments; but he seems never to have become really proficient in this line. When he showed Storace the score of a song he had written with full accompaniments, requesting him to 'draw his pencil' through such parts as did not please him, Storace looked over the score, drew his pencil through the whole, and returned it with the single exclamation, 'There!'. Perhaps as a result of this, or under the influence of Haydn, Callcott restricted himself in later years mostly to composition for unaccompanied voices, in which his mastery was undisputed.

Meanwhile Callcott had become more and more deeply interested in the theory of music, partly through his friendship with Marmaduke Overend, organist of Isleworth, who had acquired Boyce's manuscript writings on harmony. On Overend's death in 1790 Callcott purchased all his manuscripts, including Boyce's, and began to study them and to acquire a large library of theoretical works. He gradually formed a plan to write a music dictionary, and issued a prospectus to subscribers in 1797. He engaged in a voluminous correspondence with other theorists, including August Kollmann. His last important compositions show the newly antiquarian bent of his mind: they are a Latin cantata, *Propter Sion non tacebo*, written as an exercise for the DMus degree at Oxford (18 June 1800), and a six-part Italian madrigal, *Padre del ciel*, in imitation of the Renaissance style, composed the same year. His few later compositions were occasional.

The compilation of his dictionary proceeded slowly, and without any attempt to classify his materials; more and more he was consumed with the sheer love of gathering abstruse information. In 1804, however, thinking that the public would expect something from him on the theory of music, he laid aside the larger project and prepared his *Musical Grammar*, which he completed and published in 1806. In the following year he was appointed, in succession to Crotch, to lecture on German music at the Royal Institution. Further activity was interrupted soon afterwards by mental collapse, and from 1807 to 1812 he was in an asylum. His friends organized a benefit concert for him on 7 April 1809, which was so heavily subscribed that it had to be moved from the Hanover Square Rooms to the King's Theatre. Callcott made a partial recovery in 1812, and was able to resume teaching, but another attack followed in 1816 and he was never again restored to health. In addition to the materials for his dictionary of music he left an alphabetical dictionary of musicians, completed only as far as the letter O.

Callcott married Elizabeth Mary Hutchins on 14 July 1791 and had seven children, at least three of whom became musicians. His daughter Elizabeth married WILLIAM HORSLEY, who in 1824 brought out a three-volume collection of Callcott's best vocal part-music, preceded by a valuable memoir and appreciation. It contains 61 glees, four catches, four canons, a round, an elegy and the Italian madrigal; but this is only a small proportion of the total output. Callcott is generally regarded as one of the half-dozen leaders in the glee tradition: Baptie selected him for the frontispiece of *Sketches of … Glee Composers*. He was particularly skilful at simplifying his style to suit the domestic use, often with piano accompaniment, that had become fashionable by the 1790s. Many of his glees were written for the new combination of two sopranos and a bass; others, originally for male voices, were arranged for that combination by his son W.H. Callcott. His most popular glees were *Forgive, blest shade* (from an epitaph in the

churchyard at Brading; 1795); *The New Mariners* ('You gentlemen of England', J. Oliver, later adapted to Campbell's words, 'Ye mariners of England'; 1795); and *The Red Cross Knight* ('Blow, warder', anon.; 1797). Some were fashionably Gothic in their texts, including many on poems by 'Ossian' and some settings of Scott's verses. The best of all, in Horsley's opinion, was *O snatch me swift from these tempestuous scenes* (SATBB). The concluding double fugue, according to Baptie, is 'worthy of Handel himself'. Fuller Maitland gave the palm to *Father of heroes*.

Callcott also had considerable success with the catch, the solo song and the anthem. His large-scale compositions are less satisfactory, and his instrumental pieces are of little importance. He did useful work for parish-church music by compiling, with Arnold, an admirable selection of harmonized psalm tunes. Some of his glees were originally provided for theatrical productions, and he wrote the entire music for a two-act farce, *The Mistakes of a Day*, which may have been performed at Norwich in 1787. His *Musical Grammar* was a good instruction book breaking no new ground, and was many times reprinted during the 19th century. In general, Callcott founded his musical thought on that of an earlier period; there is little in his musical style, or in his writings, to suggest that he was in sympathy with the idiom of Mozart or of his teacher Haydn.

WORKS

all printed works published in London

SACRED VOCAL

I heard a voice from Heaven, sentence from the Burial Service (1802)
6 Sacred Trios (1804)
Jubilate (A), B, SATB, orch, 1784; Elijah (orat, T.S. Dupuis), 1785, excerpts perf. London, 13 Feb 1786; O come let us sing unto the Lord, anthem, SATB, SATB, orch, 1785; Propter Sion non tacebo, cant., soloists, chorus, orch, perf. 18 June 1800; 2 Latin motets, 1785, 1786: all *GB-Lbl*

SECULAR VOCAL

Sapho to Phaon [scena with 6 songs], op.2 (*c*1785)
Ode to Evening (W. Collins), perf. London, 14 April 1785, *Lbl*
Ode to Fancy (T. Warton), perf. Oxford, 4 July 1785, *Lbl*
Ode to the Humane Society (E.B. Greene), 1785–6, perf. London, 13 Feb 1786 *Lbl*
The Bard (ode, T. Gray), 1786, *Lbl*
Ov. and Airs for The Mistakes of a Day (farce, 2 acts), ? perf. Norwich, 1787, *Lbl*
Some 200 glees, catches and partsongs in MSS (145 in *Lbl* Add.27642–5; 64 in *US-Bp* Catch Club Collection), pubd singly and/or in 18th- and 19th-century anthologies; these include Callcott's collections: A first Collection of Catches, Glees, Canons etc., op.4 (1789); A Collection of 5 Songs, 4 Duets and 3 Glees, op.6 (*c*1790); A Select Collection of Catches, Canons and Glees (*c*1790); A Collection of 4 Glees, composed at Blenheim (1800); A Collection of 6 Glees (*c*1800); A Collection of 5 Glees (1801); A Collection of 6 Glees (1802); A Collection of 5 Glees, chiefly for Tr voices, op.12 (1805); also 61 glees, 4 catches, 4 canons, 1 round in A Collection of Glees, Canons and Catches, ed. W. Horsley, i–iii (1824)
Padre del ciel (Petrarch), madrigal, 6vv (1800); also in A Collection of Glees, Canons and Catches, ed. W. Horsley, i–iii (1824)
Various songs and duets pubd singly and in 18th-century anthologies

INSTRUMENTAL

6 Sonatinos, pf/hpd, vn acc., op.3 (*c*1786)
2 Quartetts and 2 Sonatas, pf/hpd (*c*1795)
God Save the King, with Progressive Variations, pf/hpd (n.d.); The Kensington March & Quick Step, pf (1798); The Kensington Troop, pf (1798)
Ov. (C), insts, 1784, *GB-Lbl*; Sinfonia (F), insts, 1785, *Lbl*; Sonata (C), hpd, *Ge*

EDITIONS

The Psalms of David for the Use of Parish Churches (1791), collab. S. Arnold
The Sentences, Psalms, Hymns, and Anthems, as sung at the Asylum Chapel, i, ii (*c*1799)

WRITINGS

An Explanation of the Notes, Marks, Words, &c. Used in Music (London, 1792)
A Musical Grammar (London, 1806, ?5/1883)
A Dictionary of Musicians (MS, *GB-Lbl*) [A–Pa only]
Materials for a dictionary of music, 36 vols. (MS, *Lbl*, 1797–1802); Essays and lectures on musical subjects (MS, *Lbl*)

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NICHOLAS TEMPERLEY

Callegari. *See* CALEGARI family.

Callegari, Francesco Antonio. *See* CALEGARI, FRANCESCO ANTONIO.

Callido, Gaetano (Antonio) (*b* Este, 14 Jan 1727; *d* Venice, 8 Dec 1813). Italian organ builder. He built 430 organs in 44 years in the Venetian Republic, north-east Italy, Istria, Dalmatia, Emilia-Romagna, Marche and Istanbul. All of his instruments were built in the Venetian style (the *Ripieno* divided in single ranks that break at 1/8′, no composed mutation stops) as exemplified in the work of PIETRO NACCHINI (Callido's teacher), Antonio Barbini (*b* 1699) and others, but with some added characteristics of his own. These last include a large-scaled Principale, flutes of various types (conical, chimney or stopped, but never cylindrical), and a Voce umana tuned flat instead of sharp. In 1776 he built three organs for S Marco in Venice. One of them, a 12′ single-manual organ, was moved to S Maria Formosa, but was restored and put back in its original position in 1995. A standard Callido organ has only one manual of 45 keys (*C*–*c*‴, with short first octave), 57 keys (*C*′–*c*‴, short octave), or 62 keys (*C*′–*f*‴, short octave), and the following specification: Principale (divided), Ottava, Quintadecima, Decimanona, Vigesimaseconda, Vigesimasesta, Vigesimanona, sometimes Trigesimaterza and Trigesimasesta; Voce umana (treble); Flauto in Ottava and Flauto in Duodecima; Cornetta (treble); one or two reed stops with short resonators, i.e. Tromboncini 8′ (tin resonators) and Violoncello 8′ (wood resonators); larger organs have Viola (or Violetta) 4′ (bass and treble); Pedal: contrabassi, Ottave di contrabbassi, Tromboni (8′). The bass and treble divide between *c*♯′ and *d*′ in keyboards of *C*–*c*‴ compass, and between *a* and *b*♭ in organs with more extended keyboards. The organ of the Carmelite church at Lugo di Ravenna (1797; restored 1967–8) is probably the best existing example of

an organ with this specification. Callido also built two-manual organs, the finest existing example being the instrument at Candide di Comelico (1797–9, opus 367; restored 1995: the stop-list is given in ORGAN, Table 22).

Gaetano was succeeded by his two sons, Agostino (1759–1826) and Antonio (1762–1841), who introduced the Ottavino (a 2′ flute stop), the Flutta (8′ flute in the treble) and normal reed stops in the manual: Fagotto (8′ bass), Clarinetto (8′ treble) and Corno Inglese (or Corni da caccia; 16′ treble). Around 1830 the firm passed to Giacomo Bazzani.

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UMBERTO PINESCHI

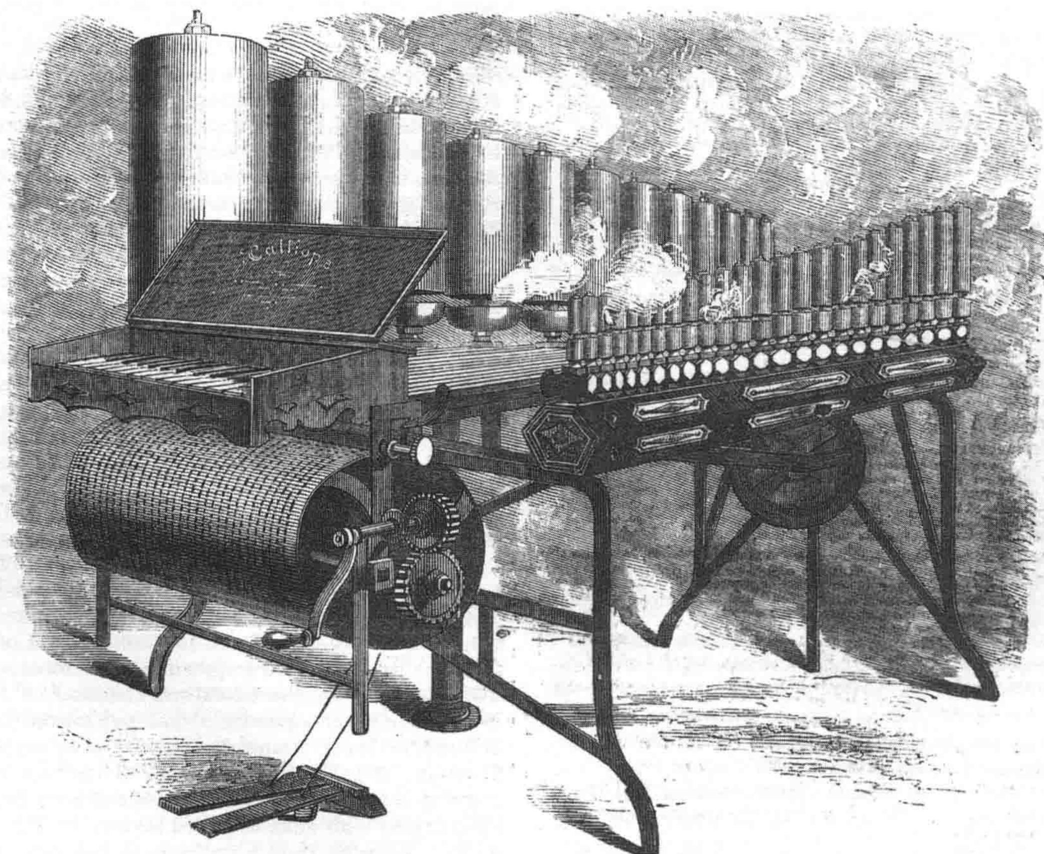
Callihou, James. *See* MORIN, LÉO-POL.

Callinet. Alsatian family of organ builders, active in the first half of the 19th century. Louis Callinet became part of the Parisian firm DAUBLAINE-CALLINET (MGG1 suppl. (G. Bourligueux)).

Calliope (i) [Calliopea, Kalliope, Kalliopeia]. The Muse of heroic poetry and of playing on string instruments. *See* MUSES.

Calliope (ii). A musical instrument intended for outdoor use and operated by steam or compressed air. It was invented by Joshua C. Stoddard (*b* 26 Aug 1814; *d* 4 April 1902), who settled in Worcester, Massachusetts, in 1845; he supported himself by keeping bees while working on a variety of inventions and experiments. His invention of the calliope (named after the Greek muse of eloquence) is said to have been inspired by his noticing the great carrying power of locomotive steam whistles.

Stoddard's completed instrument was first introduced to the public in 1855. It consisted of a steam boiler, a set of valves, and 15 graded steam whistles, played from a pinned cylinder. It was claimed that it could be heard for 8 km – the Worcester City Council banned Stoddard from playing it within the city limits. Having nevertheless secured financial backing from some Worcester industrialists, he developed a keyboard model and founded the American Steam Piano Co. After financial difficulties a few years later, Stoddard was supplanted as head of the company by Arthur S. Denny, who changed the firm's name to the American Steam Music Co., and later claimed Stoddard's invention as his own. In 1859 Denny took to England a 37-note calliope that played from both keys and barrels (see illustration). A low-pressure, 5 lb (2·27 kg) model, it was exhibited at the Crystal Palace, London, but Denny assured potential purchasers that outdoor



Steam-operated calliope by Arthur S. Denny: engraving from the 'Illustrated London News' (3 December 1859)

models were available that employed up to 150 lbs (68·2 kg) of steam pressure and could be heard for 19 km. The instrument never caught on in the British Isles, although it achieved popularity in a variety of applications in the USA.

As early as 1858 calliopes were installed on river showboats, either on the top deck or on a steam towboat, and their music became familiar to several generations of dwellers along the banks of the Mississippi and other great rivers. One such steamboat, the *Delta Queen*, continues to maintain a regularly played calliope in the 1990s; at night its clouds of steam are illuminated by coloured spotlights. One of the few calliopes to be exported in the 19th century was used by the pasha of Egypt on his private steamer. Calliopes also replaced the large and cumbersome barrel organs of some circuses and fairgrounds, doubtless because they were considerably louder. After the turn of the century compressed-air calliopes were developed; these proved more popular (and more portable) for such purposes and were even used in parades and political rallies, while steam instruments were retained for riverboats with their ready supply of steam. The air calliopes could be played from either a keyboard or a paper roll, and were manufactured by the Artizan Co. (Air-Calio), the Tangley Co. (Calliaphone), the Harrington National Calliope Co., and the Han-Dee Co. Some had as many as 58 notes, but the ones heard at carnivals and in parades are usually much smaller, and are almost always played from a keyboard. Air calliopes based on the 43-note Tangley Calliaphone were still being made by the Miner Mfg. Co. of Fort Madison, Iowa, during the late 1980s.

The one feature common to all calliopes is their whistle construction, which is the same as that of factory and locomotive steam whistles: a mouth surrounds the circumference of the pipe, the top and bottom being attached by four brackets or ears. Those in steam calliopes are invariably made of heavy brass; other materials are sometimes used for air calliopes. The music played, often in just two parts on short-compass instruments, is always of a simple nature, consisting usually of familiar songs, dances and marches; a calliope makes an appearance in the film *Showboat* (1951).

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BARBARA OWEN

Calloway, Cab(ell) (*b* Rochester, NY, 25 Dec 1907; *d* Hockessin, DE, 18 Nov 1994). American popular and jazz singer and bandleader. He spent his childhood in Baltimore and began his professional career in Chicago as a singer and dancer. In 1929 he led such groups as the Alabamians in Chicago and New York and the Missourians in New York, where he also appeared in the revue *Hot Chocolates*. In 1930 the Missourians played and recorded under Calloway's name; they performed with great success at the Cotton Club in 1931, and soon replaced Duke Ellington's band there as house orchestra. The group continued at the Cotton Club regularly until 1940. It also toured Europe in 1934, appeared in several films (including *The Big Broadcast*, 1933, *The Singing Kid*, 1936, and *Stormy Weather*, 1943) and made a large number of recordings before it was disbanded in 1948. Calloway then performed mainly in musical theatre, assuming the role of Sportin' Life in Gershwin's *Porgy and Bess* (1950s), appearing in the Harlem Globetrotters basketball team's touring show (mid 1960s) and taking part in the African American production of *Hello, Dolly!* (late 1960s), but he occasionally assembled bands for specific occasions. He continued to perform and tour into the 1980s, appearing on television, in the film *The Blues Brothers* (1980) and with his daughter Chris in the show *His Royal Highness of Hi-de-ho: the Legendary Cab Calloway* (1987).

Calloway was one of the most successful bandleaders of the 1930s and 40s, and was famous for his extroverted singing and flamboyant appearance (Gershwin modelled the role of Sportin' Life on him), as well as for his scat singing. His sobriquet 'the Hi-de-ho Man' was derived from the refrain of his most famous song, *Minnie the Moocher* (1931, Bruns.). He also composed a large number of songs for his group. The band promoted the careers of several important jazz musicians, among them Chu Berry, Ben Webster and Dizzy Gillespie, and Calloway made a number of excellent recordings with these soloists.

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JOSÉ HOSIASSON

Calmo, Andrea (*b* 1509–10; *d* Venice, 23 Feb 1571). Italian actor, poet and writer of comedies, active in Venice. Some of his poems were set by Lodovico Agostini in *Musica sopra le rime bizzarre di M. Andrea Calmo, & altri autori* (1567). More significant are his 'piacevoli et ingeniosi discorsi in più lettere compresi' (ed. in Rossi), which include many references to music and musicians. A few of these fanciful letters in dialect are addressed to composers of his day, for example Willaert, whose music, according to Calmo, was alchemically 'distilled', 'purged' and 'refined' to the point where it had reached 'la condition de l'aurum potabile' (Rossi, p.199). Calmo was also an able musician in his own right in the tradition of the humanist *improvvisatori*; according to Alessandro Zilioli (*Vite dei poeti italiani*) he played the parts of Pantalone and 'the singer' for the 'famous companies of comedians which flourished in Italy at that time' (see Rossi). He is now regarded as one of the creators (along with ANTONIO MOLINO and ANGELO BEOLCO) of the *commedia dell'arte*.

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CHARLES WARREN

Calori, Angiola (*b* Milan, 1732; *d* *c*1790). Italian soprano. She sang in a pasticcio at Treviso in 1755, at Brescia, Venice, Padua and Ferrara in 1756 in operas by Galuppi and Cocchi, and in 1757 at Reggio nell'Emilia in Traetta's *Nitteti*. Cocchi was doubtless responsible for her engagement in London when he was appointed composer to the King's Theatre in 1757. She made her début there in the pasticcio *Demetrio, re di Siria* and remained a member of the company, first as seconda donna and eventually as 'serious woman' (Burney), until 1761. She appeared in about 20 operas, including six by Cocchi, Perez's *Farnace* and *Didone abbandonata*, and Galuppi's *Attalo*, *Il mondo della luna* and *Il filosofo di campagna*, sometimes in male parts. During her stay in London she appeared in Handel's *Samson* and *Messiah* at Covent Garden, possibly in 1759. In July 1759 she sang in a cantata by Cocchi at Oxford for the inauguration of the Earl of Westmorland as chancellor. She sang at Verona in 1763, Reggio nell'Emilia in 1764, Venice in 1765 (Bertoni's *L'olimpiade* and Traetta's *Semiramide*), Prague in 1767 (Mysliveček's *Bellerofonte* and P.A. Guglielmi's *Tamerlano*), and at Dresden in 1772, when Burney heard her in Salieri's *L'amore innocente*. He was not impressed, but admitted that earlier in London she 'wanted only spirit to make her an excellent performer; for then her voice, shake, and execution, were good'. At Vicenza in 1778 she was billed as *prima buffa*. She continued to appear in opera until 1783.

WINTON DEAN

Calouste Gulbenkian Foundation. *See* GULBENKIAN FOUNDATION.

Calsabigi, Ranieri [Raniero] [de', de, da]. *See* CALZABIGI, RANIERI.

Caltabiano, Ronald (*b* New York City, 7 Dec 1959). American composer. Early lessons from Elie Siegmeister and Andrew Thomas led to studies with Vincent Persichetti and Elliott Carter at Juilliard (1978–85) and with Peter Maxwell Davies at the Dartington Summer School (1979–81). After serving as Copland's music assistant, he taught at the Manhattan School and the Peabody Conservatory. In 1996 he joined the faculty of San Francisco State University. He has received awards from the American Academy of Arts and Letters and the Guggenheim and Rockefeller foundations.

Caltabiano attracted considerable international attention in his early twenties with his String Quartet no.1 (1981), and with prominent commissions for cello, trombone and double bass sonatas. These youthful works, culminating in the Concerto for Six Players (1987), exhibit maturity, individuality and immense dramatic variety; they incorporate chromatic and modal harmonic languages, and employ motivic and serialized rhythmic elements as unifying agents. With the composition of *Concertini* (1992) for the San Francisco SO, Caltabiano began to experiment with short, dramatically disparate movements, each with a sharply defined character. These multi-movement works are unified by a single overarching line and by motivic and rhythmic transformations. Concurrently, Caltabiano began to use an increasingly broad (and increasingly modal) harmonic palette. In subsequent large-scale works, such as the one-movement *Preludes, Fanfares, and Toccatas* (1995) written for the Dallas SO, he evokes the schizophrenic dynamism of the multi-movement works, but on a broader scale.

WORKS

INSTRUMENTAL

Orch: Passacaglia, wind ens, 1982; Conc., a sax, orch, 1983; Poplars, 1985; Northwest!, 1988; Concertini, 1991; Preludes, Fanfares, and Toccatas, 1995; Prolegomenon, 1995

Chbr: Lyric Duo, va, hp, 1979; Str Qt no.1, 1981; Pf Trio, 1984; Conc. for 6 Players, fl + a fl, cl + b cl, vn, vc, perc, pf, 1987; Str Qt no.2, 1987; Quilt Panels, cl, hn, vn, va, vc, pf, 1990; Concertini, fl + pic, ob, cl, bn, 2 hn, tpt, trbn, str qt, db, perc, pf, 1992; Hexagons, fl, ob, cl, bn, hn, pf, 1994; Rotations, 16 hn, 1995; Elements II–III: II vn, vc, 1996; III vn, vc, pf, 1996

Solo inst: Sonata, trbn, 1980; Prelude and Fugue, org, 1981; Sonata, vc, 1982; Ellington Sonata, db, 1984; Sonata, eng hn, 1986; Lines from Poetry, vn, 1992; Fanfares, hpd, 1994; Elements I, 1996

VOCAL

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DAVID FROOM

Calung. Term referring to bamboo XYLOPHONE, bamboo xylophone ensemble or metallophone of Indonesia (the bamboo xylophone and xylophone ensemble are found in Java and Sunda, while the metallophone is found in Bali). For details on Sundanese usage, *see* INDONESIA, §V, 1(ii)(b); this entry deals with the *calung* ensemble of Banyumas, west Central Java.

Calung typically comprises two multi-octave bamboo xylophones which play interlocking patterns; two single-octave bamboo xylophones (*slenthem* and *kethuk-kenong*) which play a central melody and its colotomic punctuation, respectively; a blown bamboo gong; two small *kendhang* (drums); and a female vocalist (*sindhèn*) who is also often a dancer (and then referred to as *lènggèr*). Instrumentalists also participate in the vocals, providing stylized responses to both the female vocalist and certain *kendhang* cues. The performance style involves dense interlocking, rapid changes of tempo and density, lively syncopated drumming and comic vocal interchanges. *Calung* is performed on various celebratory occasions, including the festive all-night performance *lènggèr* (named after the featured female singer-dancer of the same name) and types of *jaranan* (horse trance dance).

In Bali, the *calung* is a single-octave metallophone with tube resonators (also called *jublag*) in several gamelan-type ensembles that plays a central mid-range melody (for details of Balinese usage, *see* INDONESIA, §II, 1(ii)(d)).

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Caluza, Reuben Tholakele (*b* Edendale, 14 Nov 1895; *d* Kwa-Dlangezwa, nr Empangeni, 5 March 1969). South African composer. He was one of the leading black South African composers of the 1920s and 30s, known for his ragtime songs in the Zulu language. Caluza's early career between 1915 and 1929 was as a teacher at Ohlange Institute, one of the first black colleges in Durban, established by the African National Congress founding president John L. Dube. Caluza and his Double Quartet were invited to England in 1930 to record well over 100 titles for HMV's Zonophone label, many of which were Caluza's own compositions. These recordings counted among South Africa's bestsellers in the mid-1930s. From 1930 to 1935 Caluza studied at the Hampton Institute, Virginia, and Columbia University. He returned to South Africa in 1936 to become professor of music at Adams College, near Durban, where his activities included the training of a variety of choral ensembles and the collection of traditional Zulu music. Caluza withdrew from active musical life in 1947, devoting the rest of his life to a number of shops he had opened throughout Natal.

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VEIT ERLMANN

Calvé [Calvet] **(de Roquer), (Rosa-Noémie) Emma** (*b* Decazeville, 15 Aug 1858; *d* Millau, 6 Jan 1942). French soprano. A pupil of Jules Puget, Mathilde Marchesi and Rosina Laborde, she made her début as Marguerite in *Faust* at the Théâtre de la Monnaie, Brussels, on 23 September 1881, and three years later appeared in Paris, mainly at the Opéra-Comique. In 1887 she was called to La Scala, Milan to create the heroine of Samara's *Flora mirabilis*; but she did not achieve lasting success until a triumphant return in 1890 as Ophelia in Thomas' *Hamlet* (with Battistini in the title role) was followed by appearances with Fernando de Lucia in *Cavalleria rusticana* in various Italian cities and with the same tenor in the première of Mascagni's *L'amico Fritz* (31 October 1891, Rome). Calvé soon became one of the first favourites of the international public, especially in London and New York, where her Santuzza and above all her Carmen were considered incomparable. Although these parts were to dominate her repertory, Massenet wrote two roles for her, Anita in *La Navarraise* (1894, Covent Garden) and Fanny in *Sapho* (1897, Opéra-Comique), and she also created the title role of Hahn's *La Carmélite* (1902, Opéra-Comique). In 1904, having taken part in the 1000th performance of *Carmen* at the Opéra-Comique, she announced her intention of leaving the stage, and did not thereafter reappear at either the Metropolitan or Covent Garden; but she sang at Oscar Hammerstein's Manhattan Opera House in 1907 and 1908, and continued to give concerts in the USA (including appearances in



Emma Calvé in the title role of Bizet's 'Carmen'

vaudeville) until 1927. Her voice – a luscious, finely trained soprano strong in both chest and head registers (originally extending to high F), the secret of which she claimed to have learnt from Domenico Mustafà, the Italian castrato who became director of the choir at the Cappella Sistina – derived charm from its combination of absolute steadiness with rich colour. As an interpreter she was intensely dramatic and impulsive, to the point of capriciousness in later life. Her records, though disappointingly limited in repertory, are none the less extraordinary; among the best, apart from her *Carmen* excerpts, are the unaccompanied Provençal air, *O Magali*, incorporated in *Sapho*, the 'Air du mysoli' from David's *La perle du Brésil* and the folksong *Ma Lisette*, with its exquisite, sustained *pianissimo* high D♭.

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DESMOND SHAWE-TAYLOR/KAREN HENSON

Calvesi, Vincenzo (*b* Rome; *fl* 1777–1811). Italian tenor. His first known appearance was in Rome in 1777. He sang in comic opera in Italy until 1782, specializing in *mezzo carattere* roles. From 1782 to 1783 he sang in Dresden, and in 1785 he settled in Vienna, making his début there as Sandrino in Paisiello's *Il re Teodoro*.

Except for a year's leave of absence in 1788, which he spent mainly in Naples, he remained in Vienna until 1794. A versatile lyric tenor, he created leading roles in operas by Martín y Soler (*Una cosa rara* and *L'arbore di Diana*), Storace (*Gli sposi malcontenti* and *Gli equivoci*) and Salieri (*La grotta di Trofonio* and *Axur, re d'Ormus*), as well as Ferrando in Mozart's *Così fan tutte*. In 1785 he sang the Count in the quartet 'Dite almeno, in che mancai' K479 and the trio 'Mandina amabile' K480 written by Mozart for Bianchi's *La villanella rapita*. He was described in *Grundsätze zur Theaterkritik* (1790) as 'one of the best tenors from Italy ... with a voice naturally sweet, pleasant and sonorous'. On his retirement from the stage in 1794 Calvesi returned to Rome, where he became one of the city's leading impresarios (*c*1796–1811).

Vincenzo's wife Teresa sang small roles in Vienna from 1785 to about 1789, when she left on her own to pursue her career in London and Italy. A Giuseppe Calvesi is known to have been active 1784–91; he, and not Vincenzo, sang in London in 1787 and 1788.

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DOROTHEA LINK, JOHN A. RICE

Calvet Quartet. French string quartet. It was founded in Paris in 1919 by Joseph Calvet (*b* Toulouse, 8 Oct 1897; *d* Paris, 4 May 1984), Georges Mignot, Léon Pascal and Paul Mas. Mignot and Pascal had previously played in Marcel Chailley's quartet. In 1928 the ensemble gave its first Beethoven cycle at the instigation of Nadia Boulanger. In 1929 Daniel Guilevitch replaced Mignot and during the 1930s the Calvet Quartet was considered to be among the world's finest, hailed for its performances and recordings of both the modern French and the Classical repertories. In 1940 it was disbanded and Guilevitch emigrated to the USA, where as Daniel Guilet he led the Guilet Quartet and (from 1952) Toscanini's NBC SO. In 1955 he founded the BEAUX ARTS TRIO. In 1941 Pascal founded his eponymous quartet, which after the war became the official ensemble of the French Radio and made many records. In 1945 Calvet started a new ensemble with Jean André Champeil, Maurice Husson and Manuel Amédée Recassens; this Calvet Quartet, which gave the premières of works by Jolivet, Sauguet and Schmitt, was dissolved in 1950. Calvet taught many of the next generation of French chamber musicians, including the original members of the Parrenin Quartet.

TULLY POTTER

Cálvez, Gabriel. *See* GÁLVEZ, GABRIEL.

Calvi, Carlo (*fl* 1646). Italian guitarist and music editor. He edited a collection of pieces for five-course Baroque guitar entitled *Intavolatura di chitarra, e chitarriglia* (Bologna, 1646). The book contains brief instructions on how to read tablature and tune the instrument, followed by 65 *battute* (strummed) and 24 *pizzicate* (plucked) pieces comprising such typical mid-17th-century Italian forms as the passacaglia, ciaccona, folia, spagnoletto and Ruggiero. According to the book's title-page it includes the works of two 'professori'. Although no composers' names are given, 25 of the *battute* can be identified as paraphrases of works by Francesco Corbetta. The identity of the other 'professore' remains a mystery, but many of the other works in the book exist in earlier versions. The extent of Calvi's contribution as composer, rather than arranger, is therefore open to question.

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ROBERT STRIZICH/RICHARD PINNELL

Calvi, Lorenzo (*b* ?Pavia; *fl* 1609–29). Italian music editor and singer. Since he was known as 'magister et reverendo' he must have taken orders. He was a bass singer in the choir of Pavia Cathedral from 1609 to 1626. He is of greatest interest as the collector of four noteworthy anthologies of north Italian church music published in Venice (RISM 1621[4], 1624[2], 1626[3] and 1629[5]); all contain motets except the third, which consists of litanies. The volumes include eight works by Monteverdi, seven of which are found in no other printed sources, and ten *unica* by Alessandro Grandi (i) and four by Rovetta (his earliest published works). Other prominent north Italians represented are Stefano Bernardi, Banchieri – who dedicated his *Gemelli armonici* (1622) to Calvi – Ignazio Donati, Ghizzolo, Merula, Orazio Tarditi and Turini. Calvi himself contributed motets to the first two and included pieces by his *maestro di cappella* at Pavia, Benedetto Re. Much of the music in these anthologies seems to have been new, and Calvi must have had many contacts in the highest church-music circles. Certainly his are among the best and most representative of the numerous anthologies issued at Venice in the early 17th century. (J. Roche: 'Anthologies and the Dissemination of Early Baroque Italian Sacred Music', *Soundings*, iv, 1974, pp.6–12)

JEROME ROCHE/R

Calvin [Cauvin], **Jean** (*b* Noyon, 10 July 1509; *d* Geneva, 27 May 1564). French theologian, one of the leaders of the Reformation in Switzerland.

1. Life. 2. Calvinist music: (i) Monophonic (ii) Polyphonic.

1. LIFE. In 1523 he studied theology in Paris, then studied law in Orléans in 1528 and in Bourges in 1529. In 1531 he returned to Paris to complete his classical studies, publishing a commentary on Seneca's *De clementia* in the following year. Between 1528 and 1533 he became converted to reformed doctrines and in 1533 he had to leave Paris when the Lutheran sect at the university was proscribed by the court. He went to Basle at the end of 1534 and began work on his *Christianae religionis institutio*; in the dedication of the first edition (1536) to François I he called for toleration of Protestants. In 1536 he stayed for a short time at the court of Renée of France in Ferrara, and there met Clément Marot. On his way back to Strasbourg he went to Geneva, where the reformer Guillaume Favel persuaded him to help with the organization of the Church. However, in 1538 the city

authorities forced Calvin to leave on account of his excessive zeal and strictness in introducing the order of service which he desired.

He went to Basle and then to Strasbourg, there meeting Martin Butzer, who probably greatly influenced his musical ideas. Butzer had played a leading role in establishing the pattern of worship in Strasbourg, so that there was a tradition that unison congregational singing was the only music in the service. In 1539 *Aulcuns pseaulmes et cantiques mys en chant* was published under Calvin's guidance for the congregation of refugees in Strasbourg. This anthology of settings of Marot's and Calvin's translations included several tunes from earlier Strasbourg hymnbooks.

When Calvin returned to Geneva in 1541 he dedicated himself anew to establishing an order of service that included music. In the following year he published another anthology of psalms which, with its enlarged editions, became the nucleus of Calvinist music.

By the time he died Calvin's efforts had established a musical practice that is still widely accepted today. Unlike Luther his outlook was influenced by his understanding of the theological position rather than by his own response to music – in fact he does not appear to have had any particular musical sensibility. As a humanist, familiar with the musical ideals of antiquity, he was convinced of the power of music to affect human behaviour, referring to it in his letter *A tous chretiens et amateurs de la parole de Dieu*. He agreed with the ancient theological concept of the divine origins of music and from that inferred that music should be used 'pour invoquer Dieu d'un zèle plus véhément et ardent'. However, he believed that the psychological effect of vocal music should be kept within reasonable limits and he excluded instrumental music because it belonged to the Old Testament. Congregational singing had already proved its advantages and suitability, but Calvin was strict in maintaining that all the music was to be monophonic: any kind of polyphonic texture would distract the congregation from the meaning of the words, and for Calvin the scriptures were of supreme importance. For the same reason he insisted on the use of the vernacular for all church worship.

2. CALVINIST MUSIC.

(i) Monophonic. Strictly speaking, Calvinist music is limited to music composed for use in the reformed churches adhering to Calvin's doctrines; as such it comprises unaccompanied, monophonic settings of the psalms and some canticles in rhymed vernacular translations, designed for congregational singing. *Aulcuns pseaulmes et cantiques mys en chant* incorporated these ideals. Calvin himself added verse translations in French of the *Nunc dimittis*, the Decalogue, the Creed and six psalms. Greiter composed a few of the melodies; the other composers are unknown. Although Marot's psalm paraphrases were sung to various popular tunes in France, even at the Catholic court, it is now accepted that the melodies of the 1539 psalter do not use secular tunes. Five of its psalms were included in the so-called First Genevan Psalter of 1542, *La forme des prieres et chantz ecclesiastiques* (for facsimile of Psalm cxxx *see* PSALMS, METRICAL, fig.1), which was completed soon after Calvin's return to Geneva. In 1543 he published *Cinquante pseaumes*, based on Marot's translations of the same year. This psalter seems to have gone through several editions by the time Loys Bourgeois's *Pseaumes octante-trois* appeared (?1554, lost), with 34 translations by Bèze. Bourgeois claimed in the preface that he composed the melodies for Bèze's psalms and either rewrote or revised 36 others out of a total of 85. His melodies are far superior to the others both in this edition and in subsequent ones. In 1562 the complete psalter (sometimes called the Genevan or Huguenot psalter) with 125 tunes was published simultaneously in Geneva, Paris, Lyons and elsewhere. Bourgeois appears to have had no connection with the psalter after the first edition; the additional tunes were attributed to 'Maître Pierre'. Pierre Du Buisson, Pierre Dagues and Pierre Vallette have all been suggested as possible candidates (Vallette wrote a new musical preface to the 1556 edition, but this makes no mention of the composition of melodies); however, it seems that Pierre Davantes is most likely to have been the composer.

The melodies are characterized by the exclusive use of minims and semiminims, syllabic settings and simple flowing melodic lines. Contemporary secular and Catholic music, though having similar traits, had developed patterns of detailed textual interpretation and word-painting, but these found no place in Calvin's church: both the strophic nature of the psalms and the religious ethos behind the psalter precluded such a relationship between words and music.

Calvin's musical ideals and his psalter rapidly gained support in other countries. In the Netherlands the main Calvinist activity was in the Dutch-language area. In 1564 Plantin printed the 1562 psalter in Antwerp (in French), but it was banned and he had to destroy the edition. A Dutch metrical translation of the psalms by Willem Zuylen van Nyevelt had been in use since 1540; these *Souterliedekens*, based on Lutheran models and provided with folksong melodies, enjoyed great popularity into the 17th century but were gradually superseded by Dutch translations of the Genevan psalter. Translations by Utenhove, using the Genevan melodies, appeared in London and Emden where he and his fellow Protestants were exiled, and by 1565 he had completed his psalter, which was published in 1566, the year after his death. Petrus Dathenus published a translation of Marot's and Bèze's psalms, with Genevan melodies, also in 1566, and two years later it became the official psalter of the Dutch Reformed Church. Dathenus's texts were used until 1773 when most, though not all, of the reformed churches adopted other translations; but the Genevan melodies continued to be used. Further textual revisions were made during the 20th century, culminating in a new book of psalms and hymns published in 1973.

In Germany, Lutheran settings had been in use from 1524, but in 1573 Lobwasser published a German version of Calvin's 1562 psalter. It rapidly became popular and was used not only in Germany but also in German communities in Switzerland and the Netherlands, by Lutherans as well as Calvinists. It remained in general use among Calvinists until the end of the 18th century, when Matthias Jorissen's metrical psalter replaced it.

In England, Sternhold and Hopkins's incomplete psalter of 1556, intended for English refugees in Geneva, shows much of the character of the Genevan tunes. Their complete 1562 psalter included 13 Genevan melodies, and such later psalters as those by Ravenscroft (1621), Playford (1677) and Tate and Brady (1696) either used Genevan melodies or displayed their stylistic traits. The

Scottish Reformed Church was strongly influenced by the Genevan model after John Knox's return in 1559. Of 105 melodies in the first Scottish psalter of 1564, 42 were Genevan and were retained in the harmonized psalter of 1635.

Almost all the various psalters taken by colonists to America contained a few Genevan tunes. Towards the end of the 18th century, however, hymn singing gradually replaced the psalms and only a few congregations continued to use the Genevan psalter. Later the tunes were replaced by those of English or German provenance more suited to the texts, which had been translated into English. More recently there has been a return to the original tunes.

(ii) Polyphonic. Because of Calvin's belief that polyphony was distracting in church, it was cultivated only for domestic use. The settings varied in difficulty according to the use for which they were intended. The earliest known settings of the Genevan melodies used by Calvinists were by Certon, published by Attaingnant in 1546. The most influential were Bourgeois's *Pseaulmes cinquante de David* (Lyons, 1547), written in a four-voice chordal style with the psalm tune in the tenor. The same year he published *Le premier livre de pseaulmes*, 24 settings 'en diversité de musique, a sçavoir, familière ou vaudeville, aultres plus musicales et aultres à voix pareilles, bien convenable aux instruments'. As well as a few simple homophonic settings this collection included motet-like compositions, but not all use the Calvinist tunes. Further polyphonic settings of the psalms, the *Nunc dimittis*, the Decalogue and the Creed appeared in 1550, 1554 and 1561.

Polyphonic settings of the Genevan tunes were widely disseminated thanks to the work of Claude Goudimel. He set 67 psalms 'en form de motetz', but by no means all of them use the Genevan melodies. However, there are complete settings of the psalter in both note-against-note (1564, 2/1565) and imitative (1580) styles. In the 1564 volume the psalms are set syllabically for four voices with the psalm tune usually in the tenor (it occurs in the superius in only 17 psalms). Unlike psalm settings in free motet form, Goudimel's psalter was internationally recognized. It was translated into several languages and was officially approved by the Reformed Church; there is evidence that it was used in the actual service as early as the 16th century, although Goudimel stated in his own preface to the 1565 Genevan edition of his homophonic psalms that the settings were to be sung not in the church but in the home.

Claude Le Jeune was the most important French composer to set the Genevan psalter polyphonically. His *Dix pseaumes de David* (1564), using Bèze's translations, did not use the Genevan tunes, but he used them in his *Dodécacorde* of 1598, setting them in motet style for two to seven voices. The posthumous 1601 edition of his complete psalter in four- and five-voice chordal settings was soon widely circulated in several languages, and most of the psalter also appeared in a more contrapuntal three-voice version.

Sweelinck set the entire Genevan psalter (with French texts) for four to eight voices between 1608 and 1621. He composed the psalms in motet style throughout, treating the Genevan tune in different ways, for example as a cantus firmus or a point for imitation.

The Dutch SOUTERLIEDEKENS appeared in various polyphonic arrangements; the earliest were the three-voice settings by Clemens non Papa, published in 1556–7 by Susato. The Dutch version, using Dathenus's translations, of Goudimel's settings was the official psalter, remaining in use until 1938, when it was replaced by settings by Wagenaar.

In Germany, Sigmund Hemmel set the entire psalter (published posthumously by Osiander in 1569) using a few Genevan tunes alongside many Lutheran ones. Osiander's own 50 homophonic *Geistliche Lieder und Psalmen* (1586) had a lasting influence in both the Lutheran and the Reformed Churches. Lobwasser's translations too were applied to Goudimel's settings as well as being set by other composers.

Sweelinck was one of the last composers to arrange the Genevan psalter, for the melodies were not suitable for the new musical style of the 17th century. Today the complete Genevan psalter is used in relatively few churches, and scarcely any restrict themselves to monophonic singing. However, the polyphonic settings of the 16th century still provide the stylistic basis for the music in Calvinist churches.

Some instrumental versions appeared in the Netherlands, for example the keyboard arrangements by Sweelinck, Henderick Speuy and Anthoni van Noordt. In the 19th and 20th centuries composers showed new interest in the Genevan melodies: Jan Zwardt and his followers founded a short-lived fashion for organ psalm fantasias, and Gagnebin and Honegger composed works of greater importance using some of the old psalm tunes.

For the history of Calvinist music in England and Scotland *see* PSALMS, METRICAL, §§III and IV, 1; *see also* REFORMED AND PRESBYTERIAN CHURCH MUSIC, §I.

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ALBERT DUNNING/R

Calvisius, Sethus [Kalwitz, Seth] (*b* Gorsleben, nr Sachsenburg, Thuringia, 21 Feb 1556; *d* Leipzig, 24 Nov 1615). German music theorist, composer, teacher, chronologist and astronomer. He was one of the most influential German theorists of his time and prominent in the musical and intellectual life of Leipzig.

1. LIFE. After attending schools at Frankenhausen and Magdeburg, Calvisius began his studies at the University of Helmstedt in 1579 and continued them from Easter 1580 at the University of Leipzig, where he had matriculated in 1576. In 1581 he became Kantor at the Paulinerkirche, Leipzig, only to move in November 1582, on the recommendation of the Leipzig theologian Nikolaus Selnecker, to Schulpforta as Kantor of the Fürstenschule. He spent 12 fruitful years there not only as an inspiring teacher but also in the study of history, chronology and music theory. In May 1594 he was recalled to Leipzig as Kantor of the Thomaskirche in succession to Valentin Otto. For a short period in about 1605 he also directed the music at the university church. Shortly before this, as a result of a knee injury which confined him to his bed for over a year and left him with a permanent limp, he found the time to complete his *Opus chronologicum* (1605), his most important non-musical work. Leipzig University rejected his *Elenchus Calendarii Gregoriani* (1613), but on the strength of his *Opus chronologicum* he was offered appointments at the universities of Frankfurt an der Oder and Wittenberg, neither of which he took up. He had a wide circle of scholarly friends, including the astronomer Johannes Kepler, Michael Praetorius and the music theorists Abraham Bartolus, Henricus Baryphonus, Nikolaus Gengenbach and Johannes Lippius. His many pupils included Erhard Bodenschatz and Martin Rinckart. He died with the words 'Domino moriar. Ich will dem Herrn sterben'; at his funeral the choir of the Thomaskirche sang his last composition, the eight-part motet *Unser Leben währet siebnzig Jahr*. After his death his reputation grew, and as late as 1690 he was enthusiastically admired by W.C. Printz in his *Historische Beschreibung der edelen Sing- und Kling-Kunst* (xii, 10).

2. WORKS. Calvisius's main work of music theory is *Melopoeia* (1592), a theory of composition based on Zarlino's *Le istitutioni harmoniche* (1558), which, together with the somewhat later *Composition Regeln* once thought to be by Sweelinck, first transmitted Zarlino's theoretical ideas to German musicians in a comprehensible form. He imparted his knowledge cogently in 21 methodically arranged chapters. In connection with progressions, he drew for the first time a clear distinction between perfect and imperfect consonances. He was more positive than Zarlino in regarding the 4th as a consonance, a point that Mattheson stressed over a century later in his *Forschende Orchestre* (1721). Unlike Zarlino, Calvisius distinguished between *fuga soluta* (fugato) and *fuga ligata* (canon). In chapter 18, 'De oratione sive textu', he broke new ground in his treatment of the relationship between poetic and musical figures. In so doing he allied himself with the proponents of *musica poetica*, and 'since it gives double pleasure' because of the presence of words he considered vocal music superior to instrumental. *Compendium musicae* (1594) is a didactic work; the third edition (1612), a simplified one with the title *Musicae artis praecepta*, deals with elementary music theory. *Exercitatio musica tertia* (1609) offers even more basic theoretical instruction, the presentation of rests, ligatures and proportions being greatly simplified. The first part of *Exercitationes musicae duae* (1600) deals with the modes, while the second includes a history of music theory. As he had done in his *Compendium musicae*, Calvisius here vehemently championed the seven-syllable bocedization system of sight-singing, in which the traditional solmization syllables are replaced by *bo*, *ce*, *di*, *ga*, *lo*, *ma* and *ni*, which were apparently introduced by Hubert Waelrant. The Gera Rektor Hippolyte Hubmeier violently attacked this method in 1609, and later that year Calvisius countered his arguments in his *Exercitatio musica tertia*.

Calvisius's compositions were primarily pedagogical in aim, notably the Latin and German hymns written for the choir school at Schulpforta in 1594, the bicinia on Latin passages from the gospels and the 22 tricinia, which were 'to be sung, and also practised on instruments' and are ambitious pieces, many of them canonic. He also published 43 four-part settings for the 1605 edition of

Cornelius Becker's psalter. As Kantor of the Thomaskirche he produced too the first Leipzig hymnbook, *Harmonia cantionum ecclesiasticarum* (1597); it contains 115 four-part settings, in which the melody is placed in the top part. The book went through five editions up to 1622 before being replaced in 1627 by Schein's *Cantional*. In his few surviving motets, for six, eight and 12 voices, Calvisius appears as a latterday adherent to the tradition of Lassus and Jacob Handl, though here and there in his treatment of the words there is clear evidence of the author of *Melopoeia* and the advocate of *musica poetica*.

WORKS

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only those relating to music

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ADAM ADRIO/CLYTUS GOTTWALD

Calvo, Luis (Antonio) (*b* Gámbita, 28 Aug 1882; *d* Agua de Dios, 22 April 1945). Colombian composer and pianist. He received his first musical instruction as a child in his native town and in Tunja. After moving to Bogotá in 1905 he studied briefly at the National Musical Academy (theory, cello and various band instruments). He left Bogotá when diagnosed with leprosy in 1916 and settled in the Agua de Dios hospital and colony, where he remained until his death, with only occasional visits outside his confinement.

He is one of the most important composers of Colombian salon music for the piano during the first decades of the 20th century. His music is dominated by sentimental melodies tinged with tragedy and yearning. His intermezzos, preludes and capriccios are simplified versions of European Romantic miniatures, and he wrote many character pieces based on dances popular in Colombia, mainly the *pasillo*, *danza* and waltz. Several of his compositions were published as single sheets and in periodicals.

WORKS

(*selective list*)

Stage: Una noche en París (operetta), unperf
Pf: Adiós a Bogotá, danza; Arabesco; Cartagena, capricho; Diana triste, valse; Entusiasmo, pasillo; Genio alegre, pasillo; 4 intermezzi, incl. Lejano azul; Malvaloca, danza; Republicano, bambuco; Ricaurte, bambuco; Spes ave, prelude
Songs (1v, pf): Amapola; Cuando caigan las hojas; Dolor que canta

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ELLIE ANNE DUQUE

Calvocoressi, Michel-Dimitri (*b* Marseilles, 2 Oct 1877; *d* London, 1 Feb 1944). Critic and musicologist of Greek parentage, French birth and English adoption. Calvocoressi studied classics at the Lycée Janson de Sailly, Paris, and entered the law faculty but soon abandoned law to study harmony with Xavier Leroux at the Conservatoire. Here he formed a lifelong friendship with Ravel. In 1902 he embarked on a career as critic and also as music correspondent of English, American, German and Russian periodicals. He was a remarkable polyglot, and from 1904 he specialized in the translation of song texts, opera librettos and books – ultimately from languages as unfamiliar as Russian and Hungarian, and into both French and English. He also began to champion Russian

music, particularly Musorgsky's, but his earliest book was on Liszt. From 1905 to 1914 he lectured at the Ecole des Hautes Etudes Sociales, mainly on contemporary music. Calvocoressi was principal French adviser to Diaghilev when the latter was introducing Russian orchestral music, opera and ballet to Paris (1907–10). In 1914, unable as a Greek subject to serve in France, Calvocoressi moved to London, working as a cryptographer in the Admiralty and other government departments. He settled in England, was naturalized, married an Englishwoman and wrote all his later books in English; but although he numbered many distinguished Englishmen among his friends – including Vaughan Williams and Arnold Bennett – he never enjoyed the influence and authority in London that he had exercised in Paris.

Calvocoressi's interests ranged from aesthetics, criticism and Greek folk music to Poe and Baudelaire, but they were mainly concerned with the 19th century and his contemporaries. From beginning to end of his career, he campaigned tirelessly in both French and English for the recognition and comprehension of Russian music. He wrote no fewer than three books on Musorgsky and was the leading champion in Western Europe of the unrevised score of *Boris Godunov*.

WRITINGS

Liszt (Paris, 1905)
Moussorgsky (Paris, 1908, 3/1921; Eng. trans., 1919; Ger. trans., 1921)
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GERALD ABRAHAM

Calvoer [Calvör], **Caspar** (*b* Hildesheim, 8 Nov 1650; *d* Clausthal, 11 May 1725). German theologian and music theorist. After studying at Jena and Helmstedt, he became deacon at Zellerfeld in 1677 and superintendent in 1683. From 1710 he was general superintendent at Clausthal. His comprehensive private library, half of it consisting of theological works and half of specialist literature in the most diverse fields, is now housed in Clausthal-Zellerfeld University Library. Besides theological, historical and geographical writings (summary in Wrampelmeyer) he wrote two treatises on music. In 1702, on the occasion of the dedication of an organ built for Zellerfeld by Arp Schnitger, he published an essay on the history of the various types of sacred choral music: *De musica ac sigillatim de Ecclesiastica eoque spectantibus organis* (Leipzig, 1702, enlarged in *Rituale ecclesiasticum*, Jena, 1705, 671ff). He later contributed an important 46-page foreword, dated 1717, to *Temperatura practica* (n.d.) by Christoph Albert Sinn. Here he showed that he was familiar with the problems of temperament in music and acknowledged the fundamental ideas of *musica theorica*, according to which the basic principles of creation are revealed in music. He praised equal temperament – 'a new wonder' – whose intervals Sinn had calculated with the help of logarithms.

Calvoer had a decisive influence on Telemann, who had been sent by his mother to Zellerfeld in 1694 and entrusted to Calvoer's care so that he might overcome his musical leanings and continue his general education. Calvoer, however, not only awoke in him an understanding of classical literature but also imparted to him an insight into the relationship between music and mathematics and encouraged him to perform and compose.

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MARTIN RUHNKE

Calvó Puig, Bernardo (*b* Vich, 22 Feb 1819; *d* Barcelona, 1880). Spanish composer. He studied music as a choirboy at Vich Cathedral with José Gallés, whom he succeeded as organist; he later became assistant *maestro de capilla* there. After further studies in Barcelona he was appointed organist at the churches of S María del Pino and S María del Mar, and later *maestro de capilla* of Barcelona Cathedral. In 1853 he was made director of the Escolanía de la Merced. He was a critic and prolific composer, whose works include 67 masses (many manuscripts in Barcelona Cathedral) and two oratorios, *El descenso de la Virgen en Barcelona* and *La última noche de Babilonia*, a Requiem, operas, including *Il solitario*, and zarzuelas.

ANTONIO IGLESIAS/R
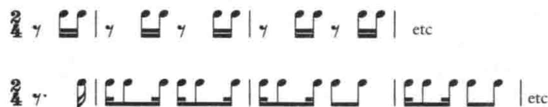
Calypso. A style of music, dance and song of the southern and eastern Caribbean. Its main development has been in Trinidad alongside the evolution of Carnival celebrations there. Its origins go back to the *gayup*, a West African work song brought to the West Indies by plantation slaves, with a call and response structure and a lead singer called a *chantwell* (*chantuelle*, *shantrelle*, *shantwell*). When sung at competitive events the *gayup* often had two sections, the first celebrating victory and the second pouring scorn on the losers; both features are still found in calypso performances, as is the call of 'kaiso', a West African cry of encouragement (the word *cayso* was used for early forms of calypso).

A history of territorial struggle and the defiance of colonial authority lies within calypso. In the days of slavery Carnival was a time of rival celebrations among planters and slaves; the French planters maintained the Catholic tradition of celebrating Lent with masquerade balls and processions, while the slaves, with their permission, set up alternative processions based on West African end-of-harvest celebrations. From this came the tradition of a torchlit procession called *canboulay* (from Fr. *cannes brûlées*) at midnight on Shrove Tuesday. With

emancipation in 1834 elements from the two forms of Carnival merged; the masquerades became part of street processions and the *gayup* became calypso. Other influences on calypso were the early 'cariso' and 'caliso', improvised songs for pre-emancipation Creole drum dances such as the 'belair' and the 'old kalenda', as well as the 'bongo' wake dance and the 'paseo' of Venezuela. With English the language of political control in Trinidad in the 19th and early 20th centuries, French Creole was viewed by the authorities as subversive. Calypsos, sung wholly or partly in French Creole, became associated with *kalendas* (*kalindas*), the activities of stick-fighting *batoniers* whose combats were accompanied by percussion and boasting songs, with *chantwells* egging on and commenting on the action. By the 1870s large bands of stick-fighters marched against each other at Carnival time, asserting their neighbourhood identities and territorial dominance. The role of singer gradually became separate from that of the parading bands. By the 1930s competing teams of singers were performing in 'calypso tents', with new topical compositions each year; each session ended with a verbal 'war' in which singers in turn improvised stanzas glorifying themselves and disparaging their rivals. Although this tradition is no longer practised, some sound recordings were made. Prizes are still given to the best calypsos each year at the Dimanche Gas show on the Sunday before Lent.
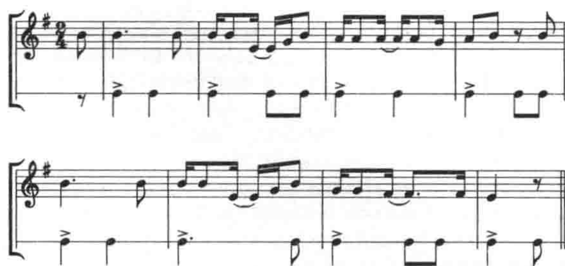
Musically calypso resembles the Brazilian samba; it is in duple metre, well suited to Caribbean 'jump up' dancing and Carnival road marches (ex.1). Most modern calypsos

Ex.1 Calypso rhythms, transcr. O. Lewin



are in the major mode; earlier ones were slower and tended to be in minor mode (locally called 'me-minor' calypsos) (ex.2). Many have choruses involving enthusiastic group participation. Calypsos are typically played by steel bands, with groups of up to 150 pans accompanying Carnival street dancing, and smaller steel bands or dance band instruments playing for smaller groups on streets and for indoor dancing. From the 19th century calypso lyrics functioned as oral newspapers, with social and political comment, satirical treatment of scandal and topical themes. The words are witty with much double entendre. In keeping with the Carnival tradition of the reversal of power structures and hierarchies, calypsonians adopted sobriquets symbolizing their ability and status, for example the 'Tiger' (Neville Marcano) and, later, the 'Mighty Sparrow' (Slinger Francisco). Until the mid-20th century calypso lyrics remained largely local in subject-matter, but with the arrival in Britain of emigrants from the West Indies such calypsonians as 'Lord Kitchener' (Aldwyn Roberts) began to include international themes. Historical recordings of calypso include *Trinidad Loves To Play Carnival: Carnival, Calenda and Calypso 1914–39* and *History of Carnival: Christmas, Carnival, Calenda and Calypso from Trinidad 1929–39* (both in Matchbox Calypso Series MBCD 301–2, 1993, with disc notes by John H. Cowley).

Ex.2 'Me-minor' tune, transcr. O. Lewin



JAN FAIRLEY

Calzabigi [Calsabigi], **Ranieri** [Raniero] (**Simone Francesco Maria**) [de', de, da] (*b* Livorno, 23 Dec 1714; *d* Naples, 12/13 July 1795). Italian writer and librettist. He was the librettist who most successfully and persistently challenged the Metastasian form of serious opera, in both librettos and polemical prose writings. He adopted the form 'de' Calsabigi' while in France, probably conforming to mispronunciations he frequently heard there, but his family name in Italian has always been simply 'Calzabigi'.

1. Early career. 2. Vienna, 1761–73. 3. Later career.

1. Early career. The first-born son of a merchant family in the port city of Livorno, he was educated at the Jesuit college of Prato between 1722 and 1729; in 1733 he took charge of the correspondence (largely French) of the family business, at the same time assembling a fine private library. Calzabigi's involvement in a poisoning, previously assumed to be the cause of his departure from Naples in 1750, has been shown by Masini (1987) to be connected with earlier difficulties in the management of his family's firm; the result was evidently banishment from Tuscany. Calzabigi's first literary productions date from the late 1730s; by 1740 he had become a member of the Arcadian Academy (as 'Liburno Drepanio'), and of the more classically orientated Etruscan Academy of Cortona.

In 1741 Calzabigi moved to Naples, partly because of declining patronage of the arts in Tuscany following the demise of the Medici. He gained a post under the French ambassador to the Kingdom of the Two Sicilies, the Marquis de l'Hôpital, whom he followed to Paris in about 1751. He also kept up literary contacts with Tuscany, even selling copies of a Florentine literary gazette in the public square. His first poems for music, both called 'componimenti drammatici', honoured the marriage of the French dauphin with Maria Teresa of Spain; only the second was performed, changing political circumstances having made the first out of date. He produced a similar piece, *Il sogno d'Olimpia*, for the birth of a son to Carlo III in 1747. This and other early works won praise from Metastasio (indeed they are largely dependent on his style), but also his criticism of their excessive naturalism and lack of artifice.

Relatively little is known of Calzabigi's sojourn in Paris beyond the portrait Casanova provides in describing the lottery scheme they devised (along with Calzabigi's younger brother Anton Maria) in 1757–8. (His arrival is to be dated between 21 March 1751 and 19 November 1752, according to documents cited by Bellina, 1994.) His time in the French capital was nevertheless crucial to his developing conception of theatrical spectacles. The most important product of his stay was the 'Dissertazione sulle poesie drammatiche del Sig. Abate Pietro Metastasio', which accompanied the first volume (1755) of his complete edition of the works of Vienna's imperial poet.

He had received a royal privilege to publish in December 1752, and was in close consultation with Metastasio throughout the editorial process. Indeed, the imperial poet supplied for insertion into the 'Dissertazione' an extended passage largely concerned with unity of place, in which, additionally, arias at the ends of scenes in operas are compared to choruses in ancient Greek tragedies. Calzabigi included a defence of Metastasio against certain French detractors over the explicit objections of the imperial poet, who feared further propagation of their rancorous views. In the event, Calzabigi's remarks combined high praise for Metastasio's passionate language, deft characterizations and expert conduct of plots with indirect criticism of his general approach. Despite harsh words for *tragédie lyrique* as it was usually practised, he closed with the suggestion that the Metastasian plan could be improved through judicious use of the French spectacle's 'numerous chorus, ballet, [and] scenery masterfully united with the poetry and the music'. In later years, answering the charge that in his 'Dissertazione' he had sought mainly to flatter the *poeta cesareo*, Calzabigi pointed specifically to this passage as evidence to the contrary. His *poema eroicomico* 'La Lulliade', begun in 1754, which documents the famous Querelle des Bouffons, likewise makes clear his basic hostility to French and Metastasian serious opera. (In his 'Dissertazione', Calzabigi had spoken of the Querelle as a dispute of European rather than local significance.)

Excerpts of the 'Dissertazione' in the *Journal étranger* were cited as the inspiration for an anonymous writer's more openly critical *Lettre sur le méchanisme de l'opéra italien* (1756). Although the pamphlet has sometimes been attributed to Giacomo Durazzo, head of Viennese theatres during this period, Heartz (1995) has proposed Calzabigi himself as its author, citing (among other clues) the lavish praise in the *Lettre* of the Marquis de Marigny (brother of Mme de Pompadour, the dedicatee of Calzabigi's edition of Metastasio), the writer's intimate acquaintance with opera houses in Naples and Florence, and numerous coincidences of opinion with the 'Dissertazione'. Though the author's minor disagreements with Calzabigi's signed essay might well indicate a desire to put 'would-be detectives off the scent' (as Heartz surmised), or even to state openly what the 'Dissertazione' could only hint at, some scholars have raised philological objections to Calzabigi's authorship of the pamphlet, which (unlike the French-language essays on *Don Juan* and *Sémiramis*) he did not later claim as his own.

2. VIENNA, 1761–73. For reasons possibly connected with the lottery, Calzabigi was exiled from French territory. It was long surmised that he went first to Brussels, in the Austrian Netherlands, but Bellina (1994) has shown this to be without firm foundation. (Calzabigi's command of English language and literature prompted Michel, 1918, to speculate also about a visit to England during this period.) By February 1761 he was in Vienna, working in the Netherlands Finance Ministry and as secretary to Chancellor Kaunitz. (Casanova, visiting Calzabigi during this Viennese period, portrays the poet as 'always speaking ill of Metastasio, who despised him'.) Calzabigi quickly came to the attention of the theatre director Count Giacomo Durazzo, another Kaunitz protégé. In a June 1761 memorandum to the count, Calzabigi recommended advertising in newspapers as a means of recruiting French actors. Also during that year he apparently helped draft the programme essay for Gasparo Angiolini and Christoph Gluck's pantomime ballet *Don Juan, ou le festin de pierre*; though Angiolini signed the essay, Calzabigi in 1784 claimed it as his own. His role in drafting the unsigned *Dissertation sur les ballets pantomimes des anciens*, which accompanied Angiolini and Gluck's ballet *Sémiramis* of 1765, is better established. Whereas in the Metastasio 'Dissertazione' Calzabigi had claimed that the modern, enlightened stage could no longer tolerate magic, or supernatural characters, in the *Sémiramis* essay an exception is made for ghosts and their pronouncements, in which (according to Voltaire), 'all of Antiquity [had] believed'.

During 1762 the same group collaborated to produce the first of the so-called Viennese reform operas, *Orfeo ed Euridice*. Though not entirely free of Metastasian features (there are reminiscences of both *L'olimpiade* and *Alcide al bivio*), Calzabigi's poem is essentially a rebuke of both Metastasio's system and his language. It largely dispenses with similes and exit and da capo arias, taking inspiration instead from the large-scale *tableaux* and integral ballets of *tragédie lyrique*, and even the *romance* of *opéra comique*. (Calzabigi articulated his notion of tragedy as a series of *quadri* or *tableaux* in several later writings, citing Horace as precedent.) The remarkable directness of Calzabigi's language (derived in part from Virgil) was noted by Lablet de Morambert, who in the 'Réflexions' accompanying his French translation of the libretto stated that 'his works seem like extracts of pieces; the beauties are more indicated than developed; but it must be noted that the words of an opera are not made to be read'.

Early in 1764 Calzabigi welcomed to Vienna another progressive Tuscan poet, Marco Coltellini, who had already impressed the court with his libretto for Traetta's *Ifigenia in Tauride* of 1763. (Coltellini's next work, *Telemaco*, was for Gluck, and librettos for Giuseppe Scarlatti and Gassmann followed.) Calzabigi himself did not write another libretto until *Alceste* (1767), which celebrated Empress Maria Theresa's devotion to her recently deceased husband, Francis of Lorraine. *Alceste* was viewed by many, including its author, as the purest embodiment of opera reformed along the lines of ancient tragedy. Rousseau and others criticized its uniformity of sentiment, but this and the opera's architectural monumentality Calzabigi defended as virtues. In the dedication of the score published two years later he wrote, in Gluck's name, a forceful manifesto on opera reform; his authorship is confirmed in a letter of 12 December 1768 to Antonio Greppi. As *Alceste* was being composed, Calzabigi sought assurances concerning its proper casting, and at the same time vented his scorn for Metastasio's subjects and his manner of treating them, in an extraordinary letter to Kaunitz (published by Helfert in 1938), who following Durazzo's dismissal served as protector of the reform. (It was Kaunitz who secured the empress's permission for the text of *Alceste* to be dedicated to her; he had earlier offered the poet a position as imperial counsellor in Milan, according to letters transcribed by Croll), 1996. In 1769 Calzabigi penned a different sort of critique of traditional *drammi per musica* and their performers, a satirical libretto entitled *La critica teatrale* (set by Gassmann as *L'opera seria*). His next (and last) text for Gluck, *Paride ed Elena* of 1770, he himself acknowledged as a failure, saying that the commission

for a festive opera excluded strong passions of the sort he had brought into play in *Alceste* – although in 1762 such considerations had not prevented *Orfeo* being given for the Emperor's name-day. In 1772 Calzabigi wrote a *dramma per musica* for Giuseppe Scarlatti, *Amiti e Ontario, o I selvaggi* (of which only the libretto survives), which shows the influence of the *drame* and of newer, more serious *opéras comiques* (such as Grétry's *Le Huron*, recently performed in the Burgtheater). Even so, Calzabigi also claimed a classical inspiration in Horace for some of the work's verses. The opera's text was later reworked (probably by Giuseppe Palomba) for Paisiello as *Le gare generose* (1786, Naples). As Biagi Ravenni has noted, two further comic librettos from this period for Salieri (*Le donne letterate* and *L'amore innocente*, both 1770), sometimes attributed to Calzabigi, were in fact written by Giovanni Gastone Boccherini (as the elder poet himself attested, in the latter case).

With Gluck turning towards Paris, and *opera seria* in Vienna threatened by drastic economies in the theatres, Calzabigi began to contemplate leaving the Habsburg capital. (Around this time he encouraged Boccherini in his career as a librettist, but there are no reasons for the assumption that the two collaborated.) At the moment of his departure – in 1773, according to a letter of Metastasio – he was embroiled in polemics between Angiolini and his successor Jean-Georges Noverre, supporting his former colleague though later he would shift his sympathies somewhat. In 1774 he published in Livorno a fine edition of his works, dedicated to Kaunitz, which included besides librettos various poems, translations from the English and his 1755 'Dissertazione'.

3. LATER CAREER. By 1775 Calzabigi had established residence in Pisa; there he composed two tragic librettos, which in 1778 he offered to Gluck: a *Semiramide* (now lost), and an *Ipermestra, o Le Danaidi*, meant as a critique of Metastasio's *Ipermestra*. The composer declined to set either work but passed *Le Danaidi* on to his protégé Salieri; in 1784 it was presented in Paris, translated and much reworked, and at first passed off as a work by Gluck. News of the production caused Calzabigi (since 1780 back in Naples) to publish his original libretto immediately and to commission a partial setting by the castrato Giuseppe Millico. He also sent an indignant letter of protest to the *Mercure de France*, in which he claimed principal credit for the reform of opera and stated that he had had to teach Gluck how properly to set Italian declamation in *Orfeo*. He was more generous towards the composer in his *Lettera … al Sig. Conte Vittorio Alfieri sulle quattro sue prime tragedie*, referring to Gluck as 'the foremost composer of this century'. In a lengthy footnote to this same essay Calzabigi claimed to have authored both ballet programme essays for Angiolini, and even (contradicting the essays themselves) that Noverre's *ballets en action* for Stuttgart had preceded those of Angiolini and himself for Vienna. This note was suppressed in subsequent editions of the *Lettera*.

During his later years Calzabigi continued sporadically to compose opera texts. For Senigallia in 1780 he wrote a *componimento drammatico per musica, Comala*, after Ossian, set by Pietro Morandi. In the early 1790s he wrote two librettos for Paisiello, *Elfrida* (1792) and *Elvira* (1794). The model for the former piece was a dramatic poem by William Mason, medieval in subject, but 'written on the model of the ancient Greek tragedy'. In a published letter to Count Alessandro Pepoli, Calzabigi explained several novel features of the opera, and his most recent thinking on the setting of operatic texts generally. During this same period Calzabigi was largely occupied with critical writings and the completion of his epic 'La Lulliade'. In 1790 he replied anonymously, but transparently, to Esteban Arteaga's *Le rivoluzioni del teatro musicale italiano*, in which he had been called 'one of [the] principal corruptors of modern musical theatre'. His mock-picaresque *Risposta … [di] Don Santigliano di Gilblas* contains a hyperbolic yet revealing account of the Viennese reform and of Gluck's character and capabilities, a comparison of his and Metastasio's treatments of the Danaides myth (much to the latter's disadvantage), as well as a revisionist gloss on his 'Dissertazione' on Metastasio. Calzabigi's death, variously dated by his biographers, is referred to as having occurred 'the day before yesterday' in a letter of Paisiello's dated 14 July 1795.

Calzabigi's reform librettos, though few in number, stand as landmarks in the history of opera. Rarely have aesthetic idealism and a classicizing spirit (in his case, founded on a profound knowledge of ancient literature) been realized so successfully in the theatre. This success was due in large part to his having found in Gluck a composer temperamentally better equipped to portray powerful passions and 'theatrical tumult' than the decorous comparisons and maxims found in Metastasio. The unique theatrical situation in Vienna in the 1760s was likewise crucial, as was demonstrated by later misguided performances of *Orfeo* and *Alceste* in impresarial theatres. Calzabigi himself later attributed the success of his pieces for Vienna in large part to the cosmopolitan, discerning nature of his audience, whose theatrical experiences included French dramas expertly performed by a troupe sponsored by the court. Calzabigi's stance towards the French theatre was a complex matter. Though openly an admirer of French classical drama, in writings both private and public he heaped scorn on the French language, style of singing and general approach to opera, which he asserted was in many respects still mired in 17th-century practices. Yet in the *Risposta* to Arteaga he stated that the corrected French plan of melodrama, as described at the end of his 'Dissertazione' on Metastasio, was precisely what he had used in his Viennese operas for Gluck. More important for Calzabigi than questions of nationality were emotional directness and rational dramatic design. Horace's dictum of 'simplex … et unum' had been cited by both Racine and Metastasio, but Calzabigi put it into operation with uncommon rigour, and was tireless in his opposition to what he saw as the amorous intrigues and *cicisbeatura* of Metastasian texts. He combatted the prevailing sociability of *opera seria* also by requiring increased concentration on the part of spectators by means of his large-scale stage *tableaux* – rendered all the more continuous by Gluck's frequent blurring of boundaries between numbers.

Even after the imperial poet's death, Calzabigi's literary production was still largely defined in opposition to Metastasio's, whether in scathing critiques such as the *Risposta* or in lyric texts such as *Elfrida*. Despite forays into medieval subject matter as in this last piece, Calzabigi's aesthetic was fundamentally resistant to emerging Romanticism, not least (as Gallarati has noted)

in his insistence that musical expression in opera be subservient to poetry.

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BRUCE ALAN BROWN

Camacho, Marvin (*b* Barva, Heredia, 23 Feb 1966). Costa Rican composer and pianist. He studied at the Castella Conservatory from an early age and in 1983 obtained a school certificate in the arts, specializing in the piano. In 1981, under the auspices of the Ministry of Culture, Youth and Sports, he gave his first recital in Costa Rica, in which he played his early works. In 1984 he obtained the National Arts Prize for composition. Later in the same year he began his studies at the University of Costa Rica (piano with Benjamín Gutiérrez; composition with Flores Zeller). In 1991 he obtained a degree in music with composition as his specialization, and attended workshops with Roger Wesby, Mario Alfaro Güell y Luis and Luis Diego Herra Rodríguez. He has worked as a piano teacher and also taught in the elementary music programme of the Regional Atlantic Headquarters of the University of Costa Rica; since 1992 he has been the programme's co-ordinator.

He has written works for solo instruments, voice, chamber groups and orchestra, and also for modern dance productions and the theatre. His *Stabat mater* was first performed in 1984 at the Colombia Choir Festival, his *Danzas primitivas latinoamericanas* at the 1991 Latin American Festival, his *Preludio sinfónico* (played by the National SO) at the National Theatre in 1992. In 1989 his *Isopanisha* was first performed at the Caribbean Composers' Forum, held at the University of Costa Rica. In 1994, at the same forum, also held in San José, he played the première of his piano piece *Visiones de San Agustín*, composed in memory of the victims of Bosnia.

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(selective list)

all dates are of first performance

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Music for theatre, dance, inst works, other vocal pieces

JORGE LUIS ACEVEDO VARGAS

Câmara Cascudo, Luiz da. *See* CASCUDO, LUIZ DA CAMARA.

Camarella, Giovanni Battista (*b* ?Venice; *fl* early 17th century). Italian composer and musician. According to the title-page of his only known volume, *Madrigali et arie* op.1, he was a musician in the service of the signory of Venice and prefect of the Accademia Fileleutera there. The date of this publication, which appeared in Venice, is obscured in the only known copy (in *PL-Kj*) but is believed to be 1633. The volume consists of solo songs with continuo and includes one each by Donato Core, Giovanni Francesco Ferrante and Monteverdi (*Ecco di dolci raggi*, published in his *Scherzi musicali* of 1632); nearly half of the contents are furnished with chordal accompaniment (in alphabetic tablature) for the guitar. Camarella's only other surviving piece is *Dietro al fonte colà fra verdi allori*, a madrigal for alto, tenor and continuo published in Antonio Marastone's *Concerti* (1624).

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COLIN TIMMS

Camargo, Ignacio (*fl* 1689–1702). Spanish theologian. A Jesuit priest, he taught theology at the royal college of his order in Salamanca and was the author of several works on moral and theological questions. His *Discurso theológico sobre los theatros y comedias de este siglo* (Salamanca, 1689), a vigorous attack on moral grounds on the theatre of his day, is frequently quoted for its account of contemporary Spanish stage music. He describes its beauties with great eloquence, suggesting that they may have been inspired by the Devil, and elaborates in suspiciously vivid terms on its power to arouse amorous feelings. It is unlikely that he can be identified with the Ignacio Camargo who in the 1660s composed some 40 vocal works (*E-V*).

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ALMONTE HOWELL

Camargo, La. *See* CUPIS DE CAMARGO family, (2) MARIE-ANNE.

Camargo, Miguel Gómez. *See* GÓMEZ CAMARGO, MIGUEL.

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Cambefort, Jean de (*b c*1605; *d* Paris, 4 May 1661). French composer and singer. He began his career as a singer in Cardinal Richelieu's private chapel. After Richelieu's death in 1642 he transferred his allegiance to Cardinal Mazarin, who always remained his loyal patron and to whom he dedicated his second book of *airs de cour*. In 1644, through Mazarin's influence, he succeeded François de Chancy as *maître des enfants de la chambre du roi* and immediately discovered a rival in Jean-Baptiste Boësset, who was protected by Jean Baptiste Colbert. In 1650, again through Mazarin's influence, he became *compositeur de la musique de la chambre* to Louis XIV. In 1655, by order of the king, he went to Languedoc to recruit new choirboys. When, five years later, he failed to obtain the post of *maître de la musique de la reine* he addressed a letter of complaint to Mazarin. This shows his own good opinion of himself, for he judged that both Le Camus and Boësset, who were successful, lacked the qualities necessary for the post. He did, however, hold the appointment of *surintendant de la musique du roi* (which Lully acquired after his death). He was married to a niece of Paul Auget.

Cambefort wrote all the music sung in the *Ballet de la nuit*, which Menestrier considered the most accomplished of all *ballets de cour*. He also contributed at least one *air* to the *Ballet du temps* (1654) and in the same year sang a number of songs in Carlo Caproli's *Le nozze di Peleo e di Theti*. He was undoubtedly a skilled singer who, while remaining unmoved by the extravagant Italian style of, for example, Luigi Rossi, developed a dramatic style of his own which sacrificed none of his lyrical gifts. His ballet *airs* are remarkable for their free and soaring lyrical qualities (for example, the song of Venus in the *Ballet de la nuit*, Act 2 scene i) and for the expert way in which he adapted his melodies to the rules of prosody, respecting both rhyme and caesura. These characteristics, as André Danican Philidor stated at the beginning of his collection, marked him out as one of the first to have anticipated Lully. The chorus of the hours in dialogue with the moon, also in the *Ballet de la nuit*, explores a succession of harmonies that also anticipate the style of Lully; the 'Récit du temps et des quatre saisons' in the *Ballet du temps* is similar. Cambefort was also one of the last composers of *airs de cour*.

Lully's reputation and success were such that Cambefort, disenchanted, turned away from secular works in his last years. His church music, however, does not survive, but Jean Loret, in his letter of 23 April 1661 (*La muze historique*, Paris, 1650–65), admired the skill of his last religious work, which was performed a few days before his death.

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MARGARET M. McGOWAN

Cambert, Robert (*b* Paris, *c*1628; *d* London, Feb/March 1677). French composer and organist. He was the co-creator, with Pierre Perrin, of French opera. A pupil of Chambonnières, he was appointed organist at St Honoré, Paris, in 1652. He had begun to collaborate with Perrin by 1657, when he set as a sarabande 'Filles du ciel', a poem celebrating Cardinal Barberini's return to France. According to Menestrier, several of Cambert and Perrin's *airs en dialogue* were performed for Cardinal della Rovere between 1656 and 1659. In 1658 Cambert composed *La muette ingratte*, an elegy for three voices in dialogue, which he claimed was the outcome of his 'longstanding desire to introduce into France *comédies en musique* like those found in Italy'. A substantial piece lasting at least 45 minutes, it was performed in concerts and, according to Cambert, inspired Perrin to write the libretto for his first stage work. The resultant *Pastorale* (1659) was Cambert and Perrin's first major collaboration. It was billed by Perrin as the 'première comédie françoise en musique' (a dubious claim, for Charles de Beys and Michel de La Guerre's *Le triomphe de l'Amour* of 1655 almost certainly satisfied the same criteria) and required three sopranos, an *haute-contre*, tenor, baritone and bass. It was staged eight or ten times in the house of M. de la Haye at Issy early in April 1659; later it became known as the *Pastorale d'Issy*. As Perrin was in prison at the time, Cambert had to organize the entire enterprise. Although the music is lost, it is known that each act opened and closed with an instrumental *symphonie* and that short *ritournelles* linked the scenes. The five acts were relatively short, and the piece lasted an hour and a half. Perhaps because of its modest length, the *Pastorale* was a great success with the French, who had hitherto been subjected to overlong Italian operas, the words of which

few could understand. Jean Loret (1659) claimed that about 300 people attended each performance.

After a special royal command performance in late April or early May at Vincennes, the opera-loving Cardinal Mazarin suggested to Cambert that a second *pastorale* be composed. Cambert and Perrin accordingly produced *Ariane, ou Le mariage de Bacchus*. No music survives, but it is clear from the libretto that Cambert attempted a more ambitious score, with a chorus of Corybantes as well as eight solo roles, four entr'actes, each comprising two entrées, percussion instruments (cymbals and tambourines) on stage, and trumpets and woodwinds in certain instrumental items. In spite of public rehearsals in Paris, in about 1660–61, the work was not formally performed, and Mazarin's death in 1661 effectively put an end to Cambert and Perrin's experiments. According to Loret and Robinet, Cambert directed several sacred concerts at convents and elsewhere in the late 1650s and 1660s. In 1662 he became *maître de musique* to the Queen Mother, Anne of Austria. During the next few years his sole stage piece appears to have been the *trio-bouffe Bon di Cariselli*. His collection of *Airs a boire*, published in 1665, includes settings of texts by Perrin.

In March 1669, when the royal privilege to establish *Académies d'opéra* in France was in the offing, Cambert and Perrin resumed their partnership and began to rehearse *Ariane* once more. The official privilege was awarded to Perrin on 28 June and shortly afterwards he and Cambert started to set up a proper company. By April 1670 four or five singers had been recruited from churches in Languedoc and brought to Paris, where Cambert began the long process of training them. Plans to perform *Ariane* were abandoned at about this time and a new collaboration, *Pomone*, was taken into rehearsal.

Pomone finally opened at the theatre at the Jeu de Paume de la Bouteille in March 1671. Considered by modern scholars to be the first true French opera, it involved ballets (danced by male dancers under the direction of Pierre Beauchamp and Des Brosses), spectacle and elaborate machine effects (designed by the Marquis de Sourdéac). It was a great success with audiences and performances continued to be given for seven or eight months. Robinet (*Lettres en vers à Monsieur*, 18 April 1671; repr. in Nuitter and Thoinan) marvelled at the many aural and visual delights:

> Je l'ai vû cet opéra-là
> Et je pensais n'avoir pas là
> Suffisamment d'yeux et d'oreilles,
> Pour toutes les rares merveilles
> Que l'on y peut ouir et voir,
> Et qu'à peine on peut concevoir.

But behind the scenes all was not well: none of the company was apparently paid – including Cambert, who had been promised a salary of 250 livres per month – because of the machinations of Perrin's business associates, Sourdéac and Champeron; and in June 1671 Perrin was imprisoned for debt. Cambert subsequently collaborated with the playwright Gabriel Gilbert on a second opera, *Les peines et les plaisirs de l'amour* (1672). Saint-Evremond judged it a better work than *Pomone*, and it looked set to enjoy a long run. Performances were brought to an abrupt end, however, on 1 April 1672, when the *Académies* were closed by royal edict, Lully having seized control of the privilege. Around the time of the first performance of *Les Peines* there had also been plans for



1. Scene from Cambert's pastorale 'Pomone': engraving from 'Recueil général des opéra', i (Paris: Ballard, 1703)

the production of an enlarged version of *Ariane*, though it is not clear whether Cambert had written any additional music.

In 1673 Cambert moved to London, Louis XIV having arranged for him to become *maître de musique* to Louise de Querouaille, Duchess of Portsmouth and Charles II's principal mistress. Early in 1674 his *pastorale*-like *Ballet et musique pour le divertissement du roy de la Grande-Bretagne* was performed at court in celebration of the marriage of James, Duke of York, and Mary of Modena. Then followed (30 March) the inauguration of a French-style Royal Academy of Musick with a production of a revised and enlarged *Ariane*. The libretto had been expanded before Cambert left Paris and was on a similar scale to that of *Pomone*. A new prologue with an English royalist slant was added in London (fig.2). Luis Grabu was deeply involved in the production and is thought to have collaborated with Cambert, writing some, if not all, of the extra music. The enterprise was unsuccessful, and Cambert appears thereafter to have kept a relatively low profile. There is no evidence in English sources to support the idea (first put forward by Bauderon de Sénecé) that Cambert was murdered.

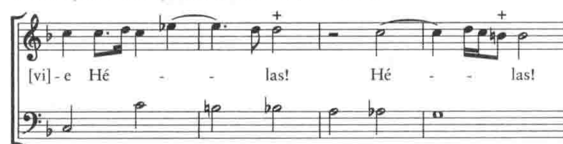
Cambert is remembered primarily for having written the music for the first French opera. His achievement as a

2. Prologue of Cambert and Grabu's 'Ariane, ou Le mariage de Bacchus', Drury Lane Theatre, London, 1674, showing London Bridge and three river nymphs representing the Thames, Tiber and Seine: engraving from the libretto (London, 1674)

composer is difficult to assess, since very little of his output is extant. In 1671 Christophe Ballard began to print the scores of *Pomone* and *Les peines et les plaisirs* but, due perhaps to the escalation of affairs at the *Académies*, did not finish them. The lack of an extant first soprano part for the *Airs a boire* renders all but one of them (*Sus, sus, pinte et fagot*) unperformable; its uppermost part was discovered by Henry Prunières in a manuscript dating from the mid-1680s.

Cambert's operas were essentially mixtures of airs, récits, ensembles, dances and spectacle. Each began with an overture and a laudatory prologue to the monarch. The overtures to *Pomone* and *Les peines et les plaisirs* are scored for four-part string band (Lully used a five-part ensemble); in each a seemingly stately introduction gives way to faster, contrasting sections of dance-like music. Wind instruments are specified in *ritournelles* of individual numbers. Surviving bass *airs* such as 'Voila le prix' (*Pomone*, Act 1) suggest that the instrumental doubling of the melody underneath two accompanying treble instruments may have been a favoured device. Providing music for dance and spectacle was an important part of Cambert's brief. He wrote numerous entrées for insertion in or between acts and may have intended certain choral ensembles – those imbued with triple-metre dance rhythms – to accompany dance and spectacle. He is said to have been particularly skilled at composing expressive melody and recitative. Saint-Evremond wrote that 'the laments in *Ariane* were equal to Lully's finest music' and praised the funereal 'tombeau de Climène' in *Les peines et les plaisirs*. Although both passages are lost, there are good examples of affective word-setting in surviving recitatives. In a passage in Act 1 scene i of *Les peines et les plaisirs* Cambert places an expressive vocal line above a descending chromatic bass (ex.1). He also shows skill in handling

Ex.1 *Les peines et les plaisirs de l'amour* (after Ballard)



vocal ensembles: duos and trios are most common, but *Les peines et les plaisirs* includes music for four and even six voice parts.

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Ariane, ou Le mariage de Bacchus, 1659 (comédie en musique, prol, 5, Perrin), unperf., music lost, lib *Pn*; rev. version (opéra), London, Drury Lane, 30 March 1674, collab. L. Grabu, music lost, lib in Fr. and Eng. (London, 1674)

Bon di Cariselli, trio-bouffe, T, Bar, B, sung in *Le jaloux invisible*(G.M. de Brécourt), 1666 (Paris, 1666), W ii

Pomone (pastorale, prol, 5, Perrin), Paris, Jeu de Paume de la Bouteille, 3 March 1671, ov., prol, Act 1, pt of Act 2 (Paris, 1671/*R*), ov., prol, Act 1, W iii

Les peines et les plaisirs de l'amour (pastorale-héroïque, prol, 5, G. Gilbert), Paris, Jeu de Paume de la Bouteille, Feb/March 1672, ov., prol, Act 1 (Paris, 1671/*R*), W ii

Ballet et musique pour le divertissement du roy de la Grande-Bretagne (S. Brémond), London, at court, 31 Jan – 6 Feb 1674, air, 1v, *GB-Lwa*, ed. in Buttrey, lib (London, 1674)

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CHRISTINA BASHFORD

Cambiaggio, Carlo (*b* Milan, 12 Dec 1798; *d* Milan, 13 April 1880). Italian bass, impresario, librettist and composer. His father traded in silk and he himself was in trade until he made his début in 1829 at the small Piedmontese town of Varallo, in Mercadante's *Elisa e Claudio*. For the following 30 years he combined singing with acting as impresario of comic opera seasons; he was one of the last to work the 18th-century system of moving about with the core of a permanent company. In 1832–3 and again in 1834 he managed the Teatro Carcano, Milan, putting on two new operas by Michael Balfe (a member of his company) and himself achieving success as Dulcamara in *L'elisir d'amore*, for which he composed a duet in Milanese dialect. In 1837–8 he unsuccessfully ran seasons in Lisbon and Oporto. He developed a theatrical agency on which he concentrated in later life, in addition to acting as Milan representative for leading impresarios. When he was praised as a singer it was for his comic verve and acting ability: in a one-act opera (to his own libretto), Frondoni's *Un terno al lotto*, he sang all the parts.

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JOHN ROSSELLI

Cambiare (It.: 'to change'). In orchestral parts an instruction for a woodwind player to change to another instrument, a brass player to another crook, or timpanist to another tuning. More commonly, the plain imperative *muta*, 'change', is used.

□

Cambiata (It.: 'changed [note]'). An unaccented NON-HARMONIC NOTE that intervenes in a melodic resolution but is not contained in the interval circumscribing the resolution, and which is approached in the same direction as that of the resolution.

In American usage 'cambiata' denotes the changing voice of an adolescent boy; both the term and the music associated with it recognize the special qualities and requirements of such voices.

See also NOTA CAMBIATA.

□

Cambini, Giuseppe Maria (Gioacchino) (*b* Livorno, ?13 Feb 1746; *d* ?Paris, 1825). Italian composer and violinist. His birthdate was supplied by Fétis, who mistakenly gave Cambini's forenames as Giovanni Giuseppe (Jean-Joseph). Fétis also stated that he studied with Polli, who is otherwise unknown. Cambini's own account (*AMZ*, vi) of his playing quartets as a young man with Manfredi, Nardini and Boccherini contains errors that raise questions about its validity, but it is likely that he worked with Manfredi. The tradition of his study with Padre Martini is doubtful, as is that of his personal contact with Haydn.

Cambini may have been active in Naples in the mid-1760s. Fétis related the story, based on an ironic anecdote in Grimm's *Correspondance littéraire*, that Cambini, having produced an unsuccessful opera in Naples in 1766, started home with his fiancée and was captured by Barbary pirates. After lurid hardships on the voyage, his freedom was finally bought by a wealthy Venetian. But the authenticity of this romantic adventure is also open to serious doubt.

The first certain fact of Cambini's career is his arrival in Paris in the early 1770s. He performed one of his symphonies concertantes at the Concert Spirituel on 20 May 1773, and the following December his op.1, a set of string quartets, was issued by Vernier. Thereafter his works appeared with remarkable rapidity, and by 1800

close to 600 instrumental works had been published under his name. He was hardly less active in other areas. He composed, or contributed significantly to, at least 14 operas, of which a dozen were produced in Paris. The number of his vocal works, some performed at the Concert Spirituel, was substantial, and he evidently had some connnection with Gossec's Concerts des Amateurs. From about 1788 he led the orchestra and performed other influential duties at the Théâtre des Beaujolais; after the theatre closed in 1794 he held a similar post at the Théâtre Louvois.

Unlike many foreign musicians in Paris, Cambini seems to have adapted well to the Revolution. He wrote a number of popular revolutionary hymns and odes, and twice he was awarded 2000 livres by the Committee of Public Instruction. After 1794 he led private concerts for the munitions maker Armand Seguin, for whom he wrote more than 100 string quintets.

Cambini's works appeared less frequently after 1795, at which time his interest turned to writing about music. In about 1795 his *Nouvelle méthode théorique et pratique pour le violon* was published by Gaveaux, and in 1799 Naderman et Lobry issued his *Méthode pour la flûte traversière*. In 1804 he wrote an article about string quartet performance for the *Allgemeine musikalische Zeitung* (perhaps a few others also), and he collaborated with Alexis de Garaudé briefly as the anonymous editor of *Tablettes de Polymnie*. His career was evidently in decline, however, and almost nothing is known of him after 1810. Fétis's report that he died in the Hôpital Bicêtre in 1825 has been widely accepted. Trimpert's research has indicated that Cambini did not die in Paris, however, and Michaud's account that he retired to Holland and died before 1818 must be considered possible.

Cambini's name is best known today through a brief encounter with Mozart, who blamed him, with only circumstantial evidence, for Legros' cancellation of the performance of his Symphonie concertante (the lost K297*b*) at the Concert Spirituel. The envy and intrigue that Mozart suspected is not reported elsewhere, and Gluck knew Cambini's personal reputation well enough to recommend him as an honest man.

Cambini's achievements as an opera composer are difficult to assess because only two of his 14 stage works are preserved complete, with three others surviving in fragmentary form. It is obvious, however, that his success was limited. His importance in that area rests more on the role he played in the theatrical life of Paris before and during the early years of Revolution than on his creations. Nor did he stand in the front rank of Parisian violinists; references to his playing are rare. His instrumental compositions, however, particularly the quartets and symphonies concertantes, were valued by his contemporaries, as is clearly shown by their number and widespread multiple editions. Even Mozart admitted that Cambini's quartets were 'quite pretty'. During the 1770s and 1780s, reviews were brief and conventional but favourable. Not until the 1790s did harsh criticism begin to appear, particularly in German periodicals. Gerber was the first to accuse him of writing too much, and this criticism has been frequently repeated ever since. There is little evidence of carelessness in Cambini's works, however, and there is no reason to suppose that time would have supplied the missing elements of seriousness and originality. Cambini's works show facility far above the average and a degree of craftsmanship adequate to his purpose and imagination. He never tried to do more than please his audience, and in this he was justly successful. He was the *galant* Parisian composer *par excellence* – facile, charming, brilliant and very occasionally novel.

During the time that he was active in Paris, the most popular type of orchestral music was the symphonie concertante, and Cambini's orchestral output reflects this preference. While he composed only nine symphonies and 17 concertos, he wrote 82 symphonies concertantes, far more than any of his French contemporaries. Most of these were published during his lifetime by several Parisian firms, including Berault, Durieu, Sieber, Le Menu et Boyer and Imbault; Berault issued 20 of them on a monthly subscription basis, starting in March 1776. Cambini's symphonies concertantes, like those of his Parisian contemporaries, are typically structured in two fast movements, both in a major key; only 12 are in three movements, none in four or more. The key relationships between the movements are conventional, though the inner movements are most often in minor rather than major keys. The tempo indications of the inner movements are also unusual in that the majority are marked either Adagio, Largo or Larghetto – tempos that are rarely found in the symphonies concertantes of his contemporaries. The melodic material is pleasant and appealing and the harmonic vocabulary simple and predictable. Cambini's use of frequent diatonic and chromatic dissonances, however, adds a richness to his music which would otherwise be lacking. While the tutti instrumentation is fairly uniform, consisting most often of parts for two violins, viola, bass, two oboes, and two horns, the solo instrumentation is much more varied; Cambini was apparently the earliest composer in France to devote a considerable portion of his symphonies concertantes to wind soloists.

Efforts have been made to portray Cambini as a pioneer in the development of the string quartet. Actually, he was only one (although one of the most prolific) of many composers contributing to a development in France that was for some time denied the consideration it deserves.

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for full lists see Trimpert (1967) and Gribenski (MGG1)

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La statue (comédie, 2, M.-R. de Montalembert), Hôtel de Montalembert, ?2 Aug 1784, *Pn*

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Qnts: nos.1–110 (?orig. 114), 2 vn, va, 2 vc, *US-Wc**, some inc.; 3 unnumbered for 2 vn, va, 2 vc, *Wc*, inc.; 11 for fl, 2 vn, va, b, opp.8(9), incl. 5 in *CZ-Pnm*; 6 for fl, vn, 2 va, b, op.13; 3 for cl, fl, ob, hn, bn (*c*1802); 1 with 2 vc, 1 with 2 va: both in 4 quatuors, op.23 (1781); 3 for hpd, 2 vn, va, b, *D-Dl*
Qts, complete thematic catalogue in Trimpert: 149 str qts (1773–1809); Quatuors d'airs ... variés, str qt, 5 bks; Suite d'airs de [Lemoyne's] Phèdre, with Ouverture en quatuor, str qt; 6 qts, vn, 2 va, vc, op.21 (?1782–4); 18 qts, fl, vn, va, vc, opp.9(10), 23–4; 6 quatuors d'airs ... variés, fl, vn, va, vc; 6 qts, hpd/pf, 2 vn obbl, [?vc]; 5 qts, ob, vn, [?vc,] kbd, *F-Pn*
Trios: at least 12 for 2 vn, va, incl. opp.3 (1, 5, 30), 34; 6 'd'air choisis', 2 vn, va/vc (*c*1785), lost; at least 24 for 2 vn, b, incl. opp.6, 8, 15, 18; 18 for vn, va, vc, opp.33 (2, 6, 10, 17), 36, 40; 6 for fl, vn, va, op.26 (1782); at least 18 for fl, vn, b, incl. opp.3, 8; at least 6 for 2 fl, va; 6 for 2 fl, b, op.3 (*c*1790), no.6 (Zürich, 1976); 6 for fl, ob, bn, op.45 (*c*1785)
Duos/sonatas: at least 30 for 2 vn, incl. opp.4(2), 16, 21, 28; 12 'd'une difficulté progressive', 2 vn, opp.47, 52; 12 'd'aires ... variés', 2 vn; 6 airs patriotiques variés, 2 vn; 6 for (2 vn)/(vn, vc); at least 18 for vn, va, incl. op.12(14), 46; 12 airs ... variés, vn, va; 12 for 2 va, incl. op.13; 12 for vn, vc, incl. op.35; 18 for fl, vn, incl. op.16(20); 6 for fl, va, op.4 (1781); at least 32 for 2 fl, incl. opp.2, 11(5), 50; at least 12 airs ... variés, 2 fl; 6 for 2 vc, op.49; 30 airs variés, 2 fl, in 5 bks, 3 bks lost
Solo inst: 6 sonates, vn, b, 'd'une difficulté graduelle' (1786); Petits airs variés, vn; A Favourite Capriccio, vn, et boutade et potpourri; Preludes et points d'orgue dans tous les tons, mêlés d'airs variés, vn; at least 12 sonatas, fl, b; 6 sonatas, hpd/pf, vn acc., op.21 (1781); Air de Marlborough avec variations, pf/hpd, vn obbl; 6 sonates, hpd/pf, fl acc.; Marche des Marseillois et la Carmagnole variées, fl, b, also arr. cl; Petits airs connus variés, fl, b, also arr. cl; Air variés, fl, op.6; Différens solfèges d'une difficulté graduelle, 1v, bc (1788)

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6 qts [trios], hpd, acc. vn, va, arr. from str qts op.7
Arrs. of many works by Boccherini and some by Pleyel, see Gribenski (*MGG1*)
Other arrs. pubd singly, in duos on 'airs connus', and in 18th-century anthologies

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CHAPPELL WHITE, JEAN GRIBENSKI, AMZIE D. PARCELL

Cambio, Perissone. *See* PERISSONE CAMBIO.

Cambodia, Kingdom of (Khmer Preah Reach Ana Pak Kampuchea). Country in South-east Asia. It is bordered by Laos in the north, Vietnam in the east, the Gulf of Thailand in the south and Thailand in the north and west. Its population is more than 90% Khmer but also includes small numbers of Vietnamese, Chinese, Khmer Loeu ('Highland Khmer') and Cham. This entry mainly concerns the music of the Khmer majority.

During the 12th century, Mahayana Buddhism had strong royal support and consequently became the state religion; by the beginning of the 14th century the Khmers had converted to Therevada Buddhism, which has been practised up to the present.

1. HISTORY. By the beginning of the Christian era, Kaundinya (believed to have been a Brahman) had set to sea from India to conquer and defeat the indigenous queen Soma, whom he wedded. He was crowned as the first King of Funan (Founan), the centre of which was situated on the lower Mekong delta with its territory covering the southern part of present-day Vietnam, the middle Mekong and large parts of the Menam valley and the Malay peninsula.

At the beginning of the 8th century CE, the country was divided into two states, Chenla Kok in the north and Chenla Toeuk in the south. In 802, Jayavarman II, having taken refuge in Java at the confutation of succession, liberated and unified Chenla, founding the kingdom of Angkor. This was the most glorious period of Khmer history in terms of military power, territorial expansion, healthcare, educational achievement, agricultural development and cultural expression. On the walls of the great temples constructed during this period in the Angkor vicinity are carved *apsara* (celestial dancer) figures along with musical instruments: *pinn* (harp), *sralai* (quadruple-reed oboe), *korng vung* (semicircular gong-chime), *ching* (small hand cymbals), *sampho* (small double-headed barrel drum), *skor yol* (suspended barrel drum) and *skor thom* (large double-headed barrel drum). The similarity between the carvings and present-day Khmer instruments suggests strong musical links between the two periods.

The death of Jayavarman VII in 1219 ended this fruitful period. Under his successor, Khmer power began to decline; in 1432 Angkor was abandoned to the Siamese. After the fall of Angkor, the country was unstable and unable to resist foreign invasions. Finally, with the help of the Siamese in 1842, Ang Duong ascended the throne and reigned until 1860; during this period Khmer arts underwent a revival.

On 11 August 1863, three years after King Ang Duong's death, the Khmer kingdom became a French protectorate. Independence from the French was proclaimed on 9 November 1953 by Prince Norodom Sihanouk, who gave up his throne in 1955 and became Head of State. On 18 March 1970, Prince Sihanouk was overthrown in a military coup, and Marshal Lon Nol created the Khmer Republic. On 17 April 1975 the Khmer Rouge took over; in their reign of terror (1975–9), during which some two million Khmers were killed, classical dancers were considered enemies of the state, and revolution propaganda was the only recognized form of art. The Khmer Rouge were deposed on 7 January 1979, and national elections in May 1993 resulted in a national constitution, a coalition government and the reinstallation of the monarchy.

2. MUSIC PERFORMING PRACTICE AND ENSEMBLES. Khmer music consists of polyphonic stratification; it is organized linearly and is based predominantly on the pentatonic scale (more specifically the anhemitonic pentatonic scale, one without semitones), though the heptatonic scale is also used. Both the pentatonic and heptatonic scales contain unequidistant intervals, and their tunings vary from one ensemble to the next. Embellishment or ornamentation is an inherent characteristic in the rendition of Khmer music. Musicians in ensembles have a collective melody with prescribed important structural points in mind, which is embellished rather than sounded.

Instruments in ensembles are not grouped according to families (aerophones, chordophones etc.); instead they are grouped according to their register (high-pitched or low-pitched) or time-keeping functions. In performance the high-pitched instruments tend to play more notes to the beat; the low-pitched instruments play fewer notes to the beat, and the timekeeping instruments regulate the tempo. Traditionally, pieces are not written down but are passed on aurally from master to pupil; the composers of compositions are not usually known. Music is an important aspect of Khmer life and culture, epitomizing the history of Cambodia, its society, people, art, customs and beliefs. Music is central to dance, theatre and traditional and religious ceremonies including weddings and spirit-worship.

There are several types of ensembles, used in different contexts. Ritual ensembles include *arak* (used in spirit-worship), *kar* (wedding ensemble), *klang khek* (funeral ensemble) and *pey keo* (used in ancestor-worship). *Pin peat*, originally a court ensemble, also accompanies certain theatre forms and monastic rites, while *mohori* is performed primarily for entertainment. There are ensembles associated with folkdance (*kngaok Posat* and *tunsong*; see §3(ii) below) and those deriving their name from the type of theatre they accompany, for example *basak* (theatre of Chinese origin) and *yike* (folk theatre of Muslim origin; see §4 below). There are also ensembles associated with vocal genres *ayai* (repartee singing) and *chrieng chapey* (epic singing).

Arak. The Khmer living in remote rural areas still adhere to animistic practices. The *arak* ensemble (the oldest Khmer ensemble) is used to induce a medium into trance in order to detect the cause of an illness. The ensemble includes *pey prabauh* (double-reed oboe), *Khse muoy* (musical bow), *tror khmai* (three-string spike

fiddle), *chapey* (long-necked lute), *skor dey* (goblet drum) and *chamrieng* (vocals).

Kar. From the time of building a house as a dowry to the intention of the bride's family to the second day during the ceremony of hair cutting, each part of the wedding ceremony is accompanied by *phleng kar* (*phleng khmai*), considered to be one of the oldest Khmer music ensembles. Two types of instrumentation are often found. The older one consists of *pey brabauh* (double reed aerophone), *khase muoy* (musical bow), *tror khmai* (three-string spike fiddle), *chapey* (long necked lute), *skor dey* (goblet drum) and *chamrieng* (vocals). The newer type includes *khloy* (duct flute), *tror so tauch* (medium-high-pitched two-string fiddle), *tror ou* (low-pitched two-string fiddle), *krapeu* (three-string floor zither), *khimm* (hammered dulcimer), *chhing* (small hand cymbals), *skor dey* (goblet drum) and *chamrieng* (vocals). *Phleng kar* refers to both the ensemble and its repertory. Airs such as *Preah Thong* and *Neang Neak* (named after two mythical characters), commemorate their union and are played during the nuptial prostration or while the groom holds the bride's scarf when entering their bedroom for the first time.

The *pin peat* is a wind and percussion ensemble of reed aerophones, xylophones, metallophones, gongs, cymbals, drums and vocals. It can be dated as far back as the Angkor period through the evidence of stone carvings of its instruments on temple walls. It accompanies Khmer court dance, masked play, shadow play and religious ceremonies (for instrumentation, *see* PIN PEAT).

Mohori refers to both the ensemble and its repertory. The most commonly found *mohori* ensemble comprises wind, string and percussion instruments. The instrumentation varies, depending upon patronage and ownership of the ensemble (for further information, *see* MOHORI). *Mohori* is light in character and is used in secular contexts, at banquets or to accompany a *mohori* play and folkdances of recent origin.

Klang khek is a funeral ensemble used in the procession of a body to the crematorium. It consists of *sralai klang khek* (oboe) and several *skor yol* (suspended barrel drums). The ensemble plays a single piece, called *klang yuan*.

Pey keo is an ensemble used in ancestor-worship in the palace by the royal family and high-ranking officials, or by commoners during the Ancestral Day ceremony. It consists of *roneat* (xylophone), *korng thom* (low pitched circular gong chime), *khloy* (duct flute), *tror khmai* (three-string spike fiddle), *chapey* (long necked lute), *skor dey* (goblet drum) and *chamrieng* (vocals). The ensemble shares its repertory with the *arak*.

Ayai is a type of repartee singing, usually the alternation of a man and a woman, accompanied by an ensemble of the same name. Vocalists perform for hours, improvising on short topical themes that are sometimes agreed upon before the performance. *Ayai* singers perform an unaccompanied line of text, immediately followed by a small ensemble of strings (*tror, krapeu* and *khimm*), flute (*khloy*) and drum (*skor dey*) playing standard patterns. Sung phrases conform to set poetic metres, often in a 28-syllable stanza consisting of four phrases of seven syllables each. This art requires fast thinking, a good voice, some acting ability and a mastery of Khmer poetry. Intellectuals and the élite consider *ayai* to be a low-class entertainment for common peasants, an attitude partly due to the bawdiness of the language. In traditional Cambodia, refined young women were not allowed to watch these performances.

Chiang chapey. Epic singing is a solo performance in which the male singer is also the player of the long-necked lute (*chapey*). He usually improvises on a theme or story, alternately singing a line and playing the lute.

3. DANCE.

(i) Court dance. Khmer court dance, performed in the palace and known as *Ikhaon luong* ('king's theatre') or *Ikhaon preah reach troap* ('king's treasure theatre'), was set with lavish costumes incorporating elaborate jewellery. This dance or dance–drama has been associated with the royal court of Cambodia for over 1000 years. In 1353, after the collapse of the civilization of Angkor, dance moved away from the temple and followed the king's entourage to each new capital city.

Khmer court dance has been regarded as a female tradition, with women performing all the roles. Only in the 20th century were male dancers allowed to perform alongside women, playing the monkey role in the style of the men's dance drama *lkhaon khaol* (masked play); females, male and demon characters are played by female dancers. Each of the four major character types (females, males, demons and monkeys) uses its own particular movement vocabulary and syntax, which together with costumes, headdresses and masks, identify the characters.

Dancers are trained from the age of six in the royal palace, traditionally only venturing beyond the palace walls to attend to the king. Their training encompasses painful exercises to stretch and bend the waist, arms, elbows, wrists and fingers in order to communicate a wide repertory that includes romances, myths, non-programmatic pieces and regional epics such as Preah Chinnavung, Preah Chan Korup and Reamker (the Rāmāyaṇa). Court dance is traditionally accompanied by the *pin peat* ensemble. The choir sings texts that tell stories, while dancers express the plots through dance movements and gestures.

After the overthrow of the monarchy in 1970 and the genocidal communist regime of Pol Pot in the 1970s, Khmer court dance changed its image and status, moving outside the palace walls to the University of Fine Arts campus in Phnom Penh, to the refugee camps along the Thai–Khmer border and to Khmer communities abroad. In this latter environment, Khmer court dance has been learnt and performed widely by members of the Khmer communities, particularly children, to the extent that it is viewed simply as traditional Khmer dance.

(ii) Folkdance. While Khmer court dance is subject to particular rules, strict form and a prescribed language of movements and gestures, Khmer folkdance is spontaneous and is created for emotional expression. It is solely of peasant origin and use. In rural Cambodia people dance around the village green or on a rough stage built under spreading trees. Dances are usually based on local legends and everyday events, with themes concerning religion and nature. Folkdances are usually accompanied by the standard *mohori* ensemble. However, there are particular dances, such as *kngaok Posat* and *tunsong*, which call for other ensembles. The ensemble accompanying *kngaok Posat* consists of *tror khmai* (three-string spike fiddle), *skor kngaok Posat* (frame drum) and *chamrieng* (vocals), while that accompanying *tunsong* comprises *ploy* (mouth

organ), *skor tunsong* (frame drum) and *chamrieng* (vocals).

(iii) Popular dance. *Robam pracheaprey* ('popular dance') is ubiquitous in Cambodia, involving people of all ages and both genders. Included in all social events, it is accompanied by the modern popular band of electric guitars, electric basses, keyboards, drum kits and vocals. Larger bands also include wind and string sections. Songs are often based on rhythms borrowed from Latin American music (e.g. CHA CHA CHA, BOLERO and BOSSA NOVA) with Khmer melodies and lyrics. Cover versions of Western pop music are also performed; however, the most popular songs employ Khmer rhythms, including *roam vung*, *roam kbach*, *saravane* and *laim Leav*, as well as using other elements of Khmer melody and performing style.

Popular Western music and social dances were introduced to Khmers by the Filipinos and the French. In the early 1900s, the Khmer court received from the Philippines the gift of a large band. The Filipino musicians taught marching music to Khmer royal symphonic orchestras, participated in court ensembles and performed in jazz bands at night clubs. The musicians introduced Latin and other popular dance rhythms into Khmer dance, founding big bands that played at ballroom dances and were called *phleng Manil* (Manila music). Western music was also disseminated by French schoolteachers and in some military academies, and high-ranking officers received formal training in European-derived dances.

At parties, musicians usually play dances in pairs, one in slow tempo, the other fast. *Roam vung* is always the first dance at any social event. The traditional Khmer social dances (*roam vung*, *roam kbach*, *saravane* and *laim Leav*) are all couple dances, danced in a circle with the men behind the women in an anticlockwise direction; the host or other prominent person leads. The female leads the man, moving from side to side and seeking eye contact; these dances are an important part of courtship.

Among the Khmer communities abroad (mainly in America, Australia and France), social dancing helps bring individuals and families together at celebrations and fundraising activities. Many Khmers remember dancing the *roam vung*, *roam kbach*, *saravane* and *laim Leav* in Cambodia in the ricefields at the completion of planting and harvest, to the accompaniment of the *tror* (two-string fiddle), *skor dey* (goblet drum) and *chamrieng* (vocals).

4. THEATRICAL GENRES. There are several types of theatre: *lkhaon mohori* (mohori theatre), *lkhaon yike* (folk theatre of Muslim origin), *lkhaon basak* (theatre of Chinese origin), *lkhaon khaol* (masked play) and *lkhaon sbaik* (shadow play). In cities and large towns across Cambodia, social, cultural, national and religious events seldom took place without theatrical performances.

Lkhaon yike is a folk theatre genre of Muslim origin, believed to have been developed from an Islamic religious ceremony performed by the Cham ethnic minority who have been settled in Cambodia for centuries. *Lkhaon yike* combines dancing, acting, speaking and singing. The themes are drawn from the Buddhist *jataka*s (life stories of the Buddha) and folk legends. The *yike* ensemble consists of *tror ou* (low-pitched two-string fiddle), *skor yike* (large frame drums) and *chamrieng* (vocals). The leader of the troupe sets the plots, supervises the performances and is the lead narrator in performances. Although most of the original characteristics have been 'Khmerized' over the years, some elements, such as the musical instruments – particularly the *skor yike* and songs – remain identifiably Muslim.

Lkhaon basak is believed to have been developed from the Chinese opera, which was brought to Cambodia at the turn of the 20th century. Although several Chinese characteristics have been modified to suit Khmer tastes, some Chinese elements remain, such as the headdresses, face-painting and costumes, as well as the music ensemble and repertory. Of the Khmer theatre forms, the *basak* is perhaps the most popular. Like the *lkhaon yike*, the *lkhaon basak* combines dancing, acting, speaking and singing. Themes are drawn from the Buddhist *jataka*s and popular legends. The *basak* ensemble includes the *tror ou* (low-pitched two-string fiddle), *khimm* (hammered dulcimer) and various percussion, including *pann* (woodblocks), *chhap/khmuoh* (cymbals) and *skor basak* (drums).

The *lkhaon khaol* (masked play) is a male dance-drama tradition, and has its home in the village. All characters in the Reamker (Rāmāyaṇa) story wear masks, except the female characters who cover their faces with white powder. The *pin peat* ensemble serves as the accompaniment to the *lkhaon khaol*, which at one time was an inherent part of life of the rural Khmers. Unfortunately, this theatre form has declined. It is now almost extinct, practised minimally by a troupe in Vatt Svay Andet (Kandal province), at the Royal University of Fine Arts and at the Department of Arts and Performing Arts, both in Phnom Penh.

There are three types of *lkhaon sbaik* (shadow play) in Cambodia: *lkhaon sbaik thom* (large-sized shadow play), *lkhaon sbaik tauch* (small-sized shadow play) and *lkhaon sbaik poar* (coloured shadow play). The *lkhaon sbaik thom* features life-size panels, placed above the head and danced with by the puppeteer. The *lkhaon sbaik tauch* features small puppets with moveable arms and jaws, manipulated by the puppeteer. Similar in size to those of the *lkhaon sbaik thom*, the puppets of *lkhaon sbaik poar* are painted with a range of colours. The *lkhaon sbaik thom* and *lkhaon sbaik poar* draw their theme from the Reamker story, while the *lkhaon sbaik tauch* draws its plots from popular legends and current events; both are supported by the *pin peat* ensemble. The screen against which the puppeteers hold their puppets was formerly illuminated by an enormous brazier, set about 3 to 5 metres away from the screen to allow the puppeteers to pass freely, but now projectors replace the flames. In villages there are performances that last all night; however, with the advent of television and cinema, the popularity of *lkhaon sbaik* has declined.

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SAM-ANG SAM

Cambrai. Town on the Escaut (Scheldt) river in north-east France. It changed hands many times between France and the Holy Roman Empire before it was finally declared French in 1678; its musical importance belongs largely to the 15th century, when it was under the control of the Dukes of Burgundy. Like most cities in that area, Cambrai became poorer as Europe's economic axis moved away from Bruges. For political rather than economic reasons the bishopric became an archbishopric in 1559, but by the 17th century Cambrai had dwindled to insignificance both as a city and as a cultural centre.

Musical activity can be documented from the 10th century when there was a song school. New offertory prosulas are found in a 12th-century cathedral manuscript (*F-CA* 172); neumas and conductus are attributed to a 13th-century Augustinian canon, Peter, of the abbey of St Aubert in Cambrai. In the late 12th century and the 13th Cambrai was also near the centre of the trouvère tradition, and while it can boast no names more famous than Huon III d'Oisy, Guy de Cambrai, Geoffroy de Barale, Martin le Béguin, Jaque de Cambrai and Rogeret de Cambrai, song fragments surviving in the Bibliothèque Municipale (*F-CA* 1328) include trouvère music of Adam de la Halle, Gaidifiers d'Avion and Baudes des Arteus. That Cambrai minstrels were widely admired in later years is indicated by the choice of Cambrai as the location for the annual minstrel schools of 1366, 1427, 1428, 1435, 1436 and 1437.

However, the main source of Cambrai's musical fame was the cathedral, built in the 12th and 13th centuries, whose choir is depicted in the portfolio of Villard de Honnecourt; it was one of the largest and finest architectural monuments of the north until its destruction in 1796. It never had an organ; but it possessed a well-endowed choir, so that in 1428 Philippe de Luxembourg could claim that Cambrai Cathedral exceeded all others in Christendom with its fine singing, its bright lighting and its sweet bells. In 1484 Bishop Henri de Berghes claimed that scarcely any Christian church was superior in the number and the talent of the singers it employed. These included canons, *grands* and *petits vicaires* (the foundation for the latter was augmented following supplications to the Pope in 1452 and 1455), choristers and their *maître de chant*; in 1499 Pope Alexander VI permitted the chapter to reappoint incomes and enlarge the choir.

Du Fay was a chorister there from 1410 to 1414 under Nicolas Malin and Richard Loqueville, and returned as a canon in 1439 after establishing a name for himself in the south; his subsequent visit to the south in 1452–8 resulted in such fame that many young composers seem to have gone to Cambrai to learn from him, among them Tinctoris and Ockeghem. Other distinguished musicians of the 15th century at Cambrai Cathedral included Nicolas Grenon, Reginaldus (?Libert), Johannes Dusart, Simon le Breton, Constans Breuwe, Alexander Agricola and Obrecht (who remained only a year); among the 16th-century musicians there, Louis van Pullaer, Jean Courtois, Crispin van Stappen, Matthieu Lasson, Jean de Bonmarché, Johannes Lupi, Philippe de Monte and Jacobus Kerle (1579) are important. Their works include monophonic sequences and plainchant for a Marian office as well as the principal genres of sacred polyphony. A music treatise by the dean Egidius Carlerii survives.

A full picture of the cathedral music can be reconstructed from three sources: the cathedral archives, now housed in the Archives Départmentales du Nord at Lille (série 4G), especially the accounts of the Fabric and of the *petits vicaires*; the *acta capituli* from 1364 (*F-CA* 1052–99); and the many volumes of plainchant and polyphony from the chapter library now in the Bibliothèque Municipale, which include a copy of Pope Hadrian's sacramentary (811–12), two 12th-century graduals, a 13th-century antiphoner, 13th–15th-century noted hymnaries and processionals, a pair of choirbooks from the 1440s, the first antiphoner printed in Paris (*c*1508–15), the gradual of Bishop Robert of Croy (1540) and manuscripts containing 16th-century polyphony. The 15th-century accounts of the Fabric are especially interesting because they document the activity of professional music scribes, of whom Simon Mellet was the most prominent, and give uniquely detailed descriptions of surviving and lost compositions with approximate dates.

Several of the many other religious establishments in Cambrai had choirs, choir schools and polyphonic music. The most important was the collegiate church of St Géry, whose choristers sang for the entry of Bishop Jean de Bourgogne in 1442, and entertained the Duke of Burgundy with music when he was a guest there in 1449. The leaves of 14th-century polyphony in the manuscript *F-CA* 1328 came from a matching set of bookbindings made in the late 15th century for the new library at the abbey of St Sépulcre; all but two of the leaves belonged originally to a single volume, which may well itself have been at St Sépulcre.

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DAVID FALLOWS/BARBARA H. HAGGH

Cambreling, Sylvain (*b* Amiens, 2 July 1948). French conductor. He studied at Amiens and with Pierre Dervaux in Paris, and won the 1974 conductors' competition at Besançon. He became assistant to Serge Baudo at Lyons in 1975, making his operatic début there in the same year with *La Cenerentola*, soon followed by *The Rake's Progress* at the Opéra-Comique. From 1976 he worked with Boulez and the Ensemble InterContemporain and in 1980 conducted the Chéreau production of *Les contes d'Hoffmann* at the Opéra. In 1981 he was at Glyndebourne for *Il barbiere* and conducted *Louise* for the ENO. Cambreling was music director at La Monnaie, Brussels, between 1981 and 1992, where his carefully detailed, spirited performances of a broad repertory developed the company's reputation. His versatility extended to the premières of Hans Zender's *Stephen Climax* (1990) and *Reigen* by Philippe Boesmans (1993), as well as a *Ring* cycle and complete *Les Troyens*. Meanwhile, he made his Metropolitan début in 1985 (*Roméo et Juliette*) and his Salzburg Festival début in 1986 (Debussy's *Le martyre de St Sébastien*), subsequently returning to Salzburg with operas ranging from Mozart to Stravinsky. He received high praise for his conducting of Messiaen's opera *Saint François d'Assise* at Paris in 1993. The same year he became music director and Intendant at the Frankfurt Opera, where his performances have continued to advance his reputation.

NOËL GOODWIN

Cambrensis, Giraldus. *See* GIRALDUS CAMBRENSIS.

Cambridge. University city in England.

1. 13th century–1684. 2. 1684–1914. 3. Since 1914.

1. 13TH CENTURY–1684. The presence of the great monastery of Ely, 24 km to the north, led to meetings betweeen the Ely monks and wandering scholars from Oxford University, and Cambridge University, the second English university grew from their teaching and preaching. The first Cambridge college, Peterhouse, was founded in 1284 by Hugh of Balsham, Bishop of Ely. Music was included among medieval subjects but it was probably studied only as a theoretical, not a practical, art. Of the early collegiate foundations at Peterhouse the most important from the musical point of view was King's (1441), linked with the school at Eton; both were founded by King Henry VI, and King's College was provided with a choir of 24 'singing men and boys'.

The world's first music degrees are recorded as having been conferred at Cambridge in 1463/4; Thomas Saintwix (St Just) received the MusD and Henry Abyngdon (Abington) was awarded both the MusB and the MusD. These earliest degrees seem to have been in the nature of honorary degrees bestowed on distinguished scholars or musicians, but before long an 'exercise' in the form of one or more original compositions was required of candidates, although they were not expected to reside in the university. Thus Robert Fayrfax gained the MusD in 1501 and Christopher Tye the MusB in 1536. The English Reformation did little harm to the university from the musical point of view; many academic musicians retained their appointments, King's College Chapel (fig.1) and its choir still took a leading part in Cambridge music and music degrees continued to be conferred. Tye proceeded to MusD in 1546; later Cambridge music graduates included Robert White (MusB 1561), William Blitheman (MusB 1586), John Dowland (MusB before 1597), Thomas Ravenscroft (MusB 1607) and John Hilton (MusB 1626). Orlando Gibbons (MusB 1605) belonged to a musical family closely connected with King's College Chapel. The



1. King's College Chapel, Cambridge, built 1448–1515: interior of the antechapel looking east

Cambridge Waits (town band) were also in existence by this time, but they never seem to have attained the celebrity of the Norwich Waits.

During the Civil War Cambridge became the military headquarters of the parliamentary forces, but King's College Chapel escaped serious damage, even the splendid stained-glass windows being preserved. But the organ (built between 1605 and 1606 by the famous organ builder Thomas Dallam) was dismantled and the choral service was discontinued by government edict. Yet in the middle of the Commonwealth period, Cromwell, as Lord Protector, ordered the university authorities to confer the

MusB on his household musician Benjamin Rogers, admonishing them to see that he merited such an award professionally. At the Restoration (1660) choral services were resumed in the college chapels and the organs restored. In 1684 Cambridge acquired its first professor of music in the person of Nicholas Staggins, Master of the King's Band of Musick. Charles II had followed Cromwell's example and laid a royal injunction on the university to create Staggins MusD and the authorities, almost in revenge, elected Staggins public professor of music, without a salary. The professorship they founded has continued to the present, the list of holders of the chair being as follows: Nicholas Staggins (1684–1700), Thomas Tudway (1705–26), Maurice Greene (1730–55), John Randall (1755–99), Charles Hague (1799–1821), J. Clarke-Whitfeld (1821–36), T.A. Walmisley (1836–56), W.S. Bennett (1856–75), G.A. Macfarren (1875–87), C.V. Stanford (1887–1924), Charles Wood (1924–6), E.J. Dent (1926–41), Patrick Hadley (1946–62), Thurston Dart (1962–4), Robin Orr (1965–76), Alexander Goehr (1976–99) and Roger Parker (1999–).

2. 1684–1914. During the late 17th century and the early 18th various concert-giving organizations grew up in the colleges and also in the large rooms of the local inns, in particular the Red Lion and the Black Bear (fig.2). Professional musicians who made Cambridge their centre for teaching and concert-giving included J.F. Ranish (flautist and oboist), F.E. Fisher (violinist), Antonio Manini (violinist) who ran several seasons of subscription concerts in the 1780s, and Pieter Hellendaal, the eminent Dutch violinist, organist and composer, who was organist of Peterhouse in the second half of the 18th century. Maurice Greene's friend and pupil William Boyce composed a fine ode for the installation of the Duke of Newcastle as chancellor of the university in 1749 and performed this and his doctoral exercise (an anthem) and other works in a kind of Boyce festival in the following commencement week. At university ceremonies of this period so-called music speeches were delivered, but they had little to do with music. There was no formal academic tuition in music, nor were there any proper examinations. The unsalaried and often non-resident professor was occasionally asked to examine an 'exercise' for some candidate for the MusB or MusD degrees, otherwise his duties were practically non-existent. In the second half of the 18th century John Randall and his successor in the professorship, Charles Hague, were resident, but they gave no formal lectures. A certain amount of music publishing was undertaken by the local music sellers, such as John Wynne, but it never assumed large proportions. Robert Smith, Master of Trinity College, published his notable book on harmonics in Cambridge in 1749. Richard, Viscount Fitzwilliam, a well-known Cambridge amateur of music, bequeathed his music (which included autographs of Handel and other famous composers and the celebrated Fitzwilliam Virginal Book, as well as his books, pictures etc.) to the university, thus founding the world-famous Fitzwilliam Museum. Fitzwilliam was one of the instigators of the Handel Commemoration in Westminster Abbey (1784) and the fashion for festivals was soon followed in Cambridge as in most cities in Britain.

Black Bear Concert.

Tuesday, November the 23d, 1790.

PUBLIC NIGHT.

ACT I.

Overture—*1st Bach.*

Concerto—*4th Geminiani.*

GLEE, Four Voices—*Paxton.*

Overture—Alexander—*Handel.*

ACT II.

Concerto—*4th Avison.*

Song, Mr. Clabburn—*Hook.*

Solo Violin, Mr. Scarborough.

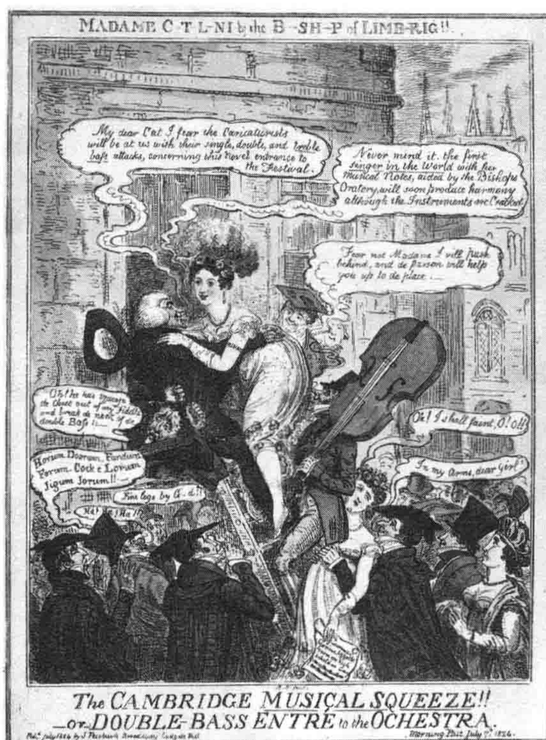
Trio Flute—*Stamitz.*

Grand Concerto—*5th Handel.*

N. B. No Stranger can be admitted without applying for a Ticket to a Member or the Steward.

2. Programme for a concert held at the Black Bear, Cambridge, 23 November 1790

During the 19th century music lectures, sporadic at first, gradually became established and better organized. By the end of the century candidates for music degrees were required to reside in the university, instead of being allowed to study externally. Practical music-making was given new stimulus by the Peterhouse Music Society (founded 1843), which became known as the Cambridge University Musical Society (CUMS) in 1844. William Sterndale Bennett greatly enhanced the status of the professorship, and his successor G.A. Macfarren was well respected as a teaching and examining professor, rather than as a mere figurehead. The next professor, C.V. Stanford, was a man of great energy, organist first of Queens' College, then of Trinity, and conductor of the CUMS chorus. In July 1893 (the CUMS jubilee) he persuaded Boito, Saint-Saëns, Bruch and Tchaikovsky to accept honorary degrees and to conduct their works with the CUMS chorus and orchestra in the Guildhall; among the guests at the celebratory banquet was Vaughan Williams, then an undergraduate at Trinity College (MusB 1894, MusD 1901). Stanford, always an irascible man, had many differences with the university, particularly on matters of salary, which ended by his refusing to live in Cambridge; he is said to have visited Cambridge by train, given his supervisions in the railway hotel and returned immediately to London, without setting foot in the town itself. His successor as Trinity College organist, the gifted Alan Gray (MusD 1899), was Vaughan Williams's organ



3. *'The Cambridge Musical Squeeze': hand-coloured etching by 'R.C.', 1824; so great were the crowds outside a concert held at Senate House, 7 July 1824 (the last of a series to mark the opening of new wards at Addenbrooke's Hospital), that the performers Angelica Catalani, Giuditta Pasta and Domenico Dragonetti had to enter by the windows*

teacher. New regulations for music studies enhanced the value of Cambridge degrees, and attracted some gifted students including the doyen of Cambridge musicologists Edward J. Dent (MusB 1899), C.B. Rootham (MusD 1910, later music director of St John's College) and Bliss (MusB 1913). Among recipients of honorary degrees were Sullivan (1891), Dvořák (1891), Grieg (1894), Dohnányi (1899) and Elgar (1900).

The Cambridge Philharmonic Society catered for the town's amateur and professional performers, as it still does. The Cambridge University Musical Club (CUMC), founded in 1899, has been since its foundation the focus of the small-scale musical activities of the university amateurs, though in the 1960s the club began giving large-scale concerts as well.

3. SINCE 1914. Just after World War I a number of gifted music students returned to Cambridge to complete their studies; among them was Boris Ord who in 1929 succeeded A.H. Mann, the noted organist, choir-trainer and Handel scholar, as director of King's College Chapel Choir. Other musicians of this generation included H.S. Middleton, P.A.S. Hadley, later precentor of Gonville and Caius College and professor of music, P.F. Radcliffe and Robin Orr, also holder of the Cambridge chair.

Cambridge became distinguished in the 1920s and 1930s for its stage productions of Mozart, Purcell and Handel. *Die Zauberflöte* had been produced under Dent's and Rootham's auspices in 1911. Purcell's *The Fairy Queen* was planned for 1914 but delayed until 1920 (and revived in 1931). There followed, under Rootham's and later Ord's baton, *Semele* (1925), *King Arthur* (1928), *Samson* (1932), *Jephtha* (1934), *Saul* (1937), *The Tempest* (1938) and *Idomeneo* (1939). Another important theatrical venture was the triennial production of the Greek Play Committee, begun in 1882, for which the music was always newly composed. The music for *The Wasps* (1909) by Vaughan Williams is the best known, but other notable scores were Hadley's *Antigone*, Leigh's *Frogs*, and Orr's *Oedipus at Colonus*. Other outstanding Cambridge productions of this period were Vaughan Williams's folk ballet *Old King Cole* (1923, Trinity College) and *The Poisoned Kiss* (1936, Arts Theatre). At this time the music faculty acquired a new home with a small concert hall in Downing Place and was able to accommodate CUMS and CUMC, and the celebrated Thursday concerts of chamber music.

After World War II the University approved new regulations (1947–8) for the study of music as a first degree (BA with honours in music), and the MusB became a postgraduate degree, often leading to PhD studies. The faculty staff included H.C.C. Moule, H.S. Middleton, P.A. Tranchell and Thurston Dart, later professor. Among honorary MusD recipients of postwar years are Boulez, Britten, Carter, Gerhard (who was long resident in Cambridge), Ligeti, Lutosławski, Walton, Bliss and Tippett. The last two received honorary degrees on the celebration of the quincentenary of Cambridge music degrees (1964). In the 1960s the practice developed of appointing composers-in-residence in the various colleges; among these have been Nicholas Maw, Roger Smalley and Judith Weir.

In the 1980s and 90s the faculty admitted about 50 undergraduates a year. In 1977 the Music School moved to a new building designed by Sir Leslie Martin, with a fine concert hall, lecture rooms, practice and teaching facilities and a much enlarged Pendlebury Library.

The larger-scale music-making in the university continues to be organized by CUMS, with a large chorus, two symphony orchestras and a wind orchestra, conducted by a musical director (successively Boris Ord, David Willcocks, Philip Ledger and Stephen Cleobury) assisted by undergraduate conductors selected by competition (including, among others, David Atherton, Andrew Davis, John Eliot Gardner and Roger Norrington). The society has given first or early performances of music by Benjamin (*Ringed by the Flat Horizon*), Britten (*Cantata academica*), Goehr (*Behold the Sun* and *The Death of Moses*) and Holloway. CUMC founded a chamber orchestra in the 1960s which is usually conducted by visiting professional conductors. The University Opera Group and its successor, the University Opera Society, have given many notable performances, including works by Britten, Cimarosa, Copland, Liebermann, Monteverdi, Orff and Stravinsky.

The standard of music-making in individual colleges varies with successive generations of undergraduates, but its continuity is assured by the structure of college life: nearly all the 24 undergraduate colleges have chapels, offer organ scholarships and maintain chapel choirs, and some also offer choral scholarships (though choristers do not necessarily study music); all have their own or joint music societies. Other smaller university societies depend on the enterprise of individuals, and they rise and fall accordingly. Some become well established (the Classical

Guitar Society, the Gilbert and Sullivan Society); others have shorter lives (the Britten Society, the Decadent Music Union, the In Nomine Singers, the Purcell Society, the Susato Consort and many others).

Special festivals have been a frequent feature of musical life. Between 1920 and 1960 there were several, usually of British or English music, including a Handel Festival in 1935. From 1962 to the late 1980s the City Council sponsored an annual festival. In recent years there have been festivals commemorating Mozart (1991), Elgar (1995) and Schubert (1997). In the field of popular music the Cambridge Folk Festival (founded 1962) has become highly regarded.

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CHARLES CUDWORTH/RICHARD M. ANDREWES

Cambridge Songbook (*GB-Cu* Gg.5.35). *See* SOURCES, MS, §III, 2.

Camden, Archie [Archibald] **(Leslie)** (*b* Newark, 9 March 1888; *d* Wheathampstead, Herts., 18 Feb 1979). English bassoonist. After winning a scholarship offered by Hans Richter, he went on to study in Manchester: piano with Egon Petri and bassoon with the Viennese Otto Schieder, whom he soon joined in the Hallé Orchestra and in 1914 replaced as principal. In 1933 he left Manchester for London, where he was to spend the rest of his career, remaining active as an orchestral player and soloist until his 80th brithday. He was made an OBE the following year.

Camden's playing career of almost 65 years was uniquely long and distinguished. The first native professional player of the German bassoon in England, his virtuosity and musicianship on the instrument set new standards for the time. The pioneering record of the Mozart concerto which he made in 1927 served by its witty style and pleasing if somewhat dry tone to bring both him and his instrument before a wide musical public. Eric Fogg and Gordon Jacob wrote concertos for him. As a teacher first in Manchester and later at the RCM in London, he trained several generations of players. Camden had two sons who are well-known musicians, Anthony (*b* 1938), who plays the oboe, and Kerry (*b* 1936), who is a bassoonist.

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Blow by Blow (London, 1982)

WILLIAM WATERHOUSE

Camera (It.: 'chamber', 'room'). In the Baroque period, the qualification 'da camera' was added to individual vocal or instrumental pieces or to entire volumes, denoting that the work or collection was suited for performance in the chamber, rather than in the church (*da chiesa*; *see* CHIESA) or theatre. G.M. Bononcini (op.2, 1667) used 'da camera' and 'da ballo' to distinguish dances intended for listening from those meant for dancing. Legrenzi applied 'sonata da camera' to one-movement pieces in binary form; more often it meant a preludial movement followed by a set of dances. At that time, 'da camera' did not necessarily imply performance by one player to a part, a concept associated with chamber music only since the later 18th century. In modern usage, however, *musica da camera* is chamber music in this sense.

MICHAEL TILMOUTH/SANDRA MANGSEN

Cameraco [Cameracy] (*fl c*1400–1428). Composer, possibly French. Though he could be the Johannes de Comeriaco at the papal chapel in 1417 (Haberl), he is far more likely to be the Henry de Cambray documented at St Vincent, Soignies, as a 'bas vicaire' in 1415–28 (Mons, Archives de l'Etat, Chapitre de Soignies: vols.148–50, 153–5 and 506). The rondeau *Belle voliés*, ascribed 'Cameracy' in the lost Strasbourg manuscript (*F-Sm* 222), resembles the songs of his sometime Soignies colleague Johannes Legrant; the Credo ascribed 'Cameraco' in Strasbourg (where it is incomplete, though it is complete but without ascription in *I-Bc* Q15) is very much in the manner of the northern French composers, with its declamatory style and heavy use of fauxbourdon-like textures.

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DAVID FALLOWS

Camerarius [Cammerarius, Camerer], **Leonhard** (*fl* late 16th century). German composer. Originally from Bavaria, in 1582 he succeeded Nicolaus Rosthius as music teacher at the Lutheran school for the nobility in Linz. By

1584 he was Kantor of the Nikolaikirche in Berlin, described as 'argutus cantor musicus insignis cum theoreticus tum etiam practicus'. Three of his motets survive: *Decantabat populus Israel* (5vv; *PL-WRu* 30B), *Insano intonuit malignus ore* (6vv; *D-Mbs* 1641) and *Ascendit autem Joseph* (7vv; *D-Mbs* 1641).

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WALTER BLANKENBURG

Camerata. A group of intellectuals, musicians and musical amateurs who frequented the salon of Count Giovanni de' Bardi in Florence between approximately 1573 and 1587. The term has sometimes been extended to cover the group that experimented with music drama under the auspices of Jacopo Corsi in the 1590s leading to the production of *Dafne* in 1598 and *Euridice* in 1600.

The first to use the term 'camerata' for Bardi's circle was Caccini in his dedication of the score of *Euridice* to Bardi (20 December 1600). Bardi's son Pietro also called it the 'Camerata' in a letter to Giovanni Battista Doni in 1634. Only three musicians can be linked securely with the Camerata: Caccini, Vincenzo Galilei and Pietro Strozzi. Caccini, however, testified that 'a great part of the nobility and the leading musicians and men of genius and poets and philosophers of the city' convened there, and Galilei recalled that many noblemen used to go there to pass the time in songs and discussions, which, according to Pietro Bardi, ranged over a variety of subjects, including poetry, astrology and other sciences. The earliest evidence of a meeting at Bardi's is in the *Diario* of the Accademia degli Alterati of 14 January 1573, where it is recorded that the Regent of the Academy, Cosimo Rucellai, 'sent someone from his household to say that he could not come because he went to the home of Monsig. de' Bardi to make music' (*I-Fl* Ashburnham 558, ii, f.3*v*).

Bardi's leadership was undoubtedly responsible for Galilei's research into Greek music and his contacts with Girolamo Mei, who by 1573 had studied every source then known about Greek music. One can easily imagine the excitement that the letters from Mei in Rome stirred in Bardi's circle, culminating in Galilei's attempts in 1582 to imitate the ancient songs in a setting of the lament of Conte Ugolino from Dante's *Inferno* (xxxiii, 4–75), and in his Lamentations and responsories for Holy Week, all now lost. Caccini mentioned having first performed three songs for the Camerata, *Perfidissimo volto*, *Vedrò il mio sol* and *Dovrò dunque morire*, in a manner of 'speaking in melody' and treating dissonances passing over a held chord with 'a certain noble carelessness ('sprezzatura')'.

Two important manifestos issued from Bardi's Camerata, a discourse by Bardi addressed to Caccini (*c*1578) and Galilei's *Dialogo della musica antica et della moderna* (1581). They have a number of principles in common, understandably, since they both derive from Mei: the ancient *tonoi* should be imitated, because they allow the affections of the texts to be expressed by the appropriate range of the voice; only one melody should be sung at one time, counterpoint being useful only for assuring fullness of harmony in the accompaniment; and the rhythm and melody should follow carefully the manner and speaking voice of someone possessed of a certain affection. Galilei, in addition, propagated Mei's theory that the ancient Greek dramas were sung continuously, a belief that is reflected in the prefaces of Rinuccini, Caccini and Peri to their editions of the poetry and music for *Euridice*.

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CLAUDE V. PALISCA

Camerloher [Camerlochner, Cammerlocher], **Joseph Anton** [Josephus Antonius] (*b* Murnau, 4 July 1710; *d* Munich, 17 June 1743). German composer. The eldest of eight children of Joannis and Maria Anna Camerloher, he attended the Ritterakademie in Ettal and was trained as a violinist. Between 1734 and 1741 he wrote nine *Fastenmeditationen* (now lost) for the Congregatio Latina BV Mariae in Munich. He was *Cammer-compositeur* (chamber composer) at the Munich court from 1739 until his death, possibly after two years as *Cammermusicus*;

the libretto of his opera *La clemenza di Tito* refers to him as *Concert-Meister*.

Much of Camerloher's music was formerly attributed to his brother Placidus. His known surviving works include 43 symphonies, 20 trio sonatas, one flute sonata (Duo), eight sacred works and one opera. Of the instrumental works only 11 symphonies (now in *A-Gd*; some also in the published sets) bear his full name, but documentary and stylistic evidence indicate that other works bearing only his surname are his too. The four-movement trio sonatas (for two violins and continuo), and sacred works are firmly grounded in the Baroque; the symphonies, mostly in three movements and scored for strings, look forward to the Classical era with their harmonic schemes and their differentiation of thematic material. Camerloher was admired for his two *opere serie*; *La clemenza di Tito* was performed posthumously on 18 and 23 July 1747 during festivities for the marriage of Elector Maximilian III Joseph and Princess Maria Anna of Saxony.

WORKS

thematic catalogue of symphonies in Forsberg (1990)

principal sources: A-Gd, SCH; D-DO, DS, HR, Mbs, MÜu, Rp; F-Pn; I-Gl

Sacred: 2 Christus factus est; 4 Pange lingua; Tenebrae factae sunt; Terra tremat coelum tonat; 9 Fastenmeditationen, 1734–41, lost

Stage: Melissa tradita (os), Munich, carn. 1739, lost; La clemenza di Tito (os), ?1741, Munich, 18 July 1747

Syms. (for 2 vn, va, bc unless otherwise stated): 11 in op.3 (Paris, *c*1751), no.8 ed. A. Hoffmann as Orchesterquartet (Wolfenbüttel, 1958; attrib. P. von Camerloher); 11 in op.4 (Paris, *c*1751), nos.2 and 4 ed. A. Hoffmann (Wolfenbüttel, 1957; attrib. P. von Camerloher), no.6 ed. in The Symphony 1720–1840, ser. C, ii (New York, 1984); Simphonia da camera . . . a 3 o 4, 3 vn, b (Paris, 1753); 1 in Sinfonie . . . da vari autori, hns ad lib (Paris, 1760); 14 others, 1 ed. in The Symphony 1720–1840, ser. C, ii (New York, 1984), 1 ed. A. Hoffmann (Wolfenbüttel, 195y; attrib. P. von Camerloher), 1 ed. A. Hoffmann as Orchesterquartet (Wolfenbüttel, 1958; attrib. P. von Camerloher)

Chbr: 6 Trio Sonatas, op.1 (Paris, *c*1751), lost, MSS extant; 6 Trio Sonatas, op.2 (Paris, *c*1751), no.2 ed. A. Hoffmann (Mainz, 1939; attrib. P. von Camerloher); 7 other trio sonatas; Duo, fl, b; 12 trio sonatas, lost, listed in Breitkopf catalogue, 1762

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SUZANNE FORSBERG

Camerloher [Camerlochner, Cammerlocher], **Placidus** [Cajetanus Laurentius] **von** (*b* Murnau, 9 Aug 1718; *d* Freising, 21 July 1782). German composer. The fourth of eight children of Joannis and Maria Anna Camerloher, he was the younger brother of the Munich court composer JOSEPH ANTON CAMERLOHER and the elder brother of Johann Gregor Virgilius Camerloher (*b* Murnau, bap. 17 Nov 1720; *d* 18 Oct 1785), a cellist at the Munich court from 1747. After schooling in Murnau, he attended the Ritterakademie in Ettal (1730–39). He studied theology at the Wilhelmsgymnasium in Munich from 1739 to 1741 while also participating as a singer in *Fastenmeditation* performances for the Congregatio Latina BV Mariae; he later composed 17 *Fastenmeditationen* for the congregation (1748–73). In 1745 Johann Theodor, electoral bishop (later cardinal) of Freising, Regensburg and Liège, appointed Camerloher Kapellmeister to the Freising court; Camerloher was also his director of chamber music in Liège (1753–9). Through his patron's influence, Camerloher received the necessary diploma of nobility to serve as prebendery and canon at the monasteries of St Veit (1748–53) and St Andreas (1753–82) in Freising, and he dedicated his symphonies op.1 to him. Johann Theodor's death in 1763 brought an end not only to Camerloher's travels (to Liège, Paris etc.) but also apparently to his symphonic output: as Kapellmeister under the next two bishops of Freising, he composed chiefly sacred works and school dramas.

Symphonies and sacred works comprise the majority of Camerloher's surviving music. 29 symphonies survive bearing his full name: three printed sets of six (opp.1, 2 and 4) and 11 manuscript symphonies (ten in *D-Mbs*, one in *CH-E*). Eight further symphonies can be assigned to him with some confidence (others formerly attributed to him are now believed to be by Joseph Anton Camerloher). The symphonies are mostly scored for strings alone, and all but one are in three movements. The earlier symphonies are short, but both the movements and the phrases of the later ones show a progressive increase in length. The thematic areas are quite clearly articulated, and those in later symphonies display characteristic features; the many antecedent–consequent sentences look forward to a later Classical style. Camerloher's unquestionably authentic sacred works include nine masses, which are large-scale works employing strings, clarino trumpets, timpani, chorus and soloists. The orchestral writing is primarily homophonic in texture, as in Camerloher's later symphonies, while more traditional elements, such as counterpoint and an occasional fugue, are reserved for the chorus.

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thematic catalogues: Mayer (1964) [sacred and dramatic works], Forsberg (1990) [symphonies]

principal sources: CH-E; CZ-Pk, Pnm; D-Esch, Mbs, Mk, MÜu, WEY

Sacred: Missa solemnis; 7 other masses; Requiem; 6 offs; 2 Miserere; 3 lits; 7 ants; 1 responsory; 2 Planctus Mariae; 1 motet; 4 arias; 1 Fastenmeditation; 1 off, doubtful; 17 masses and 29 other works, formerly in *D-FS*, lost, 16 Fastenmeditationen, lost

Dramatic: 19 school comedies, lost

Syms. (for 2 vn, va, bc unless otherwise stated): 6 as op.1 (Munich, *c*1748–53); 6 with 2 hn/tpt ad lib, op.2 (Liège, *c*1759–63), no.2 ed. in The Symphony 1720–1840, ser. C, ii (New York, 1984); 6 as op.3 (Amsterdam, 1761), lost, mentioned in Marpurg and Fétis; 6 as op.4 (Liège, *c*1761–3), no.2 ed. B. Ziegler (Braunschweig, 1932); 10 in *D-Mbs*; 1 in *CH-E*; 8 others

Chbr: Notturno, 2 vn, va, bc; Parthia, calichon, 2 vn, b, doubtful; Trio, 2 calichons, vc; 18 trios, lute, vn, vc, lost, mentioned in *GerberL*

By either P. von Camerloher or J.A. Camerloher: 2 masses; 2 offs; 1 responsory; 3 motets; 2 sacred arias; 4 Passions, pubd in Cantus Ecclesiasticus Hebdomadae Sanctae (Munich, 1820); 11 syms.; 7 syms., lost, 3 listed in Breitkopf catalogue, 1762

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SUZANNE FORSBERG

Cameron, (George) Basil (*b* Reading, 18 Aug 1884; *d* Leominster, 26 June 1975). English conductor. He studied with Tertius Noble in York and at the Berlin Hochschule für Musik (1902–6). After a period as an orchestral violinist he became conductor in 1912 of the Torquay Municipal Orchestra, where he assumed the name Hindenburg because of prejudice against English musicians. When war broke out in 1914 he was ironically bound to resume his own name, having established a reputation with a Wagner festival in 1913 and other events beyond the ambitions of the traditional seaside orchestra. In this and his subsequent similar posts at Hastings (1923–30) and Harrogate he followed the example of Dan Godfrey at Bournemouth in providing some symphony concerts and festivals as well as lighter musical entertainment. From 1930 to 1938 he was in the USA, first with the San Francisco SO, whose direction he shared with Issay Dobroven, then with the Seattle SO (1932–8). On his return to Britain he became assistant to Henry Wood in the Promenade Concerts. The days of the spa and seaside orchestra were by this time over and until his old age Cameron was a reliable conductor of catholic taste; he conducted concerts with the BBC SO, the LSO and the LPO, and with the Amsterdam, Berlin, Czech and Budapest symphony orchestras. He was made a CBE in 1957.

FRANK HOWES/R

Cameron, Douglas (*b* Dundee, 3 Nov 1902; *d* Ramsgate, 20 Aug 1974). Scottish cellist. He studied with John Reid in Dundee and Herbert Walenn at the RAM (1919–22). He was a member of Henry Wood's New Queen's Hall Orchestra and the Kutcher String Quartet (1931–8), and during World War II he led the cello section of the National SO and played concertos with the orchestra, working under many great conductors. His interpretation of the Elgar Cello Concerto was outstanding. Cameron had studied bowings and fingerings with Elgar, and had played in the orchestra when Beatrice Harrison recorded the concerto under the composer in 1928. He also gave recitals with his pianist daughter, Fiona, and played with the Blech Quartet (1942–50). In 1950 he formed the New London (later London) String Quartet. From this time he concentrated mainly on teaching and adjudicating. He coached the cello section of the National Youth Orchestra from its foundation in 1947 and was an inspiring teacher at the RAM, where he had been appointed a professor in 1927. He was made an OBE in 1974. (*CampbellGC*)

MARGARET CAMPBELL

Cameroon, Republic of (Fr. République du Cameroun). Country in West Africa. It has an area of 475,440 km² and a population of 15·13 million (2000 estimate). The national languages are French and English, reflecting colonial legacy. Cameroon was a German protectorate until 1916, after which time four-fifths of the territory became a French mandate, and the remainder formed a British mandate. The French administration granted the territory independence in 1960 and the British in 1961, forming a joint territory.

1. Ethnic groups, languages and historical background. Geographically, and in its ethnic and linguistic divisions, Cameroon is extremely varied. Dense tropical forests extend from the Atlantic coast to the south-eastern borders. The coastal and southern populations, for example the Duala, Beti, Bulu and Fang (Faŋ), and several 'pygmy' groups (notably in the area of Yokadouma), all speak Bantu languages. Among populations in the centre, from the Bamenda Highlands grassland in the west to Bétare Oya in the east, there is a patchwork of languages historically classified as 'semi-Bantu' or 'bantoid', but now grouped together with other Bantu languages as part of the greater Benue-Congo family. Further north, on the Adamawa plateau, long-established millet agriculturalists such as the Kutin (Peere), Chamba (Samba Leko) and others speak Adamawa-Eastern languages, as do the Gbaya on the eastern border. The FulBe (Fulɓe, Fulani or Fula) who migrated to the Adamawa area in the 19th century speak a West Atlantic language. Languages of the Chadic family in northernmost Cameroon are spoken by mountain dwellers such as the Matakam, and Saharan languages (e.g. Kanuri), are found among peoples living near Lake Chad in the north.

Biodiversity, long-term isolation of scattered ethnic groups in pre-colonial times and the impact of the 19th-century FulBe invasion are three factors that determined the contemporary cultural panorama of Cameroon. FulBe cultural and political influences reached as far south as the Kingdom of Bamum in the Cameroon grasslands, affecting populations such as the Tikar and the Vute. Conversely, aspects of southern Cameroon's oldest population, the 'pygmy' hunter-gatherers, have influenced the music and dance of peoples settled in the tropical forests that once extended from the Sanaga river into Gabon and the Congo.

2. Main musical style areas. Cameroon can be broadly divided into five large music and dance style areas, somewhat analogous to language divisions. In each area there are specific instrumental resources and distinct social and religious situations.

(i) Southern Cameroon. This area includes long-established ethnic groups such as the Duala and Bassa (Basaa) and the more recently settled 'Pahouin' peoples, including the Bulu, Beti, Fang, Eton (Etɔn) and Mvele. The 'Pahouin' group seems to have expanded from Gabon into southern Cameroon during the 18th century, and its musical style is characterized by the use of a hexa- to heptatonic tonal system; multi-part organization of vocal and some instrumental music in parallel thirds; the use of the *ngkul* (*ŋkul*) slit-drum for drum communication and/or dance drumming or both, as in the initiation dance called *ozila*; the importance of the *mvet* stick zither and the *mendzang* (*mendzãŋ*), gourd-resonated xylophone. Oral literature and music are inextricably intertwined in the *chantefables* studied by Eno-Belinga (1966; 1970), in the poetry of the *mvet* (Eno-Belinga, 1979) and the didactic songs for young women (*bikud-si*) (Awona, 1967).

The Mvet stick zither among the Beti and Bulu is known as *ebenza* among the Mvele and, in some parts of southernmost Cameroon, as *ŋgɔmbi* (a term that also

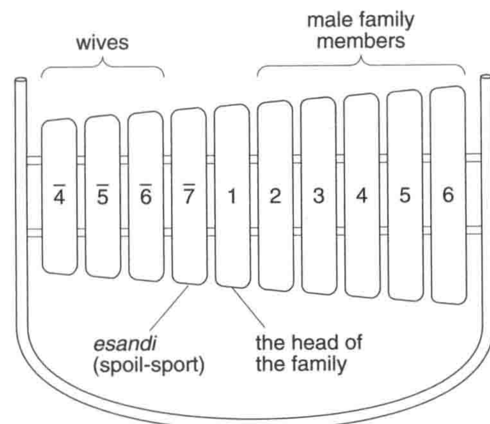
1. Mendzang (mɛnjyãŋ) ensemble of Gaston Bayiege (third musician from the left), including four gourd-resonated xylophones and one engis (rattle)

refers to the harp of the Fang people of Gabon). The *mvet* is known in southern Cameroon, Gabon, Ecuatorial Guinea, and border areas in the northern Congo and south-western Central African Republic. Although its history is not known, it is probably an autochthonous instrument of the Bulu-Beti-Fang group of peoples, giving this culture area an unmistakable musical identity.

Ensembles of gourd-resonated xylophones called *mendzang* (or *mɛnjyãŋ*) are also characteristic of southern Cameroon. These instruments are portable and have a built rail to position the keyboard away from the player's body. Four such instruments are usually played together with an *engis* (plaited rattle) and quite often also a tall, single-headed drum. Xylophones were used in the past as processional instruments to accompany chiefs on visits to neighbouring villages.

Individual names vary from language to language. Recorded in 1970 by Kubik, Gaston Bayiege from Mbang (Mbãŋ) village near Ngelemenduka, used the following terminology: the 13-note *olulong* (*olulɔŋ*: 'the whistle') functions as the lead xylophone; the nine-note *ebulu* is used for playing basic patterns in octaves; the five-note *ombɔk* (*ombɔk*: 'the one and only'), on which only one note at a time is played; and the four-note *endum* functions as the bass of the group (fig.1). The term for the latter is onomatopoeic, imitating the sound of bass notes: *ndum ndum ndum*.

The tuning of southern Cameroonian xylophones has been subject to considerable controversy. Ngumu provided intracultural evidence from the Beti as to the tuning process and its conceptualization (1975–6, pp.14–18), suggesting that tuning begins at the centre of the middle-range xylophone of a group. This central note is considered analogous to the 'head of a family'. Tuning then proceeds in ascending order of pitch (fig.2). Octaves, sometimes referred to as 'wives', are then found for notes 4, 5 and 6. Ngumu suggests that the tuning was at one time hexatonic, but at some point musicians from an area known as 'Etenga country' began to introduce an additional note, $\bar{7}$ in fig.2, called *esandi* ('the spoilsport'), and accepted only reluctantly by local musicians (Ngumu, 1975–6, p.15). Ngumu states that local xylophone tunings



2. Tuning pattern of a southern Cameroon mendzang (mɛnjyãŋ) in cipher notation

in southern Cameroon were variable, although cent-measurements of several older specimens indicate a predilection for 'neutral 3rds' between notes spaced one key apart, e.g. 1 and 3, 2 and 4, etc. The harmonic basis for both xylophone and voice in this southern Cameroonian style are 3rds and octaves.

(ii) South-eastern Cameroon. The south-eastern Bantu-language area of Cameroon, near the towns of Yokadouma and Moloundou, includes individual languages such as Mpompo and Mpiemo (Mpyɛmɔ̃). Masking traditions and secret societies in south-eastern Cameroon demonstrate the proximity of the Congo and Gabon. Until recently, men participated in secret societies, called *so* (*sɔ*), devoted to a spirit who appeared as a mask. The *doyombo* (*dɔyombo*) mask that survives among the Mpiemo once belonged to a comparable secret society, but has now been reassigned to the level of teenage entertainment (Kubik, 1993, pp.40–41). But new secret societies form all the time. As recently as the 1960s, a female secret society called *akulavye* originated among the Bizami and, subsequently, became popular in the area east of Yokadouma among teenage girls.

A musical characteristic of this area is the presence of harmonic part-singing with a tendency, particularly in some *ṣya chantefables* among the Mpiemo, to use chord clusters shifted upwards by a semitone. Such predilections seem to originate with the *agwong* (*agwõŋ*) mouth bow that reinforces selectively partials 4–6 over two fundamentals a semitone apart. Mpiemo music is closely related to that of other peoples in the Republic of the Congo, such as the Pomo (Pol), Bakota (Kota) and Bongili, an area from which they migrated centuries ago. However, living close to the northern fringes of the tropical forest, they have also assimilated some traits from the Gbaya, a savanna population settled north of the Yokadouma-Nola axis who speak an Adamawa-Eastern language. Gbaya influence can be noted in songs with Gbaya texts and in the use of singing in parallel 4ths within a pentatonic framework.

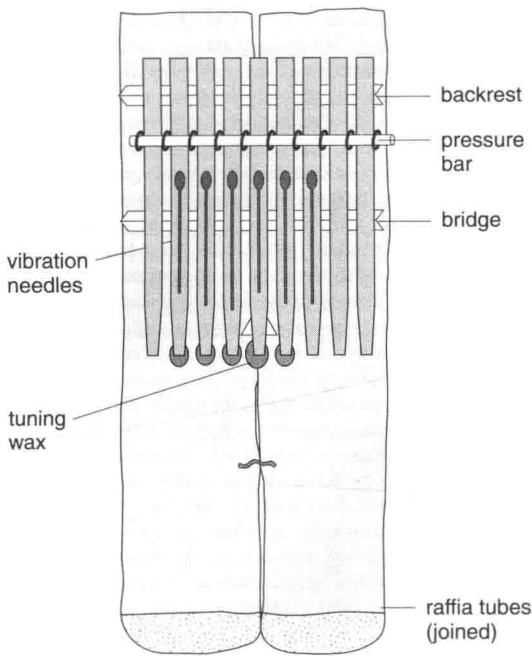
A variety of musical instruments characterizes this area of dense forests; most of the instruments are shared with populations further south, in the Republic of the Congo and in the upper Sangha area in the Central African Republic. In a survey carried out on the Cameroonian side of the border in 1969, the following musical instruments were observed between the town of Yokadouma and Mgboe (Mgbɔɛ) village further east: *mentsyang* or *mɛntṣyãŋ* (*mendzãŋ*) gourd-resonated xylophones with 10–11 keys, usually played in pairs; *kembe* box- and gourd-resonated lamellophones brought by returning migrant workers from Brazzaville (Congo) in the 1920s; *kuli* (slit-drum) played with membranophones; log xylophones with a base of banana stems, also called *mentsyang* or *mɛntṣyãŋ*; *kama*, a plaited rattle used by women to accompany women's songs and lullabies; and home-made acoustic guitars used in drinking and dance band parties.

Prior to the migration of early Bantu-language speakers from the so-called Bantu nucleus (an area encompassing parts of western Cameroon and eastern Nigeria) to west-central Africa *c*1000–*c*400 BCE, the equatorial forest was inhabited by small groups of hunter-gatherers who were radically different from other speakers of Niger-Congo languages, namely the 'pygmies'. The Bantu languages spoken by forest hunter-gatherers today are believed to be adaptations of earlier Bantu languages spoken by migrants with whom the 'pygmies' first came into contact. However, a pre-Bantu 'pygmy' musical (as opposed to linguistic) culture seems to survive tenaciously. A distinctive polyphonic singing style, often combined with a highly developed yodelling technique, is found among 'pygmies' in widely separated areas. The strength of 'pygmy' musical culture is demonstrated by the near universal adoption of 'pygmy'-style polyphony. Two different 'pygmy' ethnic groups survive in south-east Cameroon who are still active as elephant hunters. Mpiemo women learnt to practise 'pygmy'-style polyphony with *enge* (yodelling) from 'pygmies', in contrast to the parallel harmonic singing used in most of their vocal music.

(iii) Cameroon grasslands. The Kingdom of Bamum was established in the 16th century by Prince Nshare Yen. It gradually assimilated neighbouring peoples, rising to a powerful centralized state during the 19th century. Under the Sultan Njoya (*c*1876–1933), spectacular forms of court music were developed in Fumban, the capital. Princes belonging to the *ngürri* secret society played flutes, rattles and elaborately carved drums. A masquerade formed one of the highlights. *Nguon* was an important festivity that took place for the last time in 1924. It included *nguon* (friction drums), flutes and other instruments (Geary, 1983). The *mbansie* secret society of Bamum originated in the 19th century with membership open to anyone who had fought with distinction against the Muslim FulBe. Tall double bells were used during public performances of the society, as were rattles and drums. During Njoya's reign, large slit-drums stood in the market-place of Fumban, to be used for summoning people to the palace. These drums were suppressed by the French administration after World War I, but in 1976 Sultan Seidou Njimoluh Njoya reconstructed one and had it consecrated a year later.

Bamum and western Cameroon are important areas for masked dancing. Masks appear in the *tso* and *kuosi* secret societies of the Bamileke. Among the Mankon of western Cameroon, masks are employed in dances such as *mambang*, accompanied by a 17-key log xylophone. Masks were worn only by males of the royal line, and membership of the secret society was open only to males of a certain standing (Njob, 1967). Masks have also been documented among the western Tikar (Koloss, 1985). The Cameroon grasslands is a traditional area of metal-working in bronze (produced with the lost-wax technique) and iron. It is an important distribution area of both single- and double-flange welded iron bells, the latter usually with a bow-grip.

More surprising and historically significant is that, by contrast, the manufacture of lamellophones, the other significant iron-age development in African musical instruments in this area, is strictly from plant materials as it is in south-eastern Nigeria. Two or three split raffia tubes are joined to form a resonating chamber; raffia needles (obtained from a raffia stem's hard surface) are placed within crosswise to reinforce the structure. A triangular or crescent-shaped soundhole is then cut into the soundboard. Lamellae obtained from the hard surface of the raffia stem leaf are then attached to the soundboard with a pressure bar placed between bridge and backrest. Lamellae are tuned by adjusting their position over the bridge and/or attaching lumps of black wax to their



3. *Cameroon lamellophone construction*

undersides (fig.3). A remarkable device is the use of vibration needles, also cut from the surface of a raffia stem leaf, attached lengthways with the help of black wax on top of many lamellae. Their pointed lower ends are raised, and as soon as the musician depresses a lamella, the vibration induces a sympathetic vibration of the needle, resulting in amplification and prolongation of the sound.

Mbø ong (*toŋ*) and *mbø enggo* (*ŋgo*) are Tikar names for the rafia lamellophone. They have 12–18 lamellae, and Tikar players use their thumbs and the index fingers of both hands in a pincer grip to sound the notes. An esoteric lamellophone used by the Tikar at Ngambe is known as *mbø menjang* (mɛnjãŋ or *mendzãŋ*). It has an oval bowl-shaped resonator and is used during sacrificial ceremonies for dead Tikar chiefs. The *mbø menjang* is played inside shrines in groups of three to four, accompanied by a cylindrical drum played in a horizontal position (fig.4).

At Ngambe, in Tikarland, a small pygmy group has long been employed as court musicians, performing the *nan* (*nã*) dance, and occasionally performing for Sultan Njoya in Bamum; they are the northernmost pygmy group known in Africa. Pygmy-influenced polyphony is evident in Tikar *ngbãnya* dance songs and in *nswe* (*nswɛ̃*) hunting songs.

Today the most popular instrument among the Vute people, located east of the Bamum kingdom, is the *timbrh* lamellophone (fig.5). Older specimens found in museums are made entirely of raffia, while those dating from the mid-20th century tend to have rectangular box resonators made from light wood. The lamellae are broad, arranged with their ends in a straight line and are tuned in octave pairs. Vibration needles create a buzzing sound.

The *timbrh* is tuned pentatonically. Smaller versions are used as solo instruments on long journeys (see Kubik, 1989, pp.52–3). Larger specimens are combined to form a *timbrh* ensemble of three or four instruments of different sizes, often with an accompanying flat seed-shell rattle (*kara*). Unlike the older playing styles, the performing technique of the *timbrh* since the 1950s has been based on the use of alternate thumb strokes, creating an interlocking pattern between left- and right-hand thumbs. Each thumb strikes simultaneously two adjacent lamellae tuned an octave apart. The result is a music in interlocking tone-rows of paired octaves. The themes are short and all



4. *Mbø menjang (mɛnjãŋ) and deu (drum) used as secret instruments in the shrine for the ntuoshie (dead chiefs) of the Tikar*



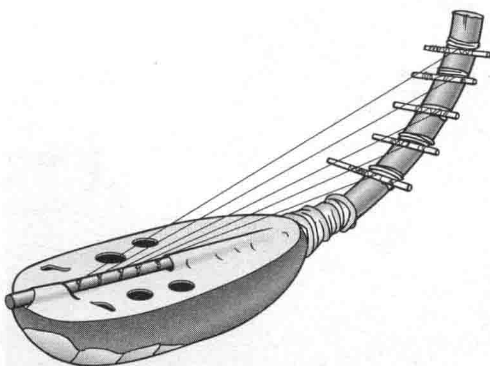
5. *Timbrh lamellophone ensemble directed by Philippe Kaing of Linté, central Cameroon*

based on cycle number 12 or 24. *Timbrh* ensembles generate an amazing swing and the vocal line is developed over a rhythmic-melodic foundation that is constantly reshuffled. Many song texts praise the chief and his retinue.

(iv) Northern Cameroon.

(a) Autochthonous cultures. The peoples of northern Cameroon use a pentatonic tonal system, and in some cultures, notably the Chamba, this pentatonicism is combined with two-part singing in parallel 4ths and 5ths. In music, older structural principles survive; the maintenance of a multiple main beat within interlocking patterns is just such an example. These concepts survive, despite the effects on many of these cultures since the 19th century of cultural imports along the Hausa trading network, and by dominant FulBe settlers. The Kutin people perform a secret dance with composite end-blown gourd horns called *fang* (*fãŋ*) *kure*, which are held by the musicians in their left hands while the right hand shakes a *sahare* (plaited rattle). These musicians perform a circle dance, moving anticlockwise while blowing their horns. Normally the horns are hidden in a house in the bush, taken out only for funeral rites and for commemorating the dead.

Double bells such as the *tong* (*toŋ*) *senwa* and tong (*toŋ*) *deni* are found in this area and further north. René Gardi (1969) noted their use in funeral ceremonies among the Doayo (Doyayo), a small mountain-dwelling people south of the Benue river. The presence of bells in northern Cameroon is testimony to the antiquity of highly developed iron-smelting and iron-working metallurgy in this part of Africa. Gardi also documented the use of music by blacksmiths among the Matakam in the Mandara mountains who play five-string *ganzavar* harps. The *ganzavar*'s resonator is covered with the skin of a varanus lizard. Soundholes cut into the skin may be covered with a mirliton from a spider's cocoon, giving the *ganzavar* its characteristic buzzing sound. In contrast to other harps of this type, the bridge is visible, appearing on the surface of the skin, so that the strings can be easily attached (fig.6). Harps were played among the Matakam to entertain blacksmiths at the furnace. While one man worked the bellows, another would play the harp. Harp music was thought to provide magical powers, since the extraction of iron was controlled by the local deity called *dzikile*.



6. Ganzavar harp of the Matakam (Mafa) people, northern Cameroon

(b) Hausa traders and FulBe immigrants. Hausa traders and minstrels have been active along the major trade routes for centuries. They still play the *garaya*, a two-string lute played with a plectrum (Kubik, 1989, pp.80–81). A piece of sheet iron with rattle rings is usually attached to the neck of the lute. Hausa lutists, dependent on neighbouring FulBe courts, often recite praise-poetry for the *lamido*. Amadou Meigogue Garoua, a Hausa musician, was recorded with his *goge* (*gogé* or one-string bowed lute) by Kubik in 1964. His *goge* had a gourd resonator covered with the skin of a varanus lizard, and the string of the lute and the bow was horsetail. The quality of his voice, his use of melisma and the melodic lines of his pentatonic accompaniment have been compared to North American blues.

FulBe immigrants who settled in northern Cameroon introduced court music and dance forms such as *nyawala*, *bonsuwe* and *chalawa*. During these performances, several female lead singers perform praise-poetry for the *lamido* and other important members of the court in a highly declamatory style with a thin and raspy tone. The response is sung by a chorus of men, singing in unison, some playing *ganga* double-headed snare drums covered with red or brown cloth, and carried on a strap around the musician's shoulders.

FulBe courts, with their musical traditions, have survived Western colonialism and continue to exist in the Adamawa region. The FulBe invaded the area at the beginning of the 19th century, and their court music is closely related to Hausa court music. FulBe court music also includes the use of *algaita* (*algeita*) (oboes) and *gagashi* (a metal long trumpet up to four metres in length), used particularly in a music called *ganjal*. Alfons M. Dauer (1985) has traced this instrumental combination back to the Sudanic cultures of the Middle Ages, with remote origins in Central Asia.

Despite segregationist policies, some processes of transculturation between the FulBe and autochthonous populations have taken place. Veit Erlmann emphasized that most of the professional musicians among the FulBe of northern Cameroon were of Kanuri or Mandara origins until the early 20th century. The *ciidal* end-blown flute, which is known in the area of Lake Chad, is an example of such assimilation of local traditions.

3. Modern developments. Colonialism, mass media technology of the 20th century and the migration of Cameroonian intellectuals to Europe, notably France, have allowed Cameroon to participate in cultural exchanges with other parts of Africa and overseas on a much greater scale than in previous centuries. In the late 19th century European musical instruments began to appear in the towns of Douala, Yaoundé and other emerging urban centres, as soon as the presence of missionaries, German administrators and army personnel was established. A letter written in German by a Cameroonian schoolboy in 1908 to a friendly missionary expected to return from Europe gives testimony to the popularity at that time among youths of a type of mouth organ called *Junker Kai Mundharmonika*. Another boy is known to have asked his priest for '*eine Harmonika welche zwei Töne hat*', which probably describes a chromatic type of harmonica. Equally popular were military brass and reed instruments used for marching in parades. The American banjo was brought to Cameroon in the 1930s via contacts with dance musics already

established along the West African coast, particularly in Ghana and Nigeria. By the 1960s, individual song styles with solo acoustic banjo and guitar accompaniment sung in Ewondo or French had developed in the south.

The availability of dance music from West Africa and the Congo on shellac discs in the 1950s caused a wave of new developments. Those who had access to guitars, accordions and saxophones formed groups with these new instruments. Some excellent accordion performers, such as the architect Raphael Nomo Etogo (stage name Oro Lux de Nkometou II; fig.7), decided, however, to avoid the limelight, playing MERENGUE music privately for their own children while pursuing a non-musical profession.

Music played with traditional instruments was also affected. Among the Vute of central Cameroon, compositions for *timbrh* lamellophones were often referred to by their performers as *marenge*, *contre-banjo* and *cha-cha*. *Merengue* from the Dominican Republic had the strongest impact on southern and central Cameroonian traditions in the late 1950s and early 60s. Early *merengue* was played with accordions and guitars, but also with the long-established *mendzang* (*mendzāŋ*) gourd-resonated xylophones. A famous group of 'modern' xylophone players that emerged in the 1960s was the Richard Band de Zoe Tele led by Richard Nze. This band recorded several albums, and appeared at the first Pan African Cultural Festival held in Algiers in 1969. Xylophone ensembles modelled after Richard Nze's played all over southern Cameroon at village dance parties for youths at one time. Groups such as the Roddy Band de Mengbwa recorded in the Ebolowa area, typically performing *merengue*, rumba, *rumba boucher*, cha cha cha and an adaptation of a local dance in a fast 12-pulse rhythm called *elak*. Most song texts were in either Bulu or French. Another, more urban-based group was the Miami Bar Band in Douala, playing with box-resonated xylophones in the town's red-light district. Their repertory was strongly based on Cuban dance rhythms, with some songs sung in Spanish.

The Catholic Church began to promote a more indigenized liturgical music in the 1950s, and one of the major exponents of these trends was the priest, church



7. *Merengue dance music played by the Cameroonian architect and accordionist Raphael Nomo Etogo, at Nkometou, near Obala, Cameroon*

music composer and musicologist Pie-Claude Ngumu and his ensemble, La Maîtrise des Chanteurs à la Croix D'ebène. Ngumu's ensemble included a choir, four xylophones, double-bell, slit-drum, rattle, membrane drum and stick zither. His goal was the adaptation of Christian liturgy to the African spirit. He recruited xylophone performers from village communities to perform in his ensemble. La Maîtrise appeared successfully at the Premier Festival des Arts Nègres de Dakar in 1966. Ngumu also composed a well-known mass, the *Messe Ewondo* (*see also* BEBEY, FRANCIS).

4. RESEARCH. Anthropological and ethnomusicological research in Cameroon began soon after the establishment of the German Kamerun Protectorate in 1884 by the diplomat Gustav Nachtigal. The German administration established early contacts with the Kingdom of Bamum during the rule of the eminent Sultan Njoya (*c*1876–1933). Njoya is remembered for his promotion of court music and the modernization of traditional script. Bernhard Ankermann made the earliest sound recordings on wax cylinders in Foumban, the capital of Bamum, in 1909. His photographs show the use of magnificent drums, bells and other instruments in the sultan's palace. In the south, Günter Tessmann published an ethnography of the Fang, *Die Pangwe*, that included a chapter on music by the distinguished scholar Erich Moritz von Hornbostel (1913). German sources on music in Cameroon prior to World War I include travellers', administrators' and missionaries' reports.

After a lull during the inter-war period, studies of music in Cameroon increased after World War II. Marius Schneider published the results of his research on drum language techniques among the Duala (Schneider, 1952; 1967), in which he distinguished three ways in which drums could be used: as signals for communication, as imitation of spoken phrases and for purely musical purposes. He emphasized that in order to 'talk' it was important for a Duala drummer to portray both the speech rhythms and timbre expressed in different vowels.

Field recording tours increased during the period after World War II. French teams in cooperation with OCORA, Paris, recorded among the Bamum (Bamun), Bamileke, Beti and Fali. Michel Houdry recorded what remained of Bamum court music in 1957, later published as *Danses et chants Bamoun* (*c*1975). Eldridge Mohammadou of the Centre Fédéral Linguistique et Culturel in Yaoundé began a systematic study of the history of the FulBe in northern Cameroon during this period (Mohammadou, 1965). Also in the north, René Gardi surveyed traditional crafts, including the harp music associated with iron smelting among the Matakam. In 1960, 1964 and 1969–70 Gerhard Kubik undertook field research within selected areas of Cameroon, particularly among the musical cultures of the Vute, Tikar, FulBe, Kutin, Sanaga, Njanti (Tibea), Eton, Mvele, Bulu, Gbaya, Mpiemo and others.

From the mid-1960s to the 1980s Cameroonian researchers in the south, such as Martin Samuel Eno-Belinga and Stanislas Awona, carried out integrated studies of oral literature, music and dance (Eno-Belinga, 1966; Awona, 1965; 1966; 1967). During the 1970s intensive, intracultural studies of southern Cameroonian *mendzang* or *mendzāŋ* (xylophone) music were initiated by Father Pie-Claude Ngumu and by Albert Noah Messomo who approached the subject more from a literary and social viewpoint. Hans-Joachim Koloss

undertook research trips in 1975 and 1981 to the small Kingdom of Oku in the Cameroon grasslands. He also worked among the westernmost Tikar, studying the manufacture and performance of masks. In addition, Artur Simon undertook field recording trips to Bamum and other areas of Cameroon in the 1980s.

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GERHARD KUBIK

Cametti, Alberto (*b* Rome, 5 May 1871; *d* Rome, 1 June 1935). Italian writer on music, composer and keyboard performer. He studied the organ and piano with Filippo Capocci and Andrea Morucci and composition with Gaetano Capocci and Stanislav Falchi at the Accademia di S Cecilia in Rome. He was organist, composer and *maestro di cappella* at various churches, including the Chiesa Nuova (1887–1907) and S Luigi dei Francesi; in 1898 he also founded a schola cantorum at S Maria in Vallicella. He was a committed supporter of the Cecilian movement and worked for the reform of sacred music first in various articles (in *GMM* and *Bollettino musicale romano*, which he acquired and directed in 1899 and which was amalgamated with *Santa Cecilia* in 1900) and then as vice-secretary of the Commissione Pontificia di arte musica sacra formed by Pius X (1905). In 1919–20 Cametti toured the USA and Canada with the Quartetto Vocale Romano of the Capella Sistina as director and piano and organ soloist. He served as artistic director of the Accademica Filarmonica Romana (1925–7) as its librarian and historian (1925) and he was a member of the Arcadian Academy. His major musicological contributions, based on important archival research, concerned Roman music history, particularly that of the theatre. His compositions are predominantly sacred; they include a requiem, motets, litanies, antiphons and vespers. Many of his manuscripts now belong to the Accademia di S Cecilia.

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CAROLYN GIANTURCO

Camidge. English family of organists and composers. Four members of the family, in direct male succession, were organists at York Minster from 1756 to 1859.

(1) John Camidge (i) (bap. York, 8 Dec 1734; *d* York, 25 April 1803). He was a chorister at York Minster under Nares, and later went to London to study the organ under Greene; he is said to have taken lessons from Handel. In 1755 he was a candidate for the post of organist of Doncaster parish church, but on 31 January 1756 was appointed to succeed Nares as organist of York Minster. In the same year he was also made organist of St Michael-le-Belfrey, next to the minster, and on 17 October he married Elizabeth Walshaw in that church. They had at

least seven children, of whom (2) Matthew was the sixth. Camidge retired from the minster in 1799 and from St Michael-le-Belfrey in 1801. He was reputed to be a fine organist of the florid school, and for many years directed the concerts of the York Musical Society. He began to give small-scale performances of *Messiah* in St Michael-le-Belfrey, probably in 1791; these grew into more elaborate music festivals, with orchestral performances in the minster. According to Bairstow he 'initiated the custom of singing excerpts from the *Messiah* at Christmas and Easter' instead of anthems, to the scandal of the minster congregation; but Fellowes accorded this doubtful honour to Aylward at St George's Chapel, Windsor. He published *Six Easy Lessons for the Harpsichord* (York, 1764) and a few songs. A number of his anthems remain in manuscript: 15 of them are listed by Foster.

(2) **Matthew Camidge** (bap. York, 25 May 1764; *d* York, 23 Oct 1844). Son of (1) John Camidge (i). His year of birth is usually given as 1758, but that is unlikely: children of (1) John and Elizabeth Camidge born in 1757 and 1759 were baptized within a few weeks of birth. At an early age he became a chorister of the Chapel Royal under his father's old master, Nares. Later he assisted his father at York, and eventually succeeded him at the minster on 11 November 1799 and at St Michael-le-Belfrey on 2 July 1801. He married Mary Shaw, of York, on 3 September 1789; besides (3) John, he had two sons who took orders, one becoming a canon of York Minster. He retired on 8 October 1842.

Camidge attained considerable renown, not only in York but in all northern England, as an organist and as a director of oratorio performances. He presided over the giant music festivals held at York in 1823, 1825 and later years, when his improvised preludes to anthems by Croft and others excited great admiration. He was also a proficient violinist, for he led the band of the York Musical Society for many years. He belonged to the evangelical group prominent in York under the leadership of William Richardson (1745–1821), incumbent of St Michael-le-Belfrey from 1771 and a vicar-choral at the minster. Richardson's *Collection of Psalms*, first published in 1788 for St Michael-le-Belfrey, was in use in at least 30 churches in and near York by 1818; and with hymns added by Jonathan Gray it became even more widely known as *The York Psalm and Hymn Book*. For this collection Camidge compiled, in about 1800, *A Musical Companion to the Psalms used in the Church of St Michael-le-Belfrey*. It consisted of an excellent selection of 30 tunes, well harmonized for organ. In the third edition (*c*1830) Camidge added a Sanctus, Responses and 12 double chants. It is likely that he introduced psalm chanting at St Michael-le-Belfrey well before the practice became widespread in parish churches.

He also published (in 1789) a curious edition of Henry Lawes's psalm tunes under the title *Psalmody for a single voice*, in which each tune by Lawes is followed by a 'variation' by Camidge: Sandys's texts were revised for the book by William Mason, precentor of York at the time. Camidge also published *24 Original Psalm and Hymn Tunes* (York, 1823), and a volume of *Cathedral Music* (York, ?1790). These are undistinguished, but his sonatas, most of them with accompaniments for violin and cello, are among the better English keyboard music of their time, solid in craft though in no way original. He was equally at home in the 'ancient' style: in the preface to his Organ Concertos, op.13 (?1815), he wrote that he had 'endeavoured to imitate the particular style of music which has been so long admired, namely that of Handel and Corelli. This acknowledgement will, he hopes, secure him from the critics' censure'.

WORKS

INSTRUMENTAL

Instructions, pf/hpd, and Eight Sonatinas with an Accompaniment for a Violin ... to which is added Useful Preludes (London, ?1795) [repr. as A Method of Instruction by Questions and Answers]
A First and Second Sett of Easy Preludes, pf (London, ?1795)
Ten Easy Sonatas, G, C, G, F, G, D, B♭, D, A, E♭, pf/hpd, vn acc. (London, ?1796)
Three Sonatas, C, D, B♭, pf/hpd, vn and vc acc. [op.5] (London, 1797)
A Favorite Sonata, B♭, pf/hp, vn/fl acc., op.8 (London, ?1800)
A Favorite Sonata, E♭, pf, vn/fl acc., op.9 (London, ?1800)
A Sonata, A, pf, vn, vc acc., op.12 (London, ?1809)
Six Concertos [i.e. suites], D, g, a, G, g, c, org/grand pf, op.13 (London, ?1815)
A Sonata, D, pf/hpd, vn acc. (London, n.d.)

SONGS

The Old British Lion (London, ?1793)
Will you hear how once repining (London, ?1795)
Honest Colin (London, *c*1820)

CHURCH MUSIC

Psalmody for a single voice ... by Henry Lawes ... with a variation of each psalm tune ... by Matthew Camidge (York, 1789)
Cathedral Music (York, ?1790), Morning Service (TeD, Jub); Evening Service (Mag, Nunc); Sanctus with responses; Blessed is he (Ps xli.1–3); Consider and hear me (Ps xiii.3); Lift up your heads (Ps xxiv.7–10); O save thy people (Ps xxviii.10); Teach me, O Lord; Thy way, O Lord (Ps lxxvii.13–20); 30 chaunts
Sunday Hymns, the Words by the Revd. W. Mason (York, 1794), 2 texts (Again the day returns; Soon will the evening star) set to the same music
A Musical Companion to the Psalms used in the Church of St Michael-le-Belfrey, York (York, *c*1800, 3/*c*1830 with a Sanctus, responses, 12 double chants added)
Eternal King to Thee we bow (London, *c*1800)
Twenty Four Original Psalm and Hymn Tunes (York, 1823)
Chant in G, *GB-Ob*

(3) **John Camidge (ii)** (*b* York, 1790; *d* York, 21 Sept 1859). Son of (2) Matthew Camidge. He graduated MusB (Cambridge) in 1812 and MusD in 1819. He assisted his father at the York festivals and other local events, and as organist of the minster, where he succeeded him on his retirement in 1842. He played a leading part in the specification and planning of the very large new organ erected in the minster after the fire of 1829. After 1848, when he was suddenly paralysed, his duties were taken on by his son, Thomas Simpson Camidge (1828–1912). His principal compositions are in a volume of *Cathedral Music* (1828). John Camidge (1853–1939), his grandson (son of Thomas Simpson), was organist of Beverley Minster from 1876 until his death.

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Yorkshire Parish Register Society, xi, xxxvi, xli
York Musicians (Knowles Scrapbook, York City Library, MS Y927.8)
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MT, xxviii (1887), 677 only
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NICHOLAS TEMPERLEY

Camilieri, Lorenzo (*b* Corfu, 1874/1878; *d* New York, 20 April 1956). American composer and conductor of Greek origin. After studying at the S Pietro a Majella Conservatory in Naples (?1888–95) he held various posts in Athens, including those of conductor of the Omilos Philomousson music society (1896–1900), and professor of harmony and choral conductor at the Athens Conservatory (1902–5). In spite of the high standards he achieved and the adventurousness of his concert programmes, he was dismissed from the conservatory in July 1905 by its Germanophile director, Georgios Nazos. Camilieri responded with a polemical pamphlet, *Pros tous filous mou* ('For my Friends'), which contained a denunciation of Nazos. Later that year he left Greece and, after conducting appearances in Italy, England and France and a tour with the singer Maria Barrientos, settled in 1914 in New York, where he taught singing and founded a choir, the People's Liberty Chorus of New York. He took American citizenship in 1921.

Camilieri's known output as a composer consists mainly of small forms. His piano pieces display refinement and harmonic inventiveness, their style ranging from the late Romantic (*Romance*) to the neo-classical (*Danse*). His seven surviving songs display a keen sense of drama and a feeling for the inflections of the Greek language, sometimes (as in *I Xenoula* and *Sti varka*) combined with a subtle use of folk modes.

WORKS
(*selective list*)

composed before 1905 unless otherwise stated

Choral: Odhi [Ode] (cant., K. Palamas), S/T, male chorus, pf; Hymnos eis ton Arsaki [In Praise of Arsakis], 2-pt chorus, pf, *c*?1902–3; 40 melodhikai phonitikai askissis [40 Vocal Exercises], 2–4-pt male chorus; 3 néa asmata dia horodian andron [3 New Songs for Male Chorus] (G. Drossinis, A. Provelengios), 4-pt male chorus; First Song Book of the People's Liberty Chorus (New York, 1918); First Song Book for Ensemble Singing (New York, 1926)

Inst: Marche triomphale, E, orch; I prosefhi ton prosfygon [The Prayer of the Refugees, orch; Danse orientale, orch; 3 morceaux, pf: Romance, Danse, Mazurka; Nocturne, vn, pf, 1904

Songs (1v, pf): I Xenoula (Drossinis); Thymissi [Remembrance] (Y. Markoras); Sti varka [On a Boat] (Markoras); Eftychia [Happiness] (Drossinis); Dhéïssi [Prayer] (Markoras); Semnoti [Modesty] (Markoras); Anthi tou gremou [Flowers on the Cliff] (Drossinis); After All (W.F. Kirk) (New York, 1916)

MSS in *Gr-Am*, *An*

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S.G. Motsenigos: *Neolliniki moussiki: symvoli eis tin hstiroan tis* [Modern Greek music: a contribution to its history] (Athens, 1958), 237–8, 328
C. Baroutas: *I moussiki zoi stin Athina* [Musical life in 19th-century Athens] (Athens, 1992)

GEORGE LEOTSAKOS

Camilleri, Charles (*b* Hamrun, 7 Sept 1931). Maltese composer. His abiding interest in the folk ethos of Malta and the Mediterranean basin has been instrumental in establishing an internationally acknowledged Maltese identity in music. Although he studied with his father, Joseph Abela Scolaro, Paul Nani, Carmelo Pace and with John Weinzweig at Toronto University, he is largely self-taught as a composer.

Camilleri's early exposure was to light music, his virtuosity on the accordion attracting much attention, as did, later on, his improvisations on the piano. The traditional music of his country was an inspirational source, especially the *għana* with its ingrained improvisatory vitality and subtle Semitic overtones. His early compositions were obsessively nationalist, the best of them probably being the orchestral *Malta Suite*, written when he was 15, which reveals a closeness to Debussy's sensibility in its orchestral colouring, and the highly acclaimed 'Mediterranean' Piano Concerto.

During the 1950s he lived in Australia, then London, and pursued a successful career in light music while continuing to evolve a quasi-modal style characterized by monody and its heterophonic elaboration. *Times of Day* and the piano sonatinas are good examples of this phase. In 1958 he moved to North America, where he established a celebrated music programme for the CBC. Contact with Kodály, Orff, Stockhausen and Stravinsky radically influenced his musical perceptions. His several compositions dating from this phase, such as the Fantasy Fugue for strings and the Violin Concerto no.1, reflect these experiences.

In the mid-1960s Camilleri returned to Europe to be nearer the roots of his spiritual and natural birthright, now dividing his time between Malta and London. This became a period of self-seeking and of deepening interest in philosophical and mystical conceptions, particularly the writings of the Jesuit theologian Teilhard de Chardin. In an attempt to encompass the essence of the Semitic and European totality of his country's traditions, especially the improvisatory basis of its folk music, he studied African and Asiatic musical languages, thereby developing the technique he called 'atomization of the beat' – the subdivision of each individual beat into self-contained rhythmical groups which shift accents beyond the confines of any imaginary barline or traditional time signature and, by way of added rests and further subdivisions, become almost improvisatory in execution (see ex.1). This complex technique comes very close to realizing those instinctive reactions towards rhythm often curbed, perhaps even destroyed, within the rigid Western system of notation.

Such powerfully progressive works dating from this period as *Maqam* (his Second Piano Concerto), which draws effective parallels between Arabic modes and Western tradition, the meditative *Missa mundi*, *Morphogenesis* for organ, the brooding *Cosmic Visions* for 42 strings and the introspective *Noospheres* for piano represent an impressive flowering of talent and the formation of a highly personalized idiom.

In 1977 he was appointed professor of composition at the Royal Conservatory of Music in Toronto, and also lectured at SUNY, Buffalo, where he met Carter, Feldman and Cage. His permanent return to Malta via London in 1983 came at a time of rising preoccupations with the language and general soundscape of a region, particularly in his case the Mediterranean basin, and with a composer's ability to translate it into meaningful musical terms. These ideas find expression in his book *Mediterranean Music*, a dialogue with the philosopher Peter Serracino Inglott, and also in his later concertos and symphonies, his Maltese operas *Il-Weghda* and *Il-Fidwa tal-Bdiewa*, and in the

Ex.1 Brass Quintet, 3rd movt, beats marked 84–91

oratorio *Pawlu ta' Malta*. In 1992 he was appointed first professor of music at the University of Malta, a position which he held till 1996. He continues to compose prolifically, including many commissioned works.

WORKS
(*selective list*)

Stage: Melita (chbr op, 1, U. Vaughan Williams), 1966–7, Belfast, Sept 1968; Il-Weghda [The Promise] (op, 2, J. Friggieri), 1983, Valletta, Manoel, 11 May 1984; Il-Fidwa tal-Bdiewa [The Peasants' Ransom] (op, 3, Friggieri, after N. Cremona), 1984–5, Balzan, San Anton Gardens, 5 Aug 1985; Campostella (op, 2, P. Serracino-Inglott), 1992, Valletta, Manoel, 27 March 1993; The Maltese Cross (op, 3, Serracino-Inglott, after Schiller: *The Grandmaster La Vallette*), 1994, Valletta, Mediterranean Conference Centre, 4 Oct 1995

Vocal: Stone Island Within (cant., R. England), S, fl, vc, perc, 1980; Pawlu ta' Malta [St Paul of Malta] (orat, O. Friggieri), spkr, S, T, Bar, SATB, orch, 1984

Orch: Malta Suite, 1947; Pf Conc. no.1 'Mediterranean', 1948; Maltese Dances, 1957, arr. large orch, 1969; Concertante, vn, str, 1960; Fantasy Fugue, str, 1960; Ouverture classique (after N. Isouard), str, 1960; Vn Conc. no.1, 1961; Maqam (Pf Conc. no.2), 1968; Orpheus Contemporaneous, jazz qnt, str, perc, 1968; Sym. no.1 'Earth', 1969; Biafran Lament, 1970; City of Brass, pf, perc, brass, 1970; Cosmic Visions, 42 str, 1974; Sym. no.2, 1976; Cl Conc., 1978; Org Conc., 1981; Sym. no.3, 1982; Pf Conc. no.3 'Leningrad', 1984; Noun, chbr orch, 1990; Fl Conc., 1991; Vc Conc., 1992; Vn Conc. no.2, 1996

Choral (4vv, unacc.): Missa brevis, 1972; Auras, 1977; Unum Deum, 1980; Celestial Voices, 1992; Bjuda [Whiteness] (D. Karm); Standing Stones (song cycle, England)

Other vocal: Mediterranean Songs, S, 1978; This Holy Earth (England), song cycle, Bar, pf, 1985; Songs of an Infant Species (P. Serracino-Inglott), song cycle, S, pf, 1987; Songs of Love (Bible: *Song of Solomon*), S, pf/orch

Chbr: Sonata, vc, pf, 1963; Paramananda, 4 perc, 1970; Pf Trio, 1971; Sonata, vn, pf, 1972; Str Qt no.1, 1973; Prelude and Dance, timp (3 players), 1976; Str Qt no.2 'Silent Spaces', 1977; Brass Qnt, 1978; Str Qt no.3, 1979; Str Trio, 1979; Diaphainon, fl, pf, 1980; The Spirit of Solitude (to Samuel Beckett), vn, pf, 1980; Str Qt no.4 'Etre seul', 1982; Sonata, vn, pf, 1984; Interchangeable Galaxies, fl, pf, 1987; Sonatina, cl, pf, 1989; Suites, vn, pf, 1989–92; Au fil du temps, fl, cl, vib, 1990; Cl Qnt, 1991; The Edge of Silence, vn, pf, 1994; Sonata, cl, pf, 1995; Pf Qnt. 1996; Trio, cl, vn, pf, 1996; Trio, hn, vn, pf, 1998

Pf: 10 sonatinas, 1955–7; Times of Day, Suite, 1959; African Dreams, suite, 1965; Taqsim [Divisions], 2 pf, 1965; Mantra, 1969; 4 Ragamats, 1970; Xnobis, *c*1972; Noospheres, 1977–8; Ombras, 1990

Org: Missa mundi, 1968; Invocation to the Creator, 1973; Morphogenesis, 1975; The Prayer of the Universe, 1996

Other solo inst: 6 Arabesques, vc, 1955; Sama'i, fl, 1969; Fantasia Concertante: vc, 1972, gui, 1972, vn, 1972, hpd, 1972, sax, 1972, perc, 1972, accdn, 1977, rec, 1982, Aum, vib, 1979; Fractals, fl, 1990; Ritual Meditations, perc; Etoile, ob

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JOSEPH VELLA BONDIN

Camilli, Camillo [Camillus] (*b* Mantua, *c*1704; *d* Mantua, 21 Oct 1754). Italian violin maker. He was an excellent maker whose inspiration was the work of his Mantuan predecessor Pietro Guarneri. He may conceivably have been personally acquainted with Guarneri, who died when Camilli was just of apprentice age, but he is more likely to have been a pupil of another Mantuan maker, Antonio Zanotti. Camilli reproduced most of the features of Guarneri's work: rather high model, narrow purfling set near the deeply channelled edge and distinctive soundholes. On the other hand his scrolls were entirely his own, more influenced by Amati instruments, perhaps, and cleanly finished. He was capable of making an admirable violin in every way, though sometimes his wood was not of the handsomest and the varnish of a rather brittle texture. Many violins are known, but few, if any, violas or cellos.

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CHARLES BEARE

Cammarano, Salvadore [Salvatore] (*b* Naples, 19 March 1801; *d* Naples, 17 July 1852). Italian librettist and playwright. His family, Sicilian in origin, settled in Naples in the 1760s and immediately established itself in the theatrical and artistic life of the city. He himself was first trained as a painter and sculptor, not without success, before turning to the theatre. In the 1820s he wrote a number of plays for Neapolitan theatres, many of them comedies but all showing a vein of melancholy. His first venture into librettos, in 1832, failed when Domenico Barbaia rejected his *Belisario* (later revised and set by Donizetti). Within a year or two he was established as poet and stage director at the royal theatres, a post which combined writing and revising librettos with responsibility for seeing operas on to the stage. His early training in art clearly influenced his work as a stage director. Surviving notes and sketches, and the detailed stage directions in his librettos, show that he had constantly in mind a picture of what was happening on the stage.

Cammarano's first major task, for which Giovanni Emanuele Bidera wrote the plot outline, was *Ines de Castro* for Persiani (1835, though it had involved a year-long struggle with the censors), but after *Lucia di Lammermoor* (Donizetti, 1835) he never looked back. Until Donizetti left Naples for Paris in 1838 he used no other librettist for his serious operas. Cammarano remained on the staff of the royal theatres for the rest of his life, writing for all the important (and many of the unimportant) composers of the period, among them Mercadante (eight librettos, including *La vestale*, one of Cammarano's best), Pacini (six, starting with *Saffo*, the text considered his best, against which his later output was judged) and finally Verdi (four, culminating in *Il trovatore*, which he finished on his deathbed, though Verdi later required a number of changes). Cammarano also rewrote *Ernani* as *Demetrio Alvexi* for performance in Naples, though there is no evidence that it was given in this version.

Cammarano was the most important, and the most fully professional, of the operatic poets in the generation following Felice Romani. Many of his working papers have survived, and show meticulous craftsmanship. His mellifluous verses were achieved only by careful polishing, and he had an evident concern for the sound of his lines. Composers like Donizetti, Pacini and Verdi often made wholesale changes to the texts they set, but Cammarano's seem to have been largely unaltered. He was a conscientious, if slow, writer, lavishing as much care on texts for lesser composers as on those for the likes of Donizetti or Verdi. He can be faulted only for his stilted language and his reliance on librettists' stock-in-trade of expressions and constructions.

His librettos drew on a wide variety of sources, mostly plays and ballets performed in Naples; none were original. There is an emphasis on the long-suffering, ill-used heroine, whose death provides a pathetic final curtain. Few of Cammarano's texts have a male protagonist, and even fewer are heroic. He was not wedded to conventional themes, and himself pointed out that he was quite prepared to do without a love interest. He had a highly developed sense of dramatic structure and was adept at moulding his plots into arias, ensembles and other components. With the exception of one hurried commission (Pacini's *Stella di Napoli*) he did not need to write explanatory prefaces, as his librettos were self-sufficient. When called on to experiment (as in *Il trovatore*) he was willing to cooperate, although the essential form of his librettos remained unchanged over the whole canon. Nevertheless he held surprisingly advanced views on the relationship of words and music in opera, considering that, ideally, both should come from the same hand. Inevitably he fell foul of the censors from time to time, but he was held in high regard and relations were generally smooth. He showed remarkable sensitivity in presenting his plots in ways which did not offend, and to pilot a libretto based on Victor Hugo's *Ruy Blas* through the Neapolitan censors, not once but twice, was a tour de force.

The composers he worked with invariably treated Cammarano with respect. He remained on friendly terms with Donizetti, who insisted on using him also for his Venetian operas. Verdi began by treating him warily, accepting with only a mild comment an inferior libretto (*Alzira*) previously rejected by Pacini. He never bullied him, although, like other composers, he complained constantly about delays. His distress at Cammarano's death was genuine, even if his first thoughts were to retrieve the draft libretto for *Re Lear*.

The physical and financial conditions of Cammarano's life were wretched, but he remained devoted to the theatre. Much of his work disappeared quickly, being tied to poor music, in the ephemeral ambience in which he worked. But it was no mean achievement to go down in the history of opera as the poet of *Lucia di Lammermoor* or *Il trovatore*; nor, as his contemporaries would have added, *La vestale* or *Saffo*.

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La sposa (dramma per musica), E. Vignozzi, 1834 (G. Miceli, 1858, as La fidanzata); *Ines de Castro* (tragedia lirica), Persiani, 1835 (Fabio Marchetti, 1840; P.A. Coppola, 1841; Luigi Gibelli, 1849, as Don Pedro di Portogallo; G. Pacini, 1851, as Malvina di Scozia; R. Drigo, 1868, as Don Pedro di Portogallo); *Un matrimonio per ragione* (melodramma), G. Staffa, 1835; *Lucia di Lammermoor* (dramma tragico), Donizetti, 1835; *Belisario* (tragedia lirica), Donizetti, 1836; *L'assedio di Calais* (dramma lirico), Donizetti, 1836; *Pia de' Tolomei* (tragedia lirica), Donizetti, 1837; *Roberto Devereux* (tragedia lirica), Donizetti, 1837; *Maria de Rudenz* (dramma tragico), Donizetti, 1838; *Elena da Feltre* (dramma tragico), Mercadante, 1839; *I ciarlatani* (scherzo melodrammatico), L. Cammarano, 1839

Il conte di Chalais (melodramma tragico), Lillo, 1839 (Donizetti, 1843, as Maria di Rohan); *La vestale* [Emilia] (tragedia lirica), Mercadante, 1840; *Cristina di Svezia* (tragedia lirica, Act 3 by G. Sacchèro), Nini, 1840 (Lillo, 1841, Act 3 by Cammarano; P. Fabrizi, 1844); *Saffo* (tragedia lirica), Pacini, 1840; *Luigi Rolla* (melodramma tragico), Federico Ricci, 1841; *Il proscritto* (melodramma tragico), Mercadante, 1842; *La fidanzata corsa* (melodramma tragico), Pacini, 1842 (Andreu, 1846, as La desposada corsa); *Il reggente* (tragedia lirica), Mercadante, 1843; *Ester d'Engaddi* (dramma tragico), A. Peri, 1843; *Il ravvedimento* (melodramma), L. Cammarano, 1843; *Il Vascello de Gama* (melodramma romantico), Mercadante, 1845

Bondelmonte (tragedia lirica), Pacini, 1845; *Alzira* (tragedia lirica), Verdi, 1845; *Stella di Napoli* (dramma lirico), Pacini, 1845; *Orazi e Curiazi* (tragedia lirica), Mercadante, 1846; *Eleonora Dori* (melodramma tragico), V. Battista, 1847; *Merope* (tragedia lirica), Pacini, 1847 (L. Zandomeneghi, 1871); *Poliuto* (tragedia lirica), Donizetti, 1848; *La battaglia di Legnano* [L'assedio di Arlem] (tragedia lirica), Verdi, 1849; *Luisa Miller* (melodramma tragico), Verdi, 1849; *Non v'è fumo senza fuoco* (farsa), L. Cammarano, 1850 (Lauro Rossi, 1867, as Lo zigaro rivale); *Folco d'Arles* (melodramma tragico), De Giosa, 1851; *Medea* (tragedia lirica), Mercadante, 1851; Il trovatore (dramma), Verdi, 1853; *Virginia* (tragedia lirica), Mercadante, 1866

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JOHN BLACK

Cammell, Antonín. *See* KAMMEL, ANTONÍN.

Cammerarius [Camerer], **Leonhard.** *See* CAMERARIUS, LEONHARD.

Cammerlocher, Placidus von. *See* CAMERLOHER, PLACIDUS VON.

Cammerton (Ger.: 'chamber pitch'). A general pitch standard in Germany. Although in modern usage 'Kammerton' implies a pitch of *a'* = 440, the frequency of Cammerton has varied throughout history. Calling it 'CammerThon', Praetorius (*Syntagma musicum*, ii, 1618) used it as his reference pitch ('rechte Thon'). In that period the Cammerton standard was about *a'* = 465 (about a semitone higher than *a'*= 440), and it was common to most instruments of his time. With the arrival of new woodwind instruments from France during the second half of the 17th century, Cammerton descended a whole tone or more (*see* PITCH, §I, 2(iii)). By about 1700 there were three general levels of Cammerton, at about *a'* = 415, *a'* = 403 and *a'* = 390 ('tief-Cammerton' or 'Opera-Ton').

18th-century organists naturally tended to identify the level of Cammerton in relation to the pitch of the organs on which they played, which were generally tuned much higher (i.e. in CHORTON or CORNET-TON). When the pitch of the other instruments was a major 2nd below the organ so that the organist had to play a B♭ (i.e. B in German) in order to match their C, the pitch was sometimes called 'B-Cammerton'. Likewise, when the interval was a minor 3rd, the pitch would be called 'A-Cammerton'. These terms could be used as transposing instructions for copyists. By 18th-century conceptions, then, the woodwinds at Cammerton were (as we would now say) 'in A' or 'in B♭' in relation to Chorton.

A few Cammerton organs were built during the first half of the 18th century, their pitches all close to *a'* = 416, which agrees well with those of contemporary instruments of relatively immovable pitch, such as recorders and flutes.

BRUCE HAYNES

Campa, Gustavo E(milio) (*b* Mexico City, 8 Sept 1863; *d* Mexico City, 29 Oct 1934). Mexican composer. He studied the piano with Felipe Larios and Julio Ituarte, and composition with Melesio Morales at the Mexico City Conservatory (1880–83). While still a student he formed a 'Group of Six' with some of his colleagues, among them Ricardo Castro, Felipe Villanueva and Carlos Meneses; Campa took the lead in the group after Pedrell and Kufferath had hailed him as the coming Mexican composer. The *Himno sinfónico* was played at the opening of the Mexican National Library (2 April 1884), and in 1900 Campa was sent to Paris as official Mexican delegate to an international congress. His opera *Le roi poète* concerns the Texcocan king Nezahualcóyotl (1402–72), but its style was too unabashedly Massenet-like for it to win the favour of a Mexican public accustomed only to Italian opera. Campa held appointments as government inspector of studies (1902–7) and at the Mexico City Conservatory as director (1907–13) and professor of composition (1913–25). He also edited the *Gaceta musical*, the house organ of the Mexico City publishers Wagner & Levien (1896–1914).

WORKS
(*selective list*)

Op: Le roi poète (1, A. Michel), Mexico City, Principal, 9 Nov 1901
Orch: Himno sinfónico, perf. 1884; Mélodie, op.1, vn, orch (1890); Lamento
Pf pieces, songs incl. 10 Lieder und Gesänge
Principal publishers: Breitkopf & Härtel, Wagner & Levien

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Artículos y críticas musicales (Mexico City, 1902)
Críticas musicales (Paris, 1911/*R*)
Escritos y composiciones musicales (Mexico City, 1917)

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E. de Olavarría y Ferrari: *Reseña histórica del teatro en México 1538–1911*(Mexico City, 3/1961), iii, 2162–9
R. Stevenson: 'Latin America in *Ilustración musical hispano-americana*', *Inter-American Music Review*, iii/2 (1980–81), 152–5

ROBERT STEVENSON

Campagnoli, Bartolomeo (*b* Cento, nr Bologna, 10 Sept 1751; *d* Neustrelitz, 7 Nov 1827). Italian violinist and composer. According to the biography that Campagnoli prepared for Gerber, his first teacher was the Bolognese violinist Dall'Ocha, a pupil of Lolli. His father, who was a merchant, sent him to Modena in 1763 for further study with Guastarobba, a noted pupil of Tartini. Returning home in 1766, he took a position in the local orchestra (whether Cento or Bologna is not clear). When the touring violinist Lamotta came through Cento in 1768, Campagnoli became so fascinated with his playing that he followed him to Venice and Padua. In 1770 Campagnoli played successfully in Rome and spent a short time in Faenza. He then settled in Florence, where for the next five years he studied under Nardini and served as leader of the second violins at the Teatro della Pergola. He returned to Rome in 1775 to fill the same post at the Teatro Argentina, but after a year he left Italy and entered the service of the Bishop of Freysingen. Most of 1778 he was apparently on an extended tour through Poland, north Germany and Scandinavia. In Stockholm he was elected a member of the Swedish Royal Academy of Music. He became director of music at the court of the Duke of Courland in Dresden in 1779 but continued frequent concert tours. He performed in numerous Italian cities in 1784; he spent two months in Prague and visited Berlin in 1786, and in 1788 he was in Italy again.

In 1797, after the death of the Duke of Courland, Campagnoli became leader of the Gewandhaus Orchestra in Leipzig, and his concert tours virtually ceased. He went to Paris in 1801, however, where the playing of Kreutzer impressed him deeply. Although he had doubtless been an active composer in Dresden, few publications had appeared before he settled in Leipzig, and it was there that he began to produce the pedagogical works on which his fame largely rests today. In 1816 he took his two daughters, both of whom were singers, to Italy for a year;

he then took them to Frankfurt, where both girls received appointments in the opera. In 1818 he resigned from the Gewandhaus Orchestra, probably to help his daughters' careers. He moved with them to Hanover in 1820 and in 1826 followed them to Neustrelitz, where he may have held a position himself for the last year of his life.

As a performer, Campagnoli's style seems to have stemmed, through Guastarobba and Nardini, entirely from the school of Tartini. The influence of Lolli through Dall'Ocha is dubious, and it would not in any case have represented the more modern French school at that time. Spohr, who heard Campagnoli in 1804, reported that his playing was clean and fluent but his method old-fashioned. Other contemporary reports praised his playing of adagios and his facility in double stops. Campagnoli himself quoted with pleasure the judgment that his performance combined 'German learnedness with Italian soul' (see Schmid, p.160). As a composer, his finest contributions were pedagogical works. His other creations, mostly issued by Breitkopf & Härtel while he was in Leipzig, were pleasant and skilful but thoroughly conventional, with the exception of *L'illusion de la viole d'amour*, which used scordatura to imitate the sound of that instrument. His pedagogical works, including the fugues for violin alone, served several generations of violinists admirably, and his last opus, the *41 caprices* for viola, is a minor classic of its genre, still in use. The *Nouvelle méthode*, op.21, occupied Campagnoli's attention from the 1790s until its publication in 1824 by Breitkopf & Härtel. In part because of the unsupported assumption that an Italian edition appeared in 1797, the significance of the work has sometimes been overestimated. Although the treatment of tuning, as well as a few other matters, is forward-looking, some aspects – for example the holding of the bow – are distinctly old-fashioned. However, its systematic organization and the well graded exercises led to a deserved popularity. Both Lucca and Ricordi brought out Italian editions. An edition in English was issued in London in 1856 and was later published in Boston, Massachusetts.

WORKS

published Leipzig, n.d., unless otherwise indicated

3 fl concs, op.3 (Berlin, n.d.); Vn Conc., op.15

For 2 vn: 3 thèmes d'airs [by Mozart] connus variées, op.7; 3 thèmes d'airs étrangers variées, op.8; 3 duos concertans, op.9; 6 duos ... faciles et progressives, op.14; 3 duos, op.19; 3 Airs with Variations, arr. C. Reeves (London, 1799)

For vn solo: 6 fugues, op.10; 30 préludes ... dans tous les différens tons, op.12; 6 polonoises, vn acc., ad lib, op.13; L'art d'inventar à l'improviste des fantaisies et cadences ... formant un recueil de 246 pièces, op.17; 7 divertissements, op.18; Recueil de 101 pièces faciles et progressives, op.20

For fl, vn: 6 duos, op.6 (Berlin, n.d.); 6 duos, op.2 (Berlin, n.d.); 3 duos, op.4 (Berlin, n.d.)

Other works: 6 sonate, vn, b, op.1 (n.p., n.d.); L'illusion de la viole d'amour, sonate notturne, vn, va, op.16; 41 caprices, va solo, op.22; 3 trios, 2 vn, b and 6 str qts, cited in *EitnerQ*

THEORETICAL WORKS

Nouvelle méthode de la mécanique progressive du jeu de violon ... distribuée en 132 leçons progressives pour deux violons, et 118 études pour un violon seul, op.21(Leipzig, 1824; It. trans., n.d.; Eng. trans., 1856)

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W. Schmid: 'Aus einer Campagnoli-Studie', *Neue Musik-Zeitung*, xlix (1928), 159–64

CHAPPELL WHITE

Campagnolo, Francesco (*b* Mantua, ?2 Feb 1584; *d* Innsbruck, 7 Oct 1630). Italian tenor. As an adolescent he served at the Mantuan court (he was a godson of Duke Vincenzo Gonzaga), where he lived briefly with Monteverdi's family. He undoubtedly performed in entertainments of this period, including Monteverdi's *Orfeo and Arianna* and Marco da Gagliano's *Dafne*. In 1607 Vincenzo sent him to Rome for further vocal training. Campagnolo sang in the wedding entertainments for Cosimo de' Medici and Maria Magdalena of Austria in Florence in 1608. In 1609–10 he travelled in the Low Countries, to England and to the courts of Lorraine and Munich. He served Cardinal Ferdinando Gonzaga briefly in Rome in 1612. Four years later he sang in the restaging of Peri's *Euridice* in Bologna and visited the Salzburg court. The Accademia Filarmonica of Verona extended membership to him in 1617.

After a longer stay in Salzburg, he returned to Mantua in 1619 where, according to Monteverdi, he was among the best-rewarded employees of the court, and he earned the title of Cavaliere. In 1622 he travelled in Hungary. He sang in Gagliano's *Regina Sant'Orsola* (1624, Florence), and in 1627 he visited Monteverdi in Venice. During the war over the Mantuan succession he became theatre Kapellmeister at the imperial court in Innsbruck.

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SUSAN PARISI

Campana (It., Sp.). *See* BELL (i). *See also* SPAIN, §II, 5.

Campana, Fabio (*b* Livorno, 14 Jan 1819; *d* London, 2 Feb 1882). Italian composer and singing teacher. He studied at the Liceo Musicale of Bologna, and his first opera was produced at Livorno while he was still a student. According to Fétis, the productions of his early operas in Italy were not very successful. In 1850 he moved to London, where he became well known as a singing teacher and composer of Italian songs. His opera *Almina* was given on 26 May 1860 at Her Majesty's Theatre with the soprano Marietta Piccolomini; his *Esmeralda*, after its première at St Petersburg in 1869, was produced in London (Covent Garden) in 1870 with Patti in the title role.

WORKS

all operas, unless otherwise stated

Caterina di Guisa (F. Romani), Livorno, 1838

Giulio d'Este (Il postiglione di Longjumeau) (C.A. Monteverdi), Livorno, 1841

Vannina d'Ornano (F. Guidi), Florence, 1842

Luisa di Francia (Guidi), Rome, 1844

La duchessa de La Vallière (Guidi), Livorno, 1849

Mazeppa (A. de Lauzières), Bologna, 1850

Almina (de Lauzières), London, 1860

Esmeralda (G.T. Cimino), St Petersburg, 1869

Numerous Italian romances, syms., chbr works

ELIZABETH FORBES

Campana, Francesca (*b* Rome; *d* probably in Rome, July 1665). Italian composer, singer and instrumentalist. In a letter of 3 December 1633 Fulvio Testi commended her to Duke Francesco I of Modena as a master of her art – she composed and played the spinet – and one of the two finest female singers in Rome ('though the most sensitive detect a little hoarseness in her voice'). She was probably the Francesca, daughter of Andrea Campana of Rome, who became the wife of the composer Giovan Carlo Rossi (possibly after 1633, since Testi mentions no husband) and thus sister-in-law of Luigi Rossi. Her extant music includes two pieces published in 1629 (RISM 1629[1]) – a florid setting for solo voice of the canzonet *Pargoletta vezzosetta* and a continuo madrigal for two voices, *Donna, se 'l mio servir* – and *Arie a 1, 2, e 3 voci* op.1 (Rome, 1629). As its title implies, this latter volume consists largely of strophic songs; most of them are in triple or in alternating triple and duple time, and some include virtuoso passages. The volume opens with a sonnet setting for solo voice, *Semplicetto augellin*, and closes with a madrigal, *Occhi belli*, apparently for three unaccompanied solo voices (two sopranos and bass). It is an attractive work, competently written, with some expressive chromaticism. Pitoni mentioned a '1º libro', possibly of madrigals, published at Rome in 1630 but it is now lost (see Ruini).

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S. Leopold: *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, AnMc, no.29 (1995)

JOHN WHENHAM

Campana, José Luis (*b* Buenos Aires, 24 Aug 1949). Franco-Argentine composer. He studied composition in Buenos Aires with Jacobo Fischer (1968–75) and, as the recipient of a bursary from the French government, in Paris at the Conservatoire National Supérieur de Musique (1979–84), where his teachers included Jolas (analysis) and Malec (composition). He also attended IRCAM and courses at the Groupe de Recherches Musicales (1980–97). In 1990 he was awarded the SACEM Enescu Prize for the entire body of his work.

Employing an atonal language which balances consonance and dissonance, Campana's music is striking for its richly imaginative sounds and its use of electro-acoustics. In works such as *Imago* (1985), the distinction between voices and instruments or pre-recorded and altered sounds is often imperceptible. His articulation of musical forms is essentially dramatic; striking oppositions propel the musical discourse. Although his titles are often evocative and the musical atmospheres he creates suggestive, his compositions are not based on narrative structures. Instead, in works such as *Noctal 1-2-3* (1992), events obey a dream-like logic. His airy polyphony is based upon the interaction of clearly differentiated timbres (*Dholak*, 1988; *Involtura sonora*, 1989), subtly poised combinations of planes and eloquent melodic lines (*My*, 1986).

WORKS
(*selective list*)

Orch: Splitting, 1985; Abfuhr, 15 insts, 1989; Circoli viziosi III, chbr orch, 1993; TOI-tu ..., 1994

Chbr and solo inst: Nexus, gui, 1983; Feed-Back, fl, gui, perc, 1984; Vox faucibus haesit, fl, cl, vn, vc, pf, 1984; Lust-ich 2, 2 hp, perc, 1986; My, female v, fl, pf, 1986; Str Qt no.2, 1987; Dholak, cl, hn, vn, vc, synth/pf, perc, 1988; Involtura sonora, bn, vc, 1989; Je est un autre, perc, 1992; Noctal 1-2-3, fl, cl, vn, vc, pf, 1992; Impulsos inaugurales, str sextet, 1993; Tangata in tre, db/vc, 1994

El-ac: Background, cl, hn, vc, perc, elecs, 1982; Ely, tape, 1983; Timing, S, fl, vn, vc, pf, perc, 2 synth, elecs, 1984; Imago, 16 solo vv, tape, 1985

Principal publishers: Billaudot, Lemoine, Editions Musicales Européennes

Principal recording companies: Agon, Cybelia, Skarbo

GÉRARD CONDÉ

Campane [campanelle] (It.). *See* TUBULAR BELLS.

Campanelas (Sp.). A term used by Gaspar Sanz (*Instrucción de música sobra la guitarra española*, Zaragoza, 1674, f.38) to describe the musical effect achieved on a plucked string instrument when as many notes in a scale passage as possible are played on open strings so that they ring over the succeeding ones. As the word implies, these elided tones are meant to suggest the ringing of little bells. The effect is most idiomatic to and found mainly in Baroque, five-course guitar music (*see* GUITAR, §4). It was facilitated by the guitar's characteristic re-entrant tunings, where the fifth and usually the fourth courses were tuned an octave higher than those of the modern guitar, allowing each note of the scale to be played on a different course, and thus to be held longer than would be possible if played in the normal manner in a non-re-entrant tuning. This idiom is carefully notated in tablature, and can be employed only by using the appropriate instrument and tuning.

Although Sanz was the only writer to apply a term for it, the idiom itself is found in many of the best tablatures of the 17th and 18th centuries, and, clearly, was a constituent part of solo technique. The theorbo, with its special tuning arrangement, and the Baroque lute tuned in D minor, also used this effect, but not nearly as extensively as the guitar.

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JAMES TYLER

Campanella, Michele (*b* Naples, 5 June 1947). Italian pianist. He studied with Vitale at the Naples Conservatory, and in 1966, while still a student, won the Casella International Competition. He started to give concerts in Italy and then in other European countries and in the USA, quickly becoming known as one of the most interesting talents among pianists of his generation. After having graduated in 1969 from the Naples Conservatory he taught at the Milan Conservatory until 1973, when he left because of his growing concert engagements. Since 1987 he has given regular masterclasses at the Accademia Musicale Chigiana, Siena. Campanella is a pianist of sparkling technique and lively imagination. He is especially admired as an interpreter of Musorgsky, Ravel, Prokofiev and above all of Liszt: his repertory includes a large number of Liszt's original compositions for piano and for piano and orchestra, as well as some of the important operatic paraphrases (from Mozart, Bellini, Meyerbeer, Gounod etc.). His recordings include Liszt

transcriptions and a complete set of his Hungarian Rhapsodies.

PIERO RATTALINO/R

Campanelli [campanette] (It.). *See* GLOCKENSPIEL (1).

Campanello (It.). An accessory ORGAN STOP.

Campanello a mano (It.). *See* HANDBELL.

Campanini, Cleofonte (*b* Parma, 1 Sept 1860; *d* Chicago, 19 Dec 1919). Italian conductor and violinist. After studying in Parma with C. Ferrarini and G. Dacci, he began a promising career as a violinist, which led him to Vienna, Berlin and London. In 1880 he made his conducting début at the Teatro Reinach, Parma, and in 1882 he conducted *Carmen* at the Teatro Regio with great success. Many of his early conducting appearances were with his brother, the tenor Italo Campanini. After assisting at the Metropolitan Opera in its inaugural season (1883–4) he returned to Italy, conducting the premières of *Adriana Lecouvreur* (1902), Giordano's *Siberia* (1903), and *Madama Butterfly* (1904) in Milan. He was on the rostrum for the première of *Les pêcheurs de perles* in Rome and for the American première of *Otello* (1888, New York) when his wife, Eva (the sister of Luisa Tetrazzini), sang Desdemona. His extensive travels took him to Nice, London, Buenos Aires, Montevideo, Rio de Janeiro, Barcelona, Madrid and Lisbon. From 1906 to 1909 he was principal conductor of Oscar Hammerstein's Manhattan Opera Company, where he conducted the American première of *Pelléas et Mélisande* (1908). In 1910 he moved to the Chicago Grand Opera Company, becoming general manager in 1913. For the Verdi centenary in 1913 he staged (at his own expense) and conducted a cycle of Verdi operas at Parma. In 1914 at the Parma Conservatory, with funds given by the American Edith MacCormick, he founded the Campanini-MacCormick competition for an opera composed by an Italian; winners included Lualdi's *La figlia del re* in 1917.

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SERGIO LATTES, R. ALLEN LOTT

Campanini, Italo (*b* Parma, 30 June 1845; *d* Corcagno, nr Parma, 22 Nov 1896). Italian tenor. He studied with Griffini at the Regia Scuola di Canto in Parma, making his début there in 1863 as Oloferno Vitellozzo in Donizetti's *Lucrezia Borgia*. Engaged to sing Manrico in *Il trovatore* in Odessa, he stayed three years in Russia, returning to Italy for further study with Lamperti in Milan. In 1871, after singing Gounod's Faust, Don Ottavio and Gennaro (*Lucrezia Borgia*) at La Scala, he attracted wide attention when he sang Lohengrin at Bologna under Angelo Mariani, in the first Italian performance of Wagner's opera. At La Scala he also sang the title role of Marchetti's *Ruy Blas* and Lohengrin (1872–3). Having made his London début in 1872 at Drury Lane as Gennaro, in 1874 he sang Kenneth in the première of Balfe's *Il talismano*. In 1875 he sang Faust in *Mefistofele* in the first performance of the revised edition of Boito's opera at Bologna, and in 1878 Don José in the London (Her Majesty's Theatre) and New York (Academy of Music) premières of *Carmen*. Having sung Gounod's Faust at the opening of the Metropolitan in 1883, he returned (1891–4) as Almaviva, Don Ottavio, Raoul (*Les Huguenots*), Lohengrin, Edgardo (*Lucia di Lammermoor*) and Boito's Faust. He sang the title role of Berlioz's *La damnation de Faust* at the Royal Albert Hall in 1894, the year he retired. His voice was reportedly neither large nor perfectly even, but was sweet, flexible, brilliant on top and used with intuitive musicality.

ELIZABETH FORBES

Campanus [Kampanus, originally Kumpán; Campanus Vodňanský], **Jan** (*b* Vodňany, 27 Dec 1572; *d* Prague, 13 Dec 1622). Czech humanist, pedagogue and composer. From 1590 he studied at Prague University, where he graduated as a bachelor (1593) and gained a master's degree (1596). After holding a series of short teaching appointments he became, in 1603, professor of Greek language, Latin poetry and Czech history at his former university, where he also held the posts of dean (more than once) and rector (in 1621). He was one of the foremost humanist poets of his time in Bohemia, and is renowned for his Latin metrical versions of the psalms and his hymns, which were published in stages under the title *Odae sacrae*. His psalms, begun in 1600, are based on George Buchanan's paraphrases (1566) and were published complete in 1611 in Prague. Campanus also wrote hymns for Sundays and feast days which were published complete in 1612; the 178 texts of this edition also include translations and paraphrases of contemporary Latin and Czech sacred songs. The psalms and hymns were published together in Amberg in 1613 and a second, enlarged edition, *Sacrarum odarum libri duo*, was issued in Frankfurt in 1618. The Frankfurt edition was the first to include music, namely 38 four-part settings which form the largest and most valuable collection of humanist odes in the Czech Lands (ed. in MAB, 2/ix, 1978). Based on 36 poetic metres (*genera carminum*), they are structurally simple, homorhythmic pieces, some of which are enriched with the double-choir technique and with Campanus's melodic and rhythmic invention.

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JAN KOUBA

Campbell, Alexander (*b* Tombea, Perthshire, 22 Feb 1764; *d* Edinburgh, 15 May 1824). Scottish composer, antiquarian, music teacher and poet. He was described by his friend and ex-pupil Walter Scott as 'a man of many accomplishments, but dashed with a *bizarrerie* of temper which made them useless to their proprietor'. Born on a farm, he moved to Edinburgh when young, and took lessons in singing and counterpoint from Tenducci; by 1782 he had a music teaching practice in Edinburgh and was organist at the Episcopal Chapel in Nicolson Street. He attempted to make a career as a composer, and in about 1792 brought out an imaginative but technically incompetent set of Twelve Songs; around 1795 he wrote a full-length opera which he sent to a London theatre and never saw again. Several other songs (now in *GB-Eu*) were introduced into Edinburgh theatrical productions,

and his tune to Tannahill's lyric 'Gloomy winter's now awa' enjoyed great popularity in pirated versions, bringing Campbell, however, neither fame nor reward.

Campbell was haunted all his life by visions of grand artistic projects requiring unattainable financial backing. But in 1815 a grant from the Royal Highland Society enabled him to collect 191 Gaelic folksongs in north-west Scotland and publish the excellent two-volume collection *Albyn's Anthology* (Edinburgh, 1816–18), dedicated to the Prince Regent. In this collection appear for the first time John Wilson's famous lyric 'Turn ye to me' and Hogg's 'Why should I sit and sigh?'; it was the happiest achievement of Campbell's life. Nevertheless, he died in poverty.

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DAVID JOHNSON

Campbell, Archibald (*b* Kilberry, Argyll, 18 Jan 1877; *d* London, 24 April 1963). Scottish music editor. He was the third son of John Campbell 10th of Kilberry and was educated at Harrow and Pembroke College, Cambridge. After leaving university, he entered the Indian Civil Service. He was appointed a judge of the High Court in 1921, and in 1928 he retired to Britain and became a lecturer in Indian law at Cambridge (1929–41). Throughout his life he was interested in the music of the Highland bagpipe; he studied with some of the leading pipers of his day and became a competent amateur player and piping judge, but he came to prominence in the piping world principally as an authority on and editor of *pìobaireachd* (Gaelic: 'piping') music. He was a stalwart of the Pìobaireachd Society, which was established in 1903 for the purpose of improving public knowledge of *pìobaireachd*; and he edited ten collections of *pìobaireachd* for the Society between 1925 and 1961. He attempted to set down in staff notation some of his own teaching in *The Kilberry Book of Ceol Mòr*, which gained widespread popularity.

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R. WALLACE

Campbell, Frank C(arter) (*b* Winston-Salem, NC, 26 Sept 1916; *d* New York, 12 June 1993). American music librarian. He graduated from Salem College in 1938 with the BM; in 1942 he received the MA in musicology from the Eastman School of Music. After a further year of graduate studies he began work as a music cataloguer in the Sibley Music Library of the Eastman School. In 1943 he accepted a position in the music division of the Library of Congress. From 1959 he was associated with the New York Public Library, first as assistant chief and, from 1966, as chief of the music division. Campbell's career combined training as a pianist and musicologist with experience in librarianship. While serving as head of one of the major music research collections in the USA he played an active role in professional organizations: from 1967 to 1969 he was president of the Music Library Association, and in 1970 was appointed editor of the association's journal, *Notes*, having acted as its music review editor from 1950 to 1966.

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PAULA MORGAN

Campbell, James (Kenneth) (*b* Leduc, AB, 10 Aug 1949). Canadian clarinettist. He studied with Avrahm Galper at Toronto University and Yona Ettlinger in Paris, and in 1971 won the CBC Talent Festival and the Jeunesses Musicales International Clarinet Competition in Belgrade. While still a student he gave memorable performances with Glenn Gould for CBS, which are preserved on disc. In 1978 and 1979 he played Copland's Clarinet Concerto with the composer conducting. He has toured widely, and has had many works written for him, including concertos by Jacques Hetu and Robert Mundinger, and quintets by Ezra Laderman and André Prevost. He has appeared with the Amadeus, Allegri and Guarneri quartets, and plays regularly with the pianist John York, with whom he has made many recordings. A versatile clarinettist, Campbell also plays jazz with the pianist Gene DiNovi. He taught at Toronto University from 1978 to 1987, and in 1987 was appointed professor at Indiana University, Bloomington. From 1986 to 1990 he was director of the Festival of the Sound in Parry Sound, Ontario.

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PAMELA WESTON

Campenhout, François van (*b* Brussels, 5 Feb 1779; *d* Brussels, 24 April 1848). Belgian singer, violinist and composer. His fame rests chiefly on the composition of *La brabançonne*, now the national anthem of Belgium, at the time of the revolution in 1830.

He began his career in the orchestra at the Théâtre de la Monnaie. Having developed a high tenor voice, he appeared on the stage, first in amateur performances, then professionally at Ghent and finally at La Monnaie. He studied further with Plantade, and during the ensuing 30 years sang in the chief towns of the Netherlands, Belgium and France, and made his farewell appearance at Ghent in 1828. He composed several operas, including *Grotius* (Amsterdam, 1808), *Le passe-partout* (Lyons, 1815) and *L'heureux mensonge*, a ballet *Diane et Endymion*, and much sacred and instrumental music, all of little importance. A requiem, four masses and a few other vocal pieces survive only in manuscript (*B-Bc*).

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M.C. CARR/R

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Camphuysen [Kamphuysen], **Dirk** [Theodorus] **Rafaelszoon** (*b* Gorinchem, ?1586; *d* Dokkum, nr Groningen, 10 April 1627). Dutch poet and schoolmaster. In 1608 he matriculated in the faculty of theology at Leiden University; he later worked temporarily as a private teacher. In 1614 he was appointed a teacher at the Hieronymus School at Utrecht, and in 1617 he became a preacher there. From this time he belonged to the Remonstrants, who rejected the strict Calvinist teaching of predestination. They were proscribed by the Dordrecht Synod of 1618, but he remained a member and so he was dismissed and forced to spend his last years in unsettled exile. He is significant in the history of music for his *Stichtelycke rymen, om te lezen of te zingen* (Hoorn, 1624), which in the first edition, and in the many subsequent ones, was published with music. Whereas in Dutch Calvinist church services only rhyming psalms to Geneva melodies were sung, the 17th century, thanks also to Camphuysen's poetry, saw the development of domestic devotional songs for one or more voices, which were often accompanied by, or arranged for, instruments. The editions of his collection up to the middle of the century used only existing melodies, Joseph Butler, in the 1652 edition, being the first to provide original music for the poems. Other composers followed his example and keyboard arrangements of individual settings have also survived (there are six examples in A. Curtis, ed.: *Nederlandse klaviermuziek uit de 16e en 17e eeuw*, Amsterdam, 1961). Camphuysen's poems enjoyed great popularity and gave to Dutch piety of the 17th and 18th centuries an individual character comparable to that of early Pietism in Germany. His *Uytbreyding, over De Psalmen des Propheten David* (Amsterdam, 1630), which also went into several editions, consists of interpretative poems set to the Geneva psalm melodies. He also published theological works.

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WALTER BLANKENBURG

Camphuysen Manuscript. *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iv).

Campian, Thomas. *See* CAMPION, THOMAS.

Campioli. *See* GUALANDI, ANTONIO.

Campion. *See* CHAMPION family.

Campion, Charles Antonie. *See* CAMPIONI, CARLO ANTONIO.

Campion, François (*b* Rouen, *c*1685; *d* Paris, 21 Oct 1747). French musician, composer and theorist. In 1704 he succeeded Maltot as guitarist and theorbo player in the orchestra of the Académie Royale de Musique. He held this position until 1719, also teaching the guitar and theorbo in Paris. He seems to have moved in the circle of the Duke of Noailles. In 1731 he stayed in England for six months; he may have been a descendant of Thomas Campion. Thereafter his works are evidence that he was still active in Paris. On his death, his nephew respected his wishes by placing a copy of his *Nouvelles découvertes* (1705) and some manuscript pieces in the royal library. His inventory of 12 February 1748 shows that he owned a large collection of instruments.

Campion was well known as a composer before he turned to writing theoretical and polemical works. He composed several pieces for five-course guitar; although he provided the instrument with a new repertory, he unwittingly left it obscured by complex tablatures that make use of up to eight different tunings. His *Nouvelles découvertes* illustrated the limitations of the Baroque guitar rather than its possible adaptation to a new genre. In accordance with the taste of his time, he also wrote a series of *airs sérieux* and drinking songs. However, Campion was best known for his theoretical writings: his *Traité* (1716) and his *Addition* (1730) set out his 'régle d'octave', the former work in a systematic and the latter in a practical manner. No doubt wounded by criticism, he took the pseudonym of 'Monsieur l'abbé Carbassus' to protest against the playing of hurdy-gurdies and other instruments of a rustic nature, to the detriment of the lute, theorbo and guitar.

WORKS

Nouvelles découvertes . . . contenantes plusieurs suittes de pièces sur 8 manières différentes d'accorder, gui, op.1 (Paris, 1705/*R*)
Livre de guitare, incl. op.1 and *c*50 other pieces, *F-Pn* (facs., Geneva, 1977)
Avantures pastorales meslées de vers, op.3 (Paris, 1719) [54 airs]
Second recueil d'airs, op.5 (Paris, 1734) [39 Fr. and It. airs]
Airs pubd singly and in 18th-century anthologies

WRITINGS

Traité d'accompagnement et de composition selon la règle des octaves de musique, op.2 (Paris, 1716/*R*)
Lettre du Sieur Campion à un philosophe disciple de la règle de l'octave (Paris, 1729)
Addition au traité de l'accompagnement et de composition par la règle de l'octave, op.4 (Paris, 1730)
Lettre de Monsieur l'abbé Carbassus à Monsieur D+++ [Voltaire], *auteur du Temple du Goust, sur la mode des instrumens de musique, ouvrage curieux et intéressant pour les amateurs d'harmonie* (Paris, 1739)

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T. Christensen: 'The *Règle de l'octave* in Thorough-Bass Theory and Practice', *AcM*, lxiv (1992), 91–117

PHILIPPE VENDRIX

Campion [Campian], **Thomas** (*b* London, 12 Feb 1567; *d* London, 1 March 1620). English poet, composer, theorist and physician. Although he did not earn his living, like Dowland, Rosseter or Jones, as a professional musician, nor like Nashe, Greene or Drayton as a professional poet, Thomas Campion's reputation mainly rests on his ayres, for which he wrote both music and poem. After John Dowland, he was the most prolific of the English lute-song composers with well over 100 songs to his name. His lyric verse, independently of its music, is of a literary interest comparable with the likes of Ben Jonson, Samuel Daniel and even Sir Philip Sidney. Indeed, Campion was first presented to the modern age by Bullen and Vivian primarily as a poet and not a musician. Today he is well known as a composer-poet, having received more critical

attention from 20th-century commentators than most of his contemporaries, including Dowland. He was also an important exponent of the Stuart masque and a conspicuous theorist of both poetry and music. But, if we are to believe him, all his literary and musical exercises were 'superfluous blossoms of his deeper Studies' – his neo-classical Latin poetry.

1. Life. Campion's family background, typical of many 'new' Elizabethan gentlemen, enabled him to pursue what might seem a dilettante existence. He was the son of John Campion, a member of the Middle Temple and a Cursitor of the Chancery Court, and Lucy, already a wealthy widow at the time of her marriage to John in 1564. In October 1576 John Campion died, and within a year Lucy married Augustine Steward, a minor landed gentleman with a legal background and friend of the family. Lucy herself died in March 1580, leaving Mary Trigg, a daughter by her first husband, and the Campion children in the guardianship of their stepfather, who shortly after married Anne Argall.

In May 1581 Campion entered Peterhouse, Cambridge – at that time a progressive and prosperous college under Dr Andrew Perne – as a gentleman pensioner, together with his stepbrother Thomas Sisley. He left in April 1584 without having taken a degree. Campion recalled his Cambridge days, which must have been largely devoted to classical studies, with a topical allusion to Trumpington, in his treatise concerned with classical metres in English poetry, his *Observations in the Art of English Poesie* (London, 1602). On 27 April 1586 he was admitted to Gray's Inn. There is evidence he took a full and active part in the social and cultural life of the college. Masques and plays were written and presented by members for special occasions and acted by them before distinguished audiences, which not infrequently included Queen Elizabeth. In January 1588, for example, Campion played the roles of Hidaspes and Melancholy in a comedy presented before Lord Burghley. In 1594 he contributed verses for the production *Gesta Graiorum*. It is clear from his Latin epigrams that Campion was not attracted by legal studies and probably ceased residency in 1595 without having been called to the Bar.

Some 10 years later, on 10 February 1605, Campion was awarded a medical degree at the University of Caen. It is just possible, according to evidence adduced by Vivian, that Campion's first experience of Normandy came while he was still enrolled at Gray's Inn, when he served in the Earl of Essex's abortive campaign to raise the siege of Rouen in 1591.

In the 1590s Campion's reputation as both a Latin and an English poet increased. In 1595 a collection of his Latin poems entitled *Poemata* was published. A masque song, *Harke all you Ladies*, was included among the *Poems and Sonets of Sundry other Noblemen and Gentlemen* appended to Newman's surreptitious edition of Sir Philip Sidney's *Astrophel and Stella* (1591). George Peele refers to the quality of Campion's English poetry in his *Honour of the Garter* (1593); and several of his poems appeared in various commonplace-books. He also contributed dedicatory poems in others' publications, including a Latin epigram to Dowland's *First Booke of Songes or Ayres* (1597). After 1600 he continued to supply laudatory verses to various publications, and several of his poems were set by lute-song composers.

It is probable that Campion's interest in prosodical theory, initiated at Cambridge, intensified during the late 1580s and early 1590s. Although his *Observations in the Art of English Poesie* was not published until 1602, an entry in the Stationers' Register for 12 October 1591 almost certainly refers to a pamphlet of Campion's representing an early version of the treatise. There is good evidence that the *Observations* was complete by the end of the decade (see Wilson, 1989, pp. 183–5). This being the case, his publication of a treatise strongly attacking 'eare-pleasing rimes without Arte' the year after his publication of *A Booke of Ayres* (RISM 1601[17]) with its rhyming poetry may be more easily explained. In any case, Campion's interest in extending classical metres to English poetry by means of music is also manifest in this book in his setting of the sapphic *Come let us sound with melody* in the manner of *musique mesurée à l'antique*.

The first of Campion's five books of ayres was published in 1601 as a joint venture with his friend and colleague, Philip Rosseter. It is not certain how much Campion contributed apart from 21 songs in the first half of the volume. But the unique and fascinating Preface with its comparison of ayres to epigrams and classical literary allusions has the voice and manner of Campion, whereas the poems to Rosseter's songs are less obviously Campion's. The other books of ayres, though undated, followed in 1613 and 1617, again published in pairs but under single authorship.

From 1607 Campion was among the poets and composers who supplied texts and music for the lavish masques and entertainments presented at the royal court, most often before the king and queen in the Banqueting House at Whitehall. The first was performed on Twelfth Night in honour of Lord Hayes and his bride. Campion provided the text, preserved in the printed *Discription*, and the music for two songs. Other music that can be definitely attributed, including dances, was composed by Thomas Lupo and Thomas Giles. The *Description* of *The Lords Maske*, performed on 14 February 1613 for the marriage of Frederic Count Palatine and Princess Elizabeth, and of the Entertainment at Caversham House (near Reading) by Lord Knowles for Queen Anne in April 1613, were printed together in reverse order. Unlike the 'descriptions' of Campion's other masques, there is no music appendix. One song by Campion and dances by Coprario survive in other sources (see Sabol, 1978). Campion's final masque (the *Somerset* or *Squires*), performed at Whitehall on 26 December 1613 for the politically contrived marriage of Robert Carr, Earl of Somerset, and Lady Frances Howard, contains attributed music by Lanier and Coprario, printed in *The Description* together with Campion's 'Wooe her and win her' from *The Lords Maske*

Campion's collaboration with John Coprario, especially in the *Songs of Mourning: Bewailing the Untimely Death of Prince Henry* (1613) and the masques of 1613, probably resulted in the writing of his music treatise *A New Way of Making Fowre Parts in Counter-Point*. There are important similarities and comparisons to be made with Coprario's treatise, *Rules how to Compose*. Though undated, Campion's treatise was probably published shortly after the completion of Coprario's unpublished work, sometime in 1614. In many places, it could be derivative, but it also makes some new, even revolutionary, points concerning key relationships (tonality)

and fundamental basses – 'ancient Musitions . . . tooke their sight from the Tenor . . . to which they were compelled to adapt their other parts. But . . . the Base containes in it both the Aire and true iudgement of the key, expressing how any man at the first sight may view in it all the other parts in their originall essence' – and anticipates Rameau's explication of chord inversion by more than a century. Campion's little book on counterpoint continued to be read throughout most of the 17th century. John Playford's 1660 edition of *An Introduction to the Skill of Musick* has as its second book Campion's treatise annotated by Christopher Simpson. It was reprinted in various guises in subsequent editions of Playford's *Introduction* until it was replaced in the twelfth edition of 1694 with a new section contributed by Henry Purcell.

Between the publication of the counterpoint treatise and the *Third and Fourth Booke of Ayres*, Campion was implicated in the investigations into the murder of Sir Thomas Overbury, who had been falsely imprisoned in the Tower of London in April 1613 because of his opposition to the marriage of the Earl of Somerset and Lady Frances Howard. Campion, who wrote a masque for the celebrations, and his patron, Sir Thomas Monson, were involved when Monson, as Keeper of the Armoury, replaced the Lieutenant of the Tower, Sir William Wade, with the Howards' stooge Sir Jervis Elwes; Campion had unwittingly conveyed the bribe of £1400 from Elwes to Monson. Campion was exonerated following his deposition of 26 October 1615. Monson was finally cleared at the Court of King's Bench on 13 February 1617.

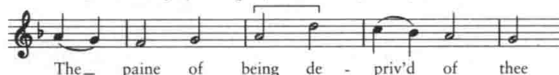
Campion's last publication, *Tho. Campiani Epigrammatum libri II*, appeared in 1619. It contains the completed version of his *Umbra*, together with poems from *Poemata* (1595) in original and revised forms, and elegies, though it omits the long panegyric, *De Pulverea Coniuratione* (On the Gunpowder Plot), completed in manuscript (with revisions) almost certainly by 1618. Campion died on 1 March 1620 and was buried the same day at St Dunstan-in-the-West. His nuncupatory will was proved on 3 August 1620, leaving his entire estate of £22 to his close friend and colleague Philip Rosseter.

2. WORKS. Campion's songs or ayres are contained in the five books published between 1601 and 1618, in the 'descriptions' of his *Lord Hays* (1607) and *Somerset* (1614) masques, and in one or two scattered sources. As far as we know, he wrote both words and music to all his songs, except the music for Coprario's *Songs of Mourning* (1613) and some masque songs. In the case of most lute-song composers, it is generally sufficient to discuss their musical interpretation of others' texts (though Dowland probably wrote some of his own). With Campion, commentators have wavered between intense literary scrutiny and conjoint musico-poetic evaluation, deducing examples of a perfect union of music and poetry. Both approaches may be justified. According to Campion himself, 'In these *English* ayres I have chiefely aymed to couple my Words and Notes lovingly together, which will be much for him to doe that hath not power over both' (*Two Bookes of Ayres*, 'To the Reader'). Yet later, in the same preface, he accepts that his ayres may be either sung or read as the recipient pleases: 'Si placet hac cantes, has quoque lege legas'.

Campion effectively sets out his musical aims, invoking literary analogue, in the prefaces to *A Booke of Ayres* and *Two Bookes*: 'What Epigrams are in Poetrie, the same are Ayres in musicke, then in their chiefe perfection when they are short and well seasoned' (*A Booke*); 'Short ayres . . . are like quick and good epigrams in poesy' (*Two Bookes* I). All his ayres are relatively short, well fashioned (both melodically and harmonically) and, according to his own stated principle, mainly eschewing the rhetorical gestures (localized repetition and intrusive word-painting) of the madrigal. Where it does occur, repetition fits naturally into the rhythmic flow, as for example in the refrain line, 'O come quickly' in the well-known *Never weather-beaten saile* (*Two bookes* I, no.11), or the ending of *Give beauty all her right* (*Two Bookes* II, no.7). Word-painting of individual words or phrases (unusually pervasive, for example, in *When to her lute*, 1601[17], no.6) does not detract from the mood and form of the whole stanza or poem, though it is most often applicable only to the first stanza.

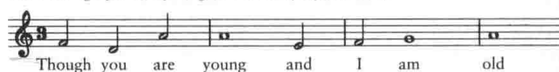
Campion's musical voice is primarily embodied in his melodic writing, though it would be misrepresentative to regard him merely as a tunesmith. Two elements are noticeable; first, in contrast say to Dowland, Danyel or Morley, Campion rarely breaks the melodic flow either in the middle of the line or with extended line-end rests. Second, he is concise (mainly syllabic) and 'quick' or lively with a good deal of dotted rhythm and quaver movement. Idiosyncrasies of melodic shapes are derived from subtle twists of the expected to the unexpected, of regularity into irregularity, as when introducing disjunct intervals into conjunct movement (ex.1) or alternating/inverting

Ex.1 *Come, o come my lifes delight* (*Third Booke*, no.23)



rhythm (ex.2). Of the 15 kinds of forms employed in the English lute-song, Campion more than any other composer prefers first strain repetition AABB as opposed to

Ex.2 *Though you are young* (*A Booke of Ayres*, no.2)



the more common ABB form. That these forms are not entirely determined by tonality reinforces the view that Campion starts with the melody or 'ayre', whose patterning and natural order then effects a tonal scheme, often in related keys according to the principles laid down in his treatise.

In addition to 'quickness' and brevity, Campion refers to another quality he sees in (his) ayres, that is lightness. Contrasted to the 'grave' motet and madrigal, with its intricate polyphony, canonic and other rhythmical devices, and mannerist rhetoric, the 'light' ayre is melodically orientated, homophonically transparent, rhythmically straightforward – often dependent on or related to dance and popular song (see Lindley, 1986, pp.74–7) – and easily accessible to both performer and listener. Among Campion's best ayres, however, are his most serious, namely *Author of light* (*Two Bookes* I, no.1), *All lookes be pale* (*Two Bookes* I, no.21), *Oft have I sigh'd* (*Third Booke*, no.1) and *O griefe, o spite* (*Third Booke*, no.8). All four have an emotional intensity more often associated with Dowland or Danyel. In their melancholic tone, they contain rhetorical and other musical devices not usually

found in Campion's ayres, including repetition, word-painting, chromaticism and breaks in the vocal line for instrumental (lute) interjections.

Up to 1614 Campion could be regarded as second only to Ben Jonson as a writer of masques, despite Jonson's claim that Chapman and Beaumont were the most accomplished after himself. Campion's skill in musical matters gave his works an emphasis and importance not found in Jonson's masques, especially in the context of the competing roles of poet, composer and 'architect' or designer, as evinced in the quarrel between Jonson and Inigo Jones. It is the function Campion as poet gave to music in the masque that marks his most significant contribution to the genre. Rather than have music simply as an obvious adornment of the emblem of the masque, Campion accords it an increased dramatic function in addition to its various symbolic and neo-Platonist philosophical meanings. Had he been more interested in vocal declamation (*recitativo*), his approach to the integration of semi-drama and music might have led on to opera. Instead, Campion's masque career was cut short, partly by his innocent involvement with dangerous socio-political machinations (connected with the Somerset–Howard marriage for which he wrote a masque) and partly by destructive artistic conflicts that in turn became the masque's own undoing.

WORKS

SONGS

all for 1 voice, lute, bass viol; voices given below are those of the alternative versions where these were printed.

Two Bookes of Ayres, the First contayning Divine and Morall Songs, the Second Light Conceits of Lovers (London, ?1613/*R*1967); ed. in EL, 2nd ser., i–ii (1925), also ed. D. Scott (London, 1979) [1st book, 1613a; 2nd book, 1613b]
The Third and Fourth Booke of Ayres (London, ?1617); ed. in EL, 2nd ser., x–xi (1926; xi rev. 2/1969), and ESLS, 2nd ser., xi (1926) [3rd book, 1617a; 4th book, 1617b]
21 songs in 1601[17]/*R*1970; ed. in EL, 1st ser., iv, xiii (1922–4, rev. 2/1959–60, 3/1969) [1601[17]]
2 songs in *The Discription of a Maske* (1607/*R*1973) [1607]; see Writings
1 song [text only] in *Description, Speeches and Songs* (1613) [1613c]; see Writings
1 song in *The Description of a Maske* (1614/*R*1973) [1614]; see Writings

All lookes be pale, harts cold as stone, 2vv, 1613a
Are you what your faire lookes expresse?, 1617b
As by the streames of Babilon, 4vv, 1613a
A secret love or two, I must confesse, 3vv, 1613b
Author of light, revive my dying spright, 4vv, 1613a
Awake thou heavy spright, 4vv, 1613a
Awake thou spring of speaking grace, mute rest becomes not thee, 1617a
Be thou then my beauty named, 1617a
Beauty is but a painted hell, 1617a
Beauty since you so much desire, 1617b (same music as Mistris since you)
Blame not my cheekes, though pale with love they be, 1601[17]
Bravely deckt come forth bright day, 4vv, 1613a
Breake now my heart and dye, Oh no, she may relent, 1617a
Come away, arm'd with loves delights, 3vv, 1613b
Come chearfull day, part of my life to mee, 3vv, 1613a
Come let us sound with melodie the praises, 1601[17]
Come, o come my lifes delight, 1617a
Come you pretty false-ey'd wanton, 3vv, 1613b
Could my heart have more tongues imploy, 1617a
Deare if I with guile would guild a true intent, 1617b
Every dame affects good fame, what ere her doings be, 1617b
Faine would I my love disclose, 3vv, 1613b
Faine would I wed a faire yong man, that day and night could please mee, 1617b
Faire if you expect admiring, 1601[17]
Fire, fire, fire, fire loe here I burne, 1617a
Fire that must flame is with apt fuell fed, 1617a
Followe thy faire sunne, unhappy shaddowe, 1601[17] (same music as Seeke the Lord)
Follow your saint, follow with accents sweet, 1601[17] (similar tune to Love me or not)
Give beauty all her right, 3vv, 1613b
Good men shew if you can tell, 3vv, 1613b
Harden now thy hart with more then flinty rage, 3vv, 1613b
Harke all you ladies that doo sleepe, 1601[17]
Her fayre inflaming eyes, 1617b
Her rosie cheekes, her ever smiling eyes, 3vv, 1613b
How eas'ly wert thou chained?, 3vv, 1613b
I care not for these ladies, 1601[17]
If any hath the heart to kill, 1617b
If Love loves truth, then women doe not love, 1617a
If thou long'st so much to learne (sweet boy) what 'tis to love, 1617a
I must complain, yet doe enjoy my love, 1617b
It fell on a sommers daie, 1601[17]
Jacke and Jone they thinke no ill, 3vv, 1613a
Kinde are her answers, 1617a
Leave prolonging thy distresse, 1617b
Lift up to heaven sad wretch thy heavy spright, 4vv, 1613a
Lighten heavy heart thy spright, 3vv, 1613a
Loe, when backe mine eye, 4vv, 1613a
Love me or not, love her I must or dye, 1617b (similar tune to Follow your saint)
Maids are simple some men say, 1617a
Mistris since you so much desire, 1601[17] (same music as Beauty since you)
Most sweet and pleasing are thy wayes O God, 4vv, 1613a
Move now with measured sound, 1607; ed. in EL, 2nd ser., xxi (1969) (consort version in P. Rosseter: Lessons for Consort, London, 1609)
My love hath vowed hee will forsake mee, 1601[17]
My sweetest Lesbia, let us live and love, 1601[17]
Never love unlesse you can, 1617a
Never weather-beaten saile more willing bent to shore, 4vv, 1613a
Now hath Flora rob'd her bowers, 1607; ed. in EL, 2nd ser., xxi (1969)
Now let her change and spare not, 1617a
Now winter nights enlarge, 1617a
O deare that I with thee might live, 3vv, 1613b
Oft have I sigh'd for him that heares me not, 1617a
O griefe, O spight, to see poore vertue scorn'd, 1617a
O love, where are thy shafts, thy quiver, and thy bow?, 1617b
O never to be moved, 1617a
O sweet delight, O more than humane blisse, 1617a
Out of my soules depth to thee my cryes have sounded, 4vv, 1613a
O what unhopt for sweet supply, 3vv, 1613b
Pin'd I am and like to dye, 3vv, 1613b
Respect my faith, regard my service past, 1617b
Seeke the Lord, and in his wais persever, 3vv, 1613a (same music as Followe thy faire sunne)
See where she flies enrag'd from me, 1601[17]
Shall I come sweet love to thee?, 1617a
Shall I then hope when faith is fled?, 1617a
Silly boy 'tis ful moone yet, thy night as day shines clearly, 1617a
Since shee, even shee, for whom I liv'd, 1617b
Sing a song of joy, 4vv, 1613a
Sleepe angry beautie sleep, and feare not me, 1617a
So many loves have I neglected, 3vv, 1613b
So quicke, so hot, so mad is thy fond sute, 1617a
So sweet is thy discourse to me, 1617b
So try'd are all my thoughts, that sence and spirits faile, 1617a
Sweet exclude me not nor be divided, 3vv, 1613b
The man of life upright, whose cheerfull minde is free, 4vv, 1613a (same music as following)
The man of life upright whose guiltlesse hart is free, 1601[17] (same music as preceding)
The peacefull westerne winde, 3vv, 1613b
There is a garden in her face, 1617b
There is none, O none but you, 3vv, 1613b
The sypres curten of the night is spread, 1601[17]
Think'st thou to seduce me then with words that have no meaning, 1617b
Thou art not faire, for all thy red and white, 1601[17]
Though you are yoong and I am olde, 1601[17]
Though your strangenesse frets my hart, 3vv, 1613b

Thou joy'st fond boy, to be by many loved, 1617b
Thrice tosse these oaken ashes in the ayre, 1617a
Thus I resolve, and time hath taught me so, 1617a
To his sweet lute Apollo sung the motions of the spheares, 1617b
To musicke bent is my retyred minde, 4vv, 1613a
Tune thy musicke to thy hart, 4vv, 1613a
Turne all thy thoughts to eyes, 1617b
Turne backe you wanton flier, 1601[17] (same music as What harvest)
Vaine men whose follies make a god of love, 3vv, 1613b
Vayle love mine eyes, O hide from me, 1617b
View me Lord a worke of thine, 4vv, 1613a
Were my hart as some mens are, thy errours would not move me, 1617a
What harvest halfe so sweet is?, 3vv, 1613b (same music as Turne backe)
What is it that all men possesse, among themselves conversing?, 1617a
What means this folly, now to brave it so?, 1617b
When the god of merrie love, 1601[17]
When thou must home to shades of under ground, 1601[17]
When to her lute Corrina sings, 1601[17]
Where are all thy beauties now, all harts enchaining?, 4vv, 1613a
Where shall I refuge seeke, if you refuse me?, 2vv, 1613b
Where she her sacred bowre adornes, 3vv, 1613b
Why presumes thy pride on that, that must so private be?, 1617a
Wise men patience never want, 4vv, 1613a
Wooe her, and win her, he that can, 1613c (words only), 1614; ed. in EL, 2nd ser., xxi (1969)
Young and simple though I am, 1617b
Your faire lookes enflame my desire, 1601[17] (same music as following)
Your fayre lookes urge my desire, 1617b (same music as preceding)

DOUBTFUL WORKS

Tarry sweete love, harke how the winds do murmur at your flyghte, *GB-Och* Mus.439 (tune and bass only; see Joiner)
What if a day, in A. Gil: *Logonomia anglica* (London, 1619, 2/1621/*R*1969), 140 (p.144 in 2/1621) (tune and first stanza only; see Greer, 1962, for a full discussion of sources and authorship)

WRITINGS

only those on or containing music

The Discription of a Maske, presented before the Kinges Majestie at White-Hall, on Twelfth Night last, in honour of the Lord Hayes, and his Bride (London, 1607/*R*1973)
Description, Speeches and Songs of the Lords Maske, presented in the Banquetting-House on the Mariage Night of the High and Mightie, Count Palatine, and the Royally Descended the Ladie Elizabeth (London, 1613)
A New Way of making Fowre Parts in Counter-point, by a most Familiar, and Infallible Rule (London, ?1613–14)
The Description of a Maske presented in the Banquetting Roome at Whitehall, on Saint Stephens Night Last, at the Mariage of the Right Honourable the Earle of Somerset, and the Right Noble the Lady Frances Howard (London, 1614/*R*1973)

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CHRISTOPHER R. WILSON

Campionatore (It.). *See* SAMPLER.

Campioni [Campione], **Carlo Antonio** [Campion, Charles Antoine] (*b* Lunéville, 16 Nov 1720; *d* Florence, 12 April 1788). Italian composer and violinist of French birth. The formative years of Campioni are still uncharted, but it is worth noting that during his youth the lively musical life

at the Lorraine court was under the direction of the accomplished French composer Henry Desmarets. Because the father was in the service of the court, it has been supposed that the family followed the court to Tuscany in about 1737 when the Duke of Lorraine succeeded to the grand duchy of Tuscany. According to Anton Raaff, Campioni was also the product of the Paduan school of Tartini. By 1752 he was *maestro di cappella* at Livorno Cathedral; from 1763 until his death he was *maestro di cappella* to the grand duke in Florence, where he also served at the cathedral of S Maria del Fiore and at the oratory of S Giovanni Battista.

For several months in 1761–2 Campioni was evidently in Paris, where he supervised the publication of several works including a revised reissue of Paris op.2, the harpsichord sonatas (Paris, op.4) and a *Salve regina* (the only published sacred work). Perhaps the London (Walsh) series of string works had followed the order and grouping originally prescribed by the composer, but Campioni, in preparing further sets of trio sonatas (opp.6–7) for Paris publication, was obliged to regroup them to complement Amsterdam or Paris sets already in circulation there.

Campioni's string trios and duos were popular for more than two decades, with publishing centres in London, Paris and Amsterdam. The London issues were widely disseminated, reaching the Virginia colony where the young amateur violinist Thomas Jefferson was an enthusiast and wished to own all of Campioni's string music. Jefferson made a thematic catalogue of the seven collections he then owned, and this catalogue still serves as an aid to sorting out the bewildering confusion of Campioni's printed works. By 1789, when he left Paris, Jefferson owned nearly all of the authentic string music. Most modern revivals of Campioni's chamber music have been connected with Jefferson's collection or with colonial American music-making. The single set of harpsichord sonatas may have first been written for Campioni's wife Margherita who, according to Burney, was a 'neat' harpsichordist as well as accomplished painter.

Among surviving sacred works (masses, responsories and offertories) several were occasioned by imperial events, including requiem settings for Emperor Franz I (1766) and his widow Maria Theresa (1781). A solemn *Te Deum* of March 1768, hailing the February birth of the royal heir (Francis Joseph; from 1792 Emperor Francis II) required more than 150 performers.

Burney visited Campioni in Florence in 1770, perhaps in part because of his large collection of early music. His position at court evidently provided leisure and means to become an ardent antiquarian and Burney estimated Campioni's collection to be second only to that of Padre Martini. (Campioni's surviving correspondence with Martini is in *I-Bc*.)

WORKS

Thematic catalogue: Untitled MS catalogue by T. Jefferson, *c*1783, *US-CHua*

VOCAL

Salve regina, S, str, op.8 (Paris, ?1762); other sacred works in *A-Wn*, *I-Fc* and elsewhere

INSTRUMENTAL

Sonatas (sets of 6), 2 vn, bc: op.1 (London, 1756), as op.2 (Paris, 2/1762); op.2 (London, 1758), as op.1 (Paris, *c*1760), 4 sonatas first pubd in D. Ferrari: 6 Sonatas (1757, reissued with Campioni's name 1764); op.3 (London, 1759); op.4 (London, 1762); op.5 (London, 1765); op.6 (London, 1765)

Duets: 6 for vn, vc, op.7 (London, 1765), as op.7 (Paris, *c*1765), as op.9 (Paris, *c*1769), as op.8 (Amsterdam, 1772); 6 for 2 vn, op.8 (London, ?1764)

Other works: 2 pieces in 6 Favourite Solos, vn, bc (London, *c*1760) [nos. 3–6 are by Carlo Chiabrano]; 6 Sonatas, hpd, no.6 with vn, op.4 (Paris, 1761)

Doubtful: 6 Sonatas, 2 vn, bc, op.4 (Paris, 1761); 6 Duets, 2 vn (London, 1763), attrib. Haydn (Amsterdam, 1770) and Antonín Kammel

DIDACTIC

Trattato teorico e pratico dell'accompagnamento del cimbalo, MS, *I-Fc*

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RONALD R. KIDD

Campisi [Campesius], **Domenico** (*b* Regalbuto, nr Enna, Sicily, 1588; *d* Palermo, 29 Dec 1641). Italian composer and organist. He entered the Dominican order in 1605 and took his vows the following year. In 1608 he was organist of S Domenico, Palermo, and received tuition in music from Antonio Il Verso. On the title-pages of his two surviving publications he described himself as 'bachelor of sacred theology'; in 1629 he became a master in this discipline. Allacci included him among the most important people living in Rome in 1630. From there Campisi returned to Palermo famous and admired; fulsome tributes to him on his death survive in manuscript in the Biblioteca Comunale, Palermo. Such fame is not supported by the quality of his music, which perpetually oscillates between a monotonous tonic and dominant, is melodically insignificant and contrapuntally obvious, and amounts to no more than an impoverished cheapening of the contemporary style of the sacred concerto.

WORKS

all mentioned in Mongitore

Delli mottetti con una compieta, libro primo, 2–4vv (Palermo, 1615), lost
Delli mottetti, libro secondo, 2–4vv (Palermo, 1618), lost
Floridus concentus, liber tertius, 2–4vv (Rome, 1622)
Lilia campi, cum completorio et litaniis BVM, 2–6vv (Rome, 1623), lost
Lilia campi, liber quintus, 2–6vv (Rome, 1627)

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Camp-meeting spiritual. Term used for folk hymns sung at camp meetings during the Great Revival in early 19th-century America; *see* SPIRITUAL, §I, 2. *See also* GOSPEL MUSIC, §I, 1(i).

Campo (y Zabaleta), Conrado del (*b* Madrid, 28 Oct 1878; *d* Madrid, 17 March 1953). Spanish composer and teacher. He attended the Escuela Nacional de Música in Madrid, where his teachers included Emilio Serrano. As

early as 1894 he began to earn his living as a performer; he joined the orchestra of the Teatro Real as a violinist in 1896, later becoming its principal violist (1914–25). A co-founder and active member of the Cuarteto Francés (1903), the Madrid SO (1904) and the Wagner Society of Madrid (1911), he was appointed to teach at the Real Conservatorio Superior de Música in 1915, where over his four-decade tenure he earned a reputation as the most important Spanish music teacher of his time. He also served as adviser to the Ministry of Public Instruction (1921–6) and as a member of the Junta Nacional de Música y Teatro Líricos (1931–4). From 1939 to 1947 he was a regular conductor of the Madrid SO and after 1945 he conducted the Spanish National Radio orchestra. His many honours included memberships in the Real Academia de Bellas Artes de San Fernando (1931), the Círculo de Bellas Artes (1943) and the Ateneo of Madrid (1946), appointments as honorary director, and numerous composition prizes, including the Franz Schubert Prize of Vienna (1928) and the Spanish National Prize for Music (1944). In 1946 he was awarded the Grand Cross of Alfonso X El Sabio for his services to Spanish music.

Although he was largely self-taught, Del Campo possessed an unusually high standard of culture and education for the Spain of his time. His music was received with some reservation by his contemporaries, perhaps because of its affinity with the German tradition of Wagner and Strauss, whose aesthetic conflicted with the French ideals then prevalent in Spain. His compositional techniques, which included traditional formal concepts, a predominance of polyphonic writing and a late Romantic orchestral style were also controversial. Like his contemporary Falla, he included folk elements in his music; nevertheless he avoided allusions to the folklore of southern Spain, stereotypically associated with the country as a whole. Instead, some of his stage works (*El Avapiés*, 1918; *Fantochines*, 1922) and symphonic poems (*Bocetos castellanos*, 1929; *Obertura madrileña*, 1930) feature the local colour of central and northern Spain. It was his instrumental contributions (mainly in the field of chamber music), rather than his attempts to develop a Spanish national opera, that were most influential in breaking the hold of Italian opera over Spain.

Del Campo's extensive body of work was left mostly unpublished and in a state of confusion at his death. The majority of it was put in order between 1986 and 1998 by his former student Miguel Alonso. The latest editions of his works have been published on the initiative of the Asociación de Alumnos del Maestro Conrado del Campo, founded shortly after his death by a number of his former pupils. In addition to his compositions he left many writings, which attest to his constant concern for the development of Spanish music.

WORKS
(selective list)

for fuller lists see Campo y Faustmann (1985) and Alonso (1998)

STAGE
for fuller list see GroveO

El final de Don Alvaro (op, 2, C. Fernández Shaw, after A. de Saavedra), 1910, Madrid, 1911; La tragedia del beso (op, 1, C. Fernández Shaw, after Dante), 1911, Madrid, 1915; El Avapiés (drama lírico, 3, T. Borrás), 1918, Madrid, 1919 [collab. Barrios]; Fantochines (chbr op, 1, Borrás), 1923, Madrid, 1923; Fígaro (drama lírico, 4, Borrás), 1932; El burlador de Toledo (Zar, 2, Borrás and E. Ferraz Revenga), 1933, Madrid 1965; La malquerida (op, 3, F. Romero and G. Fernández Shaw, after J. Benavente), 1938, Barcelona, 1939; Lola la piconera (op, 3, J.M. Pemán), 1950, Barcelona, 1950; El pájaro de dos colores (chbr op, 1, Borrás), 1951; ballets, zarzuelas, incid music and musical revues

VOCAL

With orch: Misa solemne, SATB, org, orch, 1899; Misa en do menor Santa Cecilia, SATB, orch, 1911; Airiños ... , airiños ... , aires (R. de Castro), spkr, SATB, orch, 1916; Evocación medieval, Mez, SATB, orch, 1925; Ofrenda a Schubert, S, orch, 1928; Moras, moritas, moras, female v, orch, 1930; Tríptico castellano, T, SATB, orch, 1931; Ofrenda a los caídos (Sánchez Mazas), spkr, orch, 1938; ¡Oh, Gloriosa Virginum!, S, SATB, orch, 1942; Misa a la Santísima Virgen de la Asunción de Elche, SATB, orch, 1946–50; Figuras de Belén, S, Tr, orch, 1948

Other vocal: Ave Maria, T, org, *c*1900; Parce mihi, 2 TTBB, 1917; Las tres rosas (Borrás), S, Bar, pf, 1923; Tiritón (D. Goitia, M. Monter), 2vv, SATB, pf, 1927; Qt, C, spkr, str qt, 1937–8; Acuse de recibo (E. Morales de Acevedo), 1v, pf qnt, 1938; Salmos a la Virgen, SATB, 1940; Canciones de atardecer, S, A, T, B, pf, 1942; El Madrid de Mari-Pepa, 1v, 3 tpt, 3 sax, trbn, str orch, pf, perc, 1943; Credo, SATB, pf, 1944; Ait Jesus Petro, motet, 3 S, 2 vn, va, bn, 1945; La canción de la piedra (A. Ganivet), S, pf, 1948; 6 canciones castellanas (E. de Mesa), S, pf, 1950; many works for 1v, pf

ORCHESTRAL

Ante las ruinas, sym. poem, 1899; La divina comedia, prol, 1908; Romeo y Julieta, ov., 1909; La divina comedia, sym. poem, 1910; Fantasía sobre temas del maestro Chapí, 1913; Granada, sym. poem, 1913; Kasida, sym. poem, 1920; Bocetos castellanos, 1929; Obertura madrileña (Del Madrid que fue ...), chbr orch, 1930; Capricho-obertura aragonés, 1934; Ofrenda, 1934; La romería, band, 1934; Suite madrileña, 2 gui, orch, 1934; Obertura escoseca, 1937; Vn Conc., 1938; Suite, va, orch, 1940; Illice, band, 1942; Obertura asturiana, 1942; En la pradera, suite, 1943; Evocación en Castilla, pf, orch, 1943; Poema de los loores de María, va, orch, 1944; Vc Conc., 1944; Fantasía castellana, pf, orch, 1947; Canto a priego, 1948; Los músicos de Alcora, 1951; Evocación y nostalgia de los molinos de viento, 1952

CHAMBER AND SOLO INSTRUMENTAL

Romanza, A, vn, pf, 1901; Romanza, F, va, pf, 1901; Pequeña composición, e, va, pf, 1902; Improvisación, d, vc, pf, 1903; 14 str qts, 1903–52; 3 str trios, 1930; Intermezzo, str qt, 1938–9; 2 pf qnts, 1939–52; Música para el cortejo de nuestra señora, 2 ob, 2 tpt, 2 vn, lute, guis, 1942; Sonata, D, vn, pf, 1949; Str Qt, D, 1952; Allegro giusto, D, str qt; Lentamente, str qt

Pf: Os margens do Missouri, 1914; Monte Arruit, 1922–3; Scherzo del borriquillo, 1929; Añoranza (a Manuel de Falla), 1945; Ante el retrato de Manolete de Vázquez Díaz (Evocación), 1947; Romance. Danza del bufón, *c*1948; Ante el cuadro 'El entierro del Conde de Orgaz', 1951; Danza del negrito; Poema elegiaco

MSS in Fundación Juan March, Madrid

Principal publishers: Unión Musical Española, Musica Española Contemporánea

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CHRISTIANE HEINE

Campo aperto, in (Lat.: 'in open field'). A phrase used to describe notation written in a space without ruled horizontal lines (dry-point, black or coloured). It is most often used of Western neumatic notations before the adoption of the Guidonian staff. It includes both DIASTEMATIC (where the pitch of notes is indicated by

their vertical placing on the page) and non-diastematic notations. *See* NOTATION, §III, 1(ii–iii).

Campoli, Alfredo (*b* Rome, 20 Oct 1906; *d* Prince Rinsborough, Berks, 27 March 1991). British violinist of Italian birth. His mother, Elvira Celi, was an opera singer, and his father, a professional violinist in Rome; in 1911 the family moved to London. Campoli was taught by his father, and by the time of his Wigmore Hall début in 1923 had a repertory of 11 major concertos. Although he subsequently toured with Melba and Clara Butt, Campoli turned to light music, and during the 1930s became a household name for his many recordings and broadcasts, especially with his Salon Orchestra, Trio and Welbeck Light Quartet. He also maintained a concert career, broadcasting Brahms's Violin Concerto in 1933 and playing Paganini's Concerto in D (arranged by Kreisler) at a Promenade Concert in 1937. When Italy entered the war in 1940 Campoli, who still had Italian citizenship, was for some time unable to broadcast, although he did perform on a number of occasions for the troops. After the war he moved away from light music, and soon established an international reputation as a classical player, making an acclaimed American début at Carnegie Hall in 1953 and visiting Russia in 1956 as part of the first British concert party since the war; later that year he was invited back to Russia to perform with the LPO.

Campoli's repertory was large, and included the major Classical and Romantic works as well as works by Moeran, Ireland, Bax and Walton; in 1955 he gave the first performance of Bliss's Violin Concerto, which was written for him. Campoli's extraordinary beauty of tone and phrasing, often likened to bel canto singing, was combined with an impeccable technique and an eloquently expressive approach to interpretation; he played a Stradivari of 1700, the 'Dragonetti'. Among his recordings are the concertos of Beethoven, Mendelssohn, Elgar and Bliss. Campoli was also an accomplished bridge player, and became a British National Master.

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D. Tunley: *The Bel Canto Violin: the Life and Times of Alfredo Campoli 1906–1991*(forthcoming)

DAVID TUNLEY

Camporese, Violante (*b* Rome, 1785; *d* Rome, 1839). Italian soprano. She studied with Crescentini in Paris and made her début there in 1815. She made her London début at the King's Theatre in 1817, in the title role of Cimarosa's *Penelope*, later singing Donna Anna in the first London performance of *Don Giovanni*, as well as three other Mozart roles, Susanna, Dorabella and Sextus (*La clemenza di Tito*). She also appeared in Paer's *Agnese*. In 1818 she sang in the first performances of Morlacchi's *Gianni di Parigi*, Gyrowetz's *Il finto Stanislao* and Pacini's *Il barone di Dolsheim* at La Scala.

After singing Bianca at the première of *Bianca e Falliero* (1819, La Scala), she returned to London and appeared in several other Rossini operas. She sang Ninetta in *La gazza ladra* in 1821 (the first London performance) and the following year took part in *Pietro l'eremita* (*Mosè in Egitto*) at the King's Theatre. The same season she sang Desdemona (*Otello*), and in 1823 took her farewell of the London stage in *Ricciardo e Zoraide*. Her voice was of wide compass and even throughout the scale, while technical mastery and the style learnt from Crescentini made her a particularly fine interpreter of Mozart.

ELIZABETH FORBES

Campos-Parsi, Héctor (*b* Ponce, 1 Oct 1922; *d* Cayey, 30 Jan 1998). Puerto Rican composer. After early music studies in Ponce and a general arts education at the University of Puerto Rico in Río Piedras (1938–44), he went to the New England Conservatory (1947–50). Subsequently he studied with Copland and Messiaen at Tanglewood (1949 and 1950) and with Boulanger at Fontainebleau (1951–3). He returned to Puerto Rico in 1955 and took an active part in its educational and cultural life, notably as adviser to the government-sponsored free schools of music, as organizer of the cultural promotion programme of the Institute of Puerto Rican Culture, as director of that agency's musical events, publications and research, and as professor of composition and theory at the Puerto Rico Conservatory. In 1988 he became a member of the faculty of the University of Puerto Rico (Cayey campus), where he remained until his death. He was made a member of the Puerto Rican Academy of Arts and Sciences after receiving its highest music award, the Gran Premio de Música, in 1970. Other prizes he received include the Maurice Ravel Prize (Paris, 1953) and the Publication Prize of the Organization of American States (Washington, DC, 1954). His mature music followed two parallel lines of development: one nationalist, incorporating elements of Puerto Rican folk music; the other international, progressing from the neo-classicism of his scores of the early 1950s to electronic and aleatory music. An attractive and successful point of departure for both these tendencies is his *Divertimento del sur* (1953).

WORKS
(*selective list*)

Ballets: Incidente, 1949; Juan Bobo y las fiestas, 1957; Urayoan, 1958; Areyto boriken, 1974

Orch: Divertimento del sur, fl, cl, str, 1953; Dúo trágico, pf, orch, 1964; Tureyareito, 1984; Variations on a Theme by Mozart, 1990

Vocal: Columnas y círculos I (A. Trías), S, pf, 1966; Columnas y círculos II (Trías), S, T, pf, vib, hpd, 1967; Glosa emilianense, 4vv, rec, gui, perc, 1977; Eglogas, Bar, str, 1988; Images from the Encounter, Bar, orch, 1992

Chbr: Versículos, va, 1948; Serenata, str trio, 1949; 8 guntherianas, fl, 1951; Str Qt, 1950; 3 duos, fl, cl, 1952; Sonatina no.2, vn, pf, 1953; El secreto, fl, ob, 2 cl, db, hpd, 1957; Fanfare for an American Festival, 3, tpt, 2 trb, perc, 1982

Tape: Kollagia, orch, tape, 1967–9; Arawak, vc, tape, 1970; Sueño de una noche de verano (incid music), tape, 1988; La casa de Bernarda Alba (incid music), tape, 1990; Tiempo, sueños, espacios, 1991

Kbd: 4 plenas, pf, 1947–55; Los retablos, org, 1948; Pf Sonata, 1953

Principal publishers: Instituto de Cultura Puertorriqueña, Peer

Principal recording companies: Instituto le Cultura Puertorriqueña (San Juan), New World Records

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F. Caso: *Héctor Campos Parsi en la historia de la música contemporánea en Puerto Rico* (San Juan, 1978)
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J. Montalvo: *Héctor Campos-Parsi, his Life and Music: a Musical-Analytical Study* (diss., New York U., 1991)
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DONALD THOMPSON

Campra, André (*b* Aix-en-Provence, bap. 4 Dec 1660; *d* Versailles, 29 June 1744). French composer. He was a

leading figure in French theatrical and sacred music in the early 18th century.

1. LIFE. Campra's father and first music teacher was Jean-François Campra, a surgeon and violinist from Graglia, near Turin; his mother was Louise Fabry of Aix. In 1674 he became a choirboy at St Sauveur under Guillaume Poitevin, and he began ecclesiastical studies on 4 May 1678. According to La Borde (*La BordeE*), who claimed to have received the information from Campra himself, he was *maître de musique* at Toulon in 1679, but this is unsupported by documentary evidence. He was certainly at Aix in 1681 and was threatened with dismissal for having participated in theatrical performances without authorization. His subsequent behaviour must have been beyond reproach, for on 27 May 1681 he was made a chaplain.

Campra left on 7 August 1681 to become *maître de chapelle* at Ste Trophime, Arles, where he remained until May 1683. In June he became *maître de musique* at the Cathedral of St Etienne, Toulouse, where he added two violins to the serpents and bass viol supporting the choir, which was considered the best in a city rich in musical resources. He was rewarded in 1685 by being appointed *maître de musique* for the important meeting (23 October to 10 December) of the Etats de Languedoc at Montpellier. The first evidence of his activities as a composer occurs in the deliberations of the St Etienne chapter for 4 August 1691, when he was asked to submit his works for approval before their public performance. On 8 January 1694 Campra was given four months' leave in Paris to 'render himself more capable of giving service'. He apparently did not return to Toulouse, for the St Etienne position was declared open in August 1694.

On 21 June 1694 Campra succeeded Jean Mignon as *maître de musique* at Notre Dame Cathedral, Paris. His examination was waived, perhaps because of the influence of Abbé de St Sever, canon of Notre Dame and adviser to Parlement, to whom Campra dedicated his first book of motets ('you are the one person in the world to whom I am most obliged'). In May 1696 he received a canonicate at St Jean-le-Rond. Titon du Tillet (1755; fig.1) alleged that Campra, on arriving in Paris, replaced Charpentier at the Jesuit College, Louis-le-Grand, but this appears to be false. Charpentier stayed at the college until his appointment as *maître de musique* at the Ste Chapelle in 1698. Campra's name, however, appeared on the college programmes as a composer of music to Latin tragedies from 1698 to 1737, and he may have received an official position there at some later date; the *Mercure de France*, August 1721, cited him as 'maître de musique du Collège Louis-le-Grand'.



1. André Campra: engraving from Evrard Titon du Tillet's 'Le Parnasse françois' (Paris, suppl. 1755)

Campra overcame some of the conservative bias of the canons of Notre Dame (he was allowed to introduce violins to support the choir); but the lure of the stage disturbed his execution of ecclesiastical duties. His talents were recognized by the Duke of Sully, the Duchess of la Ferté and the future regent, Philip of Orléans. In 1697 two of his works were performed: a divertissement commissioned by the Duke of Sully, and *L'Europe galante*, his first *opéra-ballet*. The question of author's royalties was resolved at the time of the latter's première. Campra and his librettist, Lamotte, refused the paltry fees offered them by an administration bent on economy. An agreement was worked out whereby composer and librettist would each receive 100 livres for each of the first ten performances and 50 livres for each of the next ten.

Given the puritanical climate surrounding Mme de Maintenon's presence at the Versailles court and the clergy's opposition to stage music on moral grounds, it is not surprising that Campra tried to hide his authorship of stage compositions while he remained at Notre Dame. Thus the first three Paris editions of *L'Europe galante* (1697, 1698, 1699) and the 1698 edition of the divertissement *Vénus, feste galante* appeared anonymously; and the *comédie lyrique Le carnaval de Venise* (1699; fig.2) and six of his *airs* carry the legend 'par M. Campra le Cadet', a reference to his younger brother, JOSEPH CAMPRA. A 1697 chanson shows that he fooled nobody:

> Quand notre Archevesque scaura
> L'Auteur du nouvel Opéra,
> De sa Cathédrale
> Campra Décampera.

Encouraged by the success of *L'Europe galante* and secured by royal patrons, Campra left Notre Dame on 13 October 1700. *Tancrède*, his masterpiece in the genre of lyric tragedy, was performed in 1702 at the Paris Opéra where he was a 'batteur de mesure'. A quarrel with the printer J.-B.-C. Ballard, 'Seul Imprimeur du Roy pour la Musique', forced Campra to seek a royal privilege to bypass Ballard's monopoly. A 12-year privilege was granted him on 9 May 1704 to 'engrave, print, sell and distribute anywhere in our Realm all pieces of music of his composition'. It was renewed on 7 September 1720 and 23 November 1736, long after his differences with Ballard had been resolved.

The regency of Philip of Orléans found Campra at his zenith as a stage composer. Le Cerf de la Viéville (1704–6) placed him first among post-Lully composers of operas. His *opéras-ballets* and earlier *tragédies en musique* enjoyed many revivals. His first two books of *cantates françoises* and his first four books of *petits motets* were in print. His *airs* graced the pages of *Recueils d'airs sérieux et à boire*. The young Louis XV (undoubtedly at the urging of the regent) granted Campra an annual pension of 500 livres on 15 December 1718 'in recognition of his talents as a composer of stage works for the Académie Royale [de Musique] and as an incentive to



2. Frontispiece to the first edition of the short score of Campra's 'Le carnaval de Venise' (Paris: Ballard, 1699)

continue such compositions'. In 1722 Campra became director of music for the Prince of Conti, for whom he composed several divertissements (the music of which is lost). Campra composed his last *opéra-ballet*, *Les âges*, in 1718. It was moderately well received. His late *tragédies* (*Télèphe*, 1713; *Camille, reine des volsques*, 1717; and *Achille et Déidamie*, 1735) were all failures.

Campra returned to the composition of sacred music in 1720 with his fifth book of *petits motets*. When Lalande gave up much of his work at the royal chapel, the 'regent's men' quickly filled in. In January 1723 Campra, Nicolas Bernier and Charles-Hubert Gervais were appointed *sous-maîtres* without the usual competitive examinations. After the deaths of Lalande (1726) and Bernier (1734), Campra and Gervais divided the work into two six-month periods until 1738, when they were joined by Antoine Blanchard and Henri Madin.

Campra replaced Destouches as Inspector General at the Académie in 1730 at a salary of 1500 livres. His health was deteriorating after years of double allegiance to chapel and stage. Still, Campra produced two books of psalms (1737 and 1738), and he left many *grands motets* in manuscript. In 1742 he relinquished the royal chapel and the training of its boy sopranos to his successor, Mondonville. He spent his last years in a small Versailles apartment, sustained mainly by his pensions. On his death at the age of 84 he left the little money he possessed to two faithful servants.

2. WORKS. Campra's main contribution to the French lyric stage was the creation of the *opéra-ballet* (or simply 'ballet'), in which each act (or entrée) contains its own characters and plot related in a general way to a collective idea. He and his librettists replaced the shopworn deities of the *tragédie lyrique* with lively *petits-maîtres*, amorous ladies and flirtatious soubrettes in recognizable contemporary settings, an innovation not lost upon audiences of the time. The flexible format of the *opéra-ballet* allowed for the substitution of new entrées for those lacking audience appeal. In 'L'opéra' (*Les fêtes vénitiennes*, third entrée) Campra exploited the device of a play within a play, as in his lyric comedy *Le carnaval de Venise* (1699); in an *avertissement* (1714) to *Les fêtes vénitiennes* Campra said that he had included 'melodies and symphonies by our most skilful composers', and the score includes extracts from operas by Lully, Destouches and Marais in the fourth entrée, 'Le bal'. He made a point of repeating thematic and textual fragments for dramatic purposes. For example, an extract from Nerine's opening *air*, 'Songez à vous défendre' ('L'amour Saltimbanque', scene ii from *Les fêtes vénitiennes*), recurs in dialogue recitatives later in the scene as she tries to warn her mistress against all lovers. Experimentation was not confined to *opéra-ballet*. Campra composed a trio for basses, 'Joignon nos voix', in *Le carnaval de Venise* (prologue); and in *Tancrède* he broke with tradition by using only low voices for the main male roles and scoring the role of Clorinde for mezzo-soprano (although the range is practically identical to that of the main soprano role).

Campra's musical style is seen at its best in his *opéras-ballets*. As he himself stated, it is a mixture of French 'delicatesse' and Italian 'vivacité'. The syllabic *airs* with short symmetrical phrases, a delicate sense of orchestral colour and an expressive and organic use of vocal ornamentation are characteristically French, as is the five-part texture inherited from Lully, which prevails in many *symphonies*. The complex vocalises of the *ariettes* and da

capo *airs*, the concerto-like rhythms of certain *ritournelles* and the use of rapid modulations all come from Italy.

Mellers observed that Campra was 'perhaps the most enchanting of dance composers'. He is borne out by the gestic directness of the minuets, with their almost Haydn-like triadic melodies, the carefree humour of the rigaudons in *Les âges*, with their unabashed parallel 5ths, suggesting the rustic dances of his meridional homeland, and the kinetic energy of the contredanses and *forlane*, which have an extra measure thrown in here and there to avoid symmetrical phrase groupings.

The music of the *opéras-ballets* also has a serious side. 'Sommeil qui chaque nuit' from *L'Europe galante* ('L'Espagne', scene i) is an elaborate monologue *air* on an eight-bar chaconne bass, the rigidity of which is minimized by the gentle dialogue between recorders and strings and the occasional lack of coincidence between important structural parts of the melody and bass. The debt owed to Campra by Jean-Philippe Rameau is illustrated in the accompanied recitative 'Vous noires deitez' from *Les muses* ('La tragédie', scene ii), where a diminished 7th chord is superimposed over a pedal – the device used later by Rameau in Phaedra's 'Dieux cruels' from *Hippolyte et Aricie*.

Although Campra forfeited the clean dramatic lines of a Lully–Quinault *tragédies lyrique* in his emphasis on decoration (he was accused of 'completely drowning the subject in the divertissement' of *Achille et Déidamie*), he and his contemporaries released some purely musical forces in their *tragédies lyriques* that helped form the operatic language of Rameau. Musical frescoes of nature in turmoil are found in *Hésione*, *Tancrède* and *Idomenée*. When describing an earthquake in *Tancrède* (Act 1 scene iv), the orchestra is independent of the chorus; the orchestra participates actively in the shipwreck scene of *Idomenée* (Act 2 scene i) and penetrates Neptune's recitative, 'Vents orageux, cessez'. This scene includes an offstage chorus of 'shipwrecked people who are heard but not seen', a device used earlier by Charpentier in *Médée* and much later (37 years) by Rameau in *Zoroastre*. *Tancrède* is Campra's best *tragédie en musique*: Le Cerf praised it, and Rameau considered it a 'masterpiece'.

Campra left three books of cantatas, which, if taken as a whole, show rapid assimilation of operatic techniques. Da capo *airs* and *ariettes* predominate. In the later examples he made greater use of obbligato instruments and shifted tonality within the movements (see *Enée et Didon*, book 2). *Les femmes* (book 1) includes a 'sommeil'; in *La dispute de l'Amour* (book 2) recitatives interrupt a bourrée; *Enée et Didon* is a miniature drama with a 'tempest' that dominates the duo 'Quel bruit soudain'; *La colère d'Achille* (book 3) is scored for strings, flutes, oboes and trumpets and includes a 'vengeance' *air* of great dramatic power.

The first two books of Campra's motets show the influence of popular melody and French dance rhythms (see for example the Alleluia from *O sacrum convivium*, book 1). At the same time Campra's interest in the expressive power of harmony is shown in the cross-relations and chromaticism of ex.1 from *O Jesu amantissime* (book 2).

From book 3 onwards Campra made a more conscious effort to imitate what he called 'la manière italienne', by incorporating repeated text fragments, concerto elements and virtuoso *airs* (for example the bass *air*, 'Elevaverunt flumina', from *Dominus regnavit*). At this point the *petit motet* and the *cantate françoise* differ only in subject and language; they employ similar melodic formulae shaped by French ornamentation and Italian melisma.

Ex.1 from *O Jesu amantissime* (*Motets*, book 2, 1700)

Books 4 and 5 are dominated by da capo *airs* with elaborate vocal melismas and instrumental obbligatos. *Salvum me fac Deus* (book 4) includes a *symphonie* resembling a Corelli trio sonata. Most motets in these collections are organized in a series of two or three *airs* interspersed with recitatives, and there is at least one example (*Coeli enarrant*, book 5) of a rondo form in which the final *air* is a shortened version of the first *air*.

Two books of psalms *à grand choeur* were printed by Ballard (1737 and 1738), each containing two psalms. A third psalm *à grand choeur* is found in book 3 of the *petits motets*. The greater part of the remaining 46 *grands motets* are found in manuscript at the Bibliothèque Nationale. Although they follow the tradition of the Versailles motet, they also borrow from the composer's *tragédies en musique*: there are bravura arias and virtuoso instrumental obbligatos; and *Notus in Judea Deus* (dated 1729 in *F-Pn*, printed in 1737) even has a 'sommeil'. All is not theatrical display, however: the *De profundis* (1723) conveys a mood of solemn grandeur, and the double fugue setting of 'Et lux perpetua' shows Campra's skill in constructing large-scale movements over ostinato basses.

Campra was the most catholic of the generation of composers that flourished between Lully's death (1687) and Rameau's début as an opera composer (1733). It is no longer possible to sustain the argument that Campra and his contemporaries were mere 'imitators of Lully'. With his delicate sense of orchestral colour, the kaleidoscopic brilliance with which he used the dance, his gift for melody and his sensitivity to the expressive possibilities of harmony, Campra greatly expanded the musical vocabulary of Lully. Through his *opéras-ballets* he introduced a degree of verisimilitude to the French lyric stage. On his limited scale and at his best, Campra was

a poet who, like the painter Antoine Watteau, created a world half real, half fantasy. His awareness of the primary role of the musician in opera was not shared by most contemporaneous French aestheticians, but it enabled him to turn to the Prince of Conti after the first performances of Rameau's *Hippolyte et Aricie* in 1733 and prophesy: 'There is enough music in this opera for ten operas; this man will eclipse us all'.

WORKS

printed works published in Paris unless otherwise stated

DRAMATIC

Editions: *Chefs-d'oeuvre classiques de l'opéra français*, ed. J.B. Weckerlin and others (Leipzig, c1882/R) [W]
André Campra, ed. G. Sadler, The Baroque Operatic Arias, ii (London, 1973) [S]

first performed at Paris Opéra unless otherwise stated

Title	*Genre, acts/entrées*	*Librettist*	*First performance*
[Divertissement]	1		Paris, hotel of Duke of Sully, July 1697
Remarks; sources; publications: Commissioned by Duke of Sully in honour of Duke of Chartres; MS (private collection)			
L'Europe galante	opéra-ballet, prol, 4	A.H. de Lamotte	24 Oct 1697
Remarks; sources; publications: Entrées: La France, L'Espagne, L'Italie and La Turquie, last revival, 1775, La Turquie only; short score (1697), Nouveaux airs italiens (1698), full score (1724/R), W iv, 1 air in S			
Vénus, feste galante	divertissement, prol, 1	A. Danchet	Paris, home of the Duchess of la Ferté, 27 Jan 1698
Remarks; sources; publications: For 2nd version see Les fragments de Monsieur de Lully, for 3rd version see Les amours de Vénus et de Mars, for 4th version see Les nopces de Vénus; short score (1698)			
Le carnaval de Venise	comédie lyrique, prol, 3	J.-F. Regnard	20 Jan 1699
Remarks; sources; publications: *F-Pn* (facs. in FO, xvii, 1990), Act 3 incl. op, Orfeo nell'inferni; short score (1699)			
Hésione	tragédie en musique, prol, 5	Danchet	21 Dec 1700
Remarks; sources; publications: Last revival, 1743; short score (1700), Changement du 5e acte (1701), Airs nouveaux (1709)			
Aréthuse, ou La vengeance de L'Amour	ballet, prol, 3	Danchet	14 July 1701
Remarks; sources; publications: Short score (1701); Act 3, *Pc**; new prol by Pellegrin: *Alphée et Aréthuse* (1752)			
Les fragments de Monsieur de Lully	prol, 5	Danchet	10 Sept 1702
Remarks; sources; publications: Arr. from Lully (Les fêtes de l'Amour et de Bacchus, Le bourgeois gentilhomme, Les jeux pythiens, Les amours déguisés, Ballet des muses, La naissance de Vénus, La princesse d'Elide, La fête de Versailles and Alcidiane). Later perfs. with 4 new entrées by Campra, 1731: Le triomphe de Vénus [2nd version of Vénus, feste galante], La sérénade vénitienne; Le bal interrompu and Le jaloux trompé [2nd version of La sérénade vénitienne]; *Pn*			
Tancrède	tragédie en musique, prol, 5	Danchet, after T. Tasso	7 Nov 1702
Remarks; sources; publications: Last revival, 1764; short score (1702); Full score *Pn* based on 1737 edn, W iv, ed. R. Blanchard (Paris, 1973)			
Les muses	opéra-ballet, prol, 4	Danchet	28 Oct 1703
Remarks; sources; publications: Entrées: La pastorale (Amarillis in later perfs.), La satire, La tragédie, La comédie; *Pn* (pts); short score (1703)			
Iphigénie en Tauride	tragédie en musique, prol, 5	J.-F. Duché de Vancy and Danchet	6 May 1704
Remarks; sources; publications: Unfinished work by Desmarets for which Campra composed prol, 5 scenes and several airs, last revival, 1762; short score (1711)			
Télémaque, ou Les fragments des modernes	tragédie en musique, prol, 5	Danchet	11 Nov 1704
Remarks; sources; publications: Extracts from ops by Campra, Charpentier, Collasse, Desmarets, Marais and J.-F. Rebel, arr. Campra; *Pn*, *Po*			
Alcine	tragédie en musique, prol, 5	Danchet, after L. Ariosto	15 Jan 1705
Remarks; sources; publications: Short score (1705)			
Le triomphe de l'Amour	opéra-ballet, prol, 4	Danchet, after P. Quinault	11 Sept 1705
Remarks; sources; publications: rev. of ballet by Lully; music lost			
Hippodamie	tragédie en musique, prol, 5	P.-C. Roy	6 March 1708
Remarks; sources; publications: short score (1708), 3 airs in S			
Les fêtes vénitiennes	opéra-ballet, prol, 5 [orig. 3]	Danchet	17 June 1710
Remarks; sources; publications: Orig. prol (Le triomphe de la Folie sur la Raison) and 3 entrées (La feste des baquerolles, Les sérénades et les joueurs, L'amour saltimbanque), short score (1710). New entrées: La fête marine, Le bal, ou Le maître à danser, Le carnaval dans Venise [2nd version of orig. prol], Les devins de la place St-Marc, L'opéra, ou Le maître à chanter, Le triomphe de la Folie; *Po*; W v; ed. [based on *Po* MS, 1737] in Le pupitre, xix (Paris, 1971); last revival, 1759			
Idomenée	tragédie en musique, prol, 5	Danchet, after P.J. Crébillon	12 Jan 1712
Remarks; sources; publications: *Pn* [1731]; short score (1712), 2 airs in S			

Title	Genre, acts/entrées	Librettist	First performance
Les amours de Vénus et de Mars	ballet, prol, 3	Danchet	6 Sept 1712
Remarks; sources; publications: 3rd version of Vénus, feste galante; prol (1712) [with Le triomphe de la Folie]			
Télèphe	tragédie en musique, prol, 5	Danchet	28 Nov 1713
Remarks; sources; publications: *Po* (pts); short score (1713), 2 airs in S			
Enée et Didon	divertissement, 1		Marseilles, 29 Oct 1714
Remarks; sources; publications: In honour of Queen of Spain; *Pa*; pubd in Cantates françoises . . . livre second (1714)			
Camille, reine des volsques	tragédie en musique, prol, 5	Danchet	9 Nov 1717
Remarks; sources; publications: *Po* (pts); short score (1717), 1 air in S			
Ballet représenté à Lion devant M. le marquis d'Harlincourt	ballet	F. Gacon	Lyons, 17 May 1718
Remarks; sources; publications: Music lost			
Les âges	opéra-ballet, prol, 3	L. Fuzelier	9 Oct 1718
Remarks; sources; publications: entrées: La jeunesse, ou L'amour ingénu, L'âge viril, ou L'amour coquet, La vieillesse, ou L'amour enjoué, last revival, 1725; *Pc*; excerpts (1718), 1 air in S. New entrée: Les âges rivaux, *Pn*			
La feste de l'Isle-Adam	divertissement, 1		1722
Remarks; sources; publications: music lost			
Les muses rassemblées par l'Amour	divertissement	Danchet	Aix, Académie, Feb 1724
Remarks; sources; publications: Music lost			
Les sauvages	divertissement, 1		Paris, Concert Spirituel, 14 Sept 1729
Remarks; sources; publications: Music lost			
Achille et Déidamie	tragédie en musique, prol, 5	Danchet	24 Feb 1735
Remarks; sources; publications: *Po* (pts); short score (1735)			
Les nopces de Vénus	divertissement, prol, 3	Danchet	
Remarks; sources; publications: 4th version of Vénus, feste galante (1740); 2 airs in S			

Intermèdes, pastorales, récits or ballets, all lost, for Latin and French plays perf. at the Collège Louis-le-Grand, Paris; intermèdes in Philochrysus, ou L'avare (Père G.-F. Lejay), 15 Dec 1698; Les songes (ballet, Lejay), 12 Aug 1699; Joseph établi vice-roy d'Egypte (Lejay), 22 Aug 1699; Abdolomine (Lejay), 26 March 1700; Le destin du nouveau siècle (J.-A. Du Cerceau), 12 May 1700; Timandre, pastorale in Cresus (Lejay), 22 Dec 1700; Adulatores, intermède in Joseph vendu par ses frères (Lejay), 27 Feb 1704; Phaëton, cant. in Les incommodités de la grandeur (Du Cerceau), 15 June 1717; L'art de vivre heureux, ballet in Hermenegilde (Père Porée), 3 Aug 1718; intermèdes in Annibal jurans ad aras (Du Val), 11 Jan 1719; intermèdes in Agapitus (Porée), 20 March 1722; Les couronnes, ballet in Mauritius Imperator (Porée), 15 Aug 1722; intermèdes in Euloge, ou Le danger des richesses (Du Cerceau), 16 May 1725; In Regales Ludovici XV, 1 March 1726; prol and vaudeville for Le fils indocile (Père de la Sante), 19 Feb 1727; Les incommodités de la grandeur (Du Cerceau), 5 June 1727; intermèdes in Le génie françois exilé du Théâtre latin (Porée), 5 March 1728; La curiosité, ballet moral (Porée), 4 Aug 1737

CANTATAS AND AIRS

Cantates françoises, 1v, insts . . . livre premier (1708/*R*1990 in ECFC, ii): Hébé, L'heureux jaloux, Didon, Daphné, Arion, Les femmes

Cantates françoises, 1v, insts, avec un duo . . . livre second (1714/*R*1990 in ECFC, ii): Les heureux époux, Silène, Achille oisif, La dispute de l'Amour et de l'Hymen, La danse de Flore, Enée et Didon, duo

Cantates françoises, 1v, avec simphonie et sans simphonie . . . livre troisième (1728/*R*1990 in ECFC, iii): L'heureux moment, Les caprices de l'Amour, La colère d'Achille, Les plaisirs de la campagne, Le papillon, Le jaloux, Le lys et la rose

La guerre, cant., 1v, insts (n.d.)

Silène et Bacchus, cant., perf. Paris Opéra, Oct 1722, lost

Airs and sacred contrafacta in the following collections: Airs italiens . . . danses au Prologue et dans l'acte du Bal des Fêtes vénitiennes (n.d.); Airs nouveaux . . . de Messieurs Campra et Batistin . . . chantez . . . pendant les représentations de Thétis et Pelée (1708); Airs spirituels des meilleurs auteurs, ii (1701); Concerts parodiques (1721–32); Duo choisis de brunettes (1728–30); La lire maçonne (The Hague, 1763); Les parodies du nouveau théâtre italien (1731–8); Les parodies nouvelles et les vaudevilles inconnus (1730–37); L'imitation de Jésus-Christ (1727); Mercure de France (Jan 1722, March 1730, April 1733); Meslanges de musique latine, françoise et italienne (1725–7); Nouveau plaisir des dames (n.d.); Nouveau recueil de chansons choisies (The Hague, 1726–43); Nouveau recueil de dance de bal (1712); Nouvelles poésies morales (1737); Nouvelles poésies spirituelles et morales (1730–37); Recueil d'airs ajoutez à différents opéra (1710–34); Recueil d'airs sérieux et à boire (1698[1], 1700–20; Amsterdam, 1707–9); Recueil de dances (1704); Recueil des meilleurs airs italiens (1703–8); Second recueil des nouvelles poésies spirituelles et morales (1731)

SACRED MUSIC

printed

Editions: *Cantio sacra*, ed. R. Ewerhart (Cologne, 1955–) [C]; *Die Kantate*, ed. R. Ewerhart (Cologne, 1957–) [K]

Missa, 4vv, cui titulus Ad majorem Dei gloriam (1699); ed. La Montagne (Paris, 1952), ed. E. Lemaître (Paris, 1991)

[14] Motets, 1–3vv, bc, livre premier (1695): Paratum cor meum; O sacrum convivium, C lxiii; Quemadmodum desiderat cervus, C lvi; Salve regina; Laudate Dominum; Insere Domine; Exurge Domine; Laudabit usque ad mortem; Diligam te Domine; In Domino gaudebo; Tota pulchra es; In te Domine; Dissipa Domine; Quam dilecta

[12] Motets, 1–3vv, insts, bc . . . livre second (1699): Jubilate Deo, C xxxii; Ubi es Deus, C lxiii; Ave regina coelorum; Ecce quam bonum; Florete prata; Laudate Dominum; Cantate Domino, ed. in HAM ii; Cum invocarem; Omnes gentes; O Jesu amantissime; Immensus es Domine; Deus in adjutorium meum

[11] Motets, 1–2vv, bc . . . livre troisième (1703): Confitemini Domino; Benedicam Dominum; O dulcis amor, C xvii; Sub tuum praesidium; Deus misereator nostri; Pange lingua gloriosa; Cari zephiri volate, 1v, 2 vn, bc; Cantemus exaltemus; Dominus regnavit; In convertendo Dominus, chorus, insts; Quis ego Domine

[9] Motets, 1–3vv, sans symphonies et avec symphonies, livre quatrième (1706; rev. 2/1734 with 2 new motets: Benedic anima mea; Domine salvum fac): Beatus vir; Domine Dominus noster, K iii; Regina coeli; Quam dulce est, C vi; Beati omnes; Exaltabo te, C

ix; Cantate Domino; Dialogue de l'amour divin et de l'âme; Salvum me fac Deus

[10] Motets, 1–3vv, insts . . . cinquième livre (1720, rev. 2/1735 with 2 new motets: Alma Redemptoris mater; Sub tuum praesidium): Domine quis habitabit; Eructavit cor meum; Nisi quias Dominus; Ecce ego Domine; Nunc dimittis; Coeli enarrant; Venite exultemus Domino; Domini est terra; Domine in virtute tua; Ecce panis angelorum

Recueil des motets (1703) [= bks 1–3]; Recueil de motets (1712) [= bks 1–4]; Recueil des 60 motets (1735) [= bks 1–5]

[2] Pseaumes mis en musique à grand choeur . . . livre premier (1737): Notus in Judea Deus, Benedictus Dominus

[2] Pseaumes mis en musique à grand choeur . . . livre second (1738): Deus in nomine tuo, Cantate Domino canticum novum

MSS

dates taken from Baker, 1984

Messe de requiem, *c*1722, *F-Pn*; ed. H.A. Durand (Paris, *c*1957), ed. E. van Straaten (Paris, 1983)

Plainsong mass in Messes de divers auteurs, *Pn*

25 grand motets, *Pc*: In convertendo, 1703, rev. 1726; Confitebor tibi, 1706, rev. 1722; Nisi Dominus, 1712, rev. 1722; Beatus vir, 1713, rev. 1722; Laudate pueri, 1716; O panis Deus, 1722; De profundis, 1723, ed. H.A. Durand (Paris, *c*1960); Deus in adjutorium, 1723; Ecce panis angelorum, 1723, ed. L. Boulay (Paris, *c*1962); Pange lingua, 1723; Sacris solemnis, 1723; Regina coeli, 1724; Miserere mei, 1725, rev. 1726; O filii, *c*1725; Omnes gentes, 1725, ed. H.A. Durand (Paris, *c*1960); Deus noster refugium, 1727, ed. B. Lespinard (Paris, 1993); Lauda Jerusalem, 1727; Te Deum, 1729, ed. L. Boulay (Paris, *c*1960); Eructavit cor meum, 1733; Cum invocarem, 1734; Jubilate Deo, 1736; Coeli enarrant, 1737; Magnus Dominus, 1737; Benedicam Dominum, 1739; Deus judicium tuum, 1741

7 motets, S, B, *Pn*: Usquequo avertis, 1700/1713; Confitebor tibi, 1706, rev. 1722; Laetatus sum, 1713; Nisi Dominus, 1712, rev. 1722; Beatus vir, 1713, rev. 1722; Laudate pueri, 1713; Magnificat, 1716; 5 anon. others in same MS possibly by Campra: Audite insulae, 1713; Cantate Domino, 1713, rev. 1722; In exitu Israel, 1713, rev. 1722; In nomine Jesu; Veni Creator Spiritus, 1713

7 motets in Motets divers de Campra, Pellegrin, Gilles, *AIXm*: Dixit Dominus (grand motet), 1716; Dixit Dominus (petit motet), 1716; Ecce panis angelorum, 1723; Beatus vir; Confitebor tibi Domine; Magnificat; Nisi Dominus

4 motets in Receuil de motets de differents autheurs, *AIXm*: Usquequo Domine, 1716; Confitemini Domino, 1716–22; Cum invocarem, 1716–22; Deus in adjutorium, before 1717

6 extracts in Récits et duo de M. Delalande, *Pn*: Usquequo avertis; Noel; Deus noster refugium; Suscepit Israel (from the Magnificat); Vanum est nobis (from Nisi Dominus); Fluminus impetus (from Deus noster refugium)

Isti sunt agni novelli (motet), 1716, *Pn*

Iste est vas electionis (motet), 1716, *Pn*

Copies of printed motets, *F-AIXm, Pc, Pn*; *US-BEm*; some other motets listed above may be duplicates.

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JAMES R. ANTHONY

Campra, Joseph (*b* Aix-en-Provence, 10 Sept 1662; *d* Versailles, 31 March 1744). French composer, younger brother of André Campra. Joseph Campra was not, as described by the brothers Parfaict, a 'fort honnête homme' who never knew a note of music (*Histoire de l'Académie royale de musique*). He trained at the choir school of St Sauveur cathedral, Aix-en-Provence, and in 1686 he was conductor of the orchestra of the Marseilles Opéra, then under the direction of Pierre Gautier. At the time of *L'Europe galante* (1697) he was already playing the *basse de violon* in the Paris Opéra orchestra and allowing his older brother to borrow his name for the authorship of the *comédie lyrique Le carnaval de Venise* (1699) and some *airs*. But we should not deny Joseph the possibility of his having composed some of the six *airs* that bear his name in the Ballard *Recueils* from 1698 to 1700. That he was a composer in his own right is shown by the inclusion of *airs* by both André Campra and 'Campra le Cadet' in the *Recueil d'airs sérieux et à boire* in 1703.

In 1731 Joseph was a performer (*ordinaire*) in the orchestra of the Dijon Academy. While in Dijon, he composed two divertissements (both lost); the second, *Le génie de Bourgogne*, an allegorical piece performed in 1732, has been mistakenly attributed to André Campra.

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JAMES R. ANTHONY

Camps, Pompeyo (*b* Paraná, 27 Oct 1924; *d* Buenos Aires, 2 Nov 1997). Argentine composer. He began his musical studies in his home province of Entre Ríos, where he performed in popular music ensembles. In 1947 he continued his studies in Buenos Aires with Pahissa. He wrote music reviews for Buenos Aires newspapers for several years. The four operas Camps composed between 1958 and 1995 are among the first written in Argentina. The first two, *La pendiente* and *La hacienda*, are a realistic depiction of rural and city life respectively and are linked with the tragic realism of Latin American novels. The last two, *Marathon* and *La oscuridad de la razón*, were written for the Teatro Colón. Based on librettos by the playwright Ricardo Monti, they combine contemporary musical language with the idioms of popular music. *Marathon* employs not only the normal orchestra but also a jazz orchestra and a tango orchestra.

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(*selective list*)

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Other stage: Balada de la cárcel de Reading (choreographic drama, after O. Wilde), 1964; Después de la mañana (ballet), 1966
Vocal: Romance de la ciudad de San Juan de la Frontiera, C, chorus, orch, 1962; Sinfonía para un poeta, Bar, orch, 1967
Chbr: 2 str qt, 1957, 1974; Tríptico arcáico, fl, va, vc, gui, 1961; Blues para una muchacha muerta, 1v, 4 inst, 1963; Danzas, perc, 1966; Reflejos, 13 brass, perc, 1966; Ciudad sin tregua, str qt, 1974; Rapsodia, op.83, vn, 1982; Sonatina, op.79, pf, 1985

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JUAN MARÍA VENIARD

Can. German experimental band. They were formed in Cologne in June 1968 by Holger Czukay (*b* Gdańsk, 24 March 1938; bass) and Irmin Schmidt (*b* Berlin, 29 May, 1937; keyboards). This nucleus was augmented in 1968 by Michael Karoli (*b* Straubing, Lower Bavaria, 29 April 1948; guitar), Jaki Liebezeit (*b* Dresden, 26 May 1938; drums) and David Johnson (flute). Johnson left the group in late 1968, just as their début album *Monster Movie* (United Artists, 1969) was about to be released and was replaced by the vocalist Michael Mooney. Czukay had studied under Stockhausen (1963–6) and much of Can's early work elided the boundaries between classical and popular music utilizing drones, repetitive musical figures and tape loops as in *musique concrète*. An eccentric,

pulsing rhythm section driven by Czukay's bass and the percussive work of Liebeziet often underpinned these experimental techniques. Of their contemporaries, the only band working in a similar artistic terrain was the American-based Velvet Underground, which also featured a classically trained avant-garde musician in John Cale.

The band continually changed its line-up: Mooney left to be replaced by Kenji 'Damo' Suzuki who was recruited after being heard busking in Munich; *Tago Mago* (United Artists, 1971) and *Ege Bamyasi* (United Artists, 1972) followed before Suzuki's departure in 1973. In September 1975 the band switched record labels to Virgin. By the mid-1970s the band had a large cult following in the UK and even achieved a hit single with the excellent *I want more* in the autumn of 1976 from the album *Flow Motion* (Virgin). Can were also acknowledged by a number of new wave acts as prime influences with their minimalist style, and Czukay went on to record with Public Image Limited's Jah Wobble as well as with David Sylvian, the Eurythmics, U2's the Edge (David Evans) and Brian Eno. Czukay's departure from the band in 1977 effectively ended Can as a major force, and the band split up in 1978. They re-formed in 1989 for the critically acclaimed *Rite Time*, and Czukay, Schmidt, Liebezeit and Karoli remained active on the fringes of popular music throughout the 1990s.

DAVID BUCKLEY

Caña. Song and dance genre of Andalusian origin; *see* CANTE HONDO and FLAMENCO, §2 and Table 1.

Canaanites, music of the. *See* JEWISH MUSIC, §II, 2.

Canada. Country in North America. It is bounded to the north by the Arctic ocean, to the west by the Pacific and to the east by the Atlantic; the only land borders it shares are with the USA, on the south and between Yukon and Alaska in the north-west. Although it occupies almost 10,000,000 km², the vast majority of the population of 30·68 million (2000 estimate) live within 160 km of the Canada–US border. The first permanent settlements were established by the French in the early 17th century.

I. Art music. II. Traditional music. III. Popular music.

I. Art music

1. Early historical background. 2. Choral, orchestral, band and chamber music. 3. Opera. 4. Education. 5. Composition. 6. Instrument making, music publishing. 7. Broadcasting.

1. EARLY HISTORICAL BACKGROUND. In the French colonies during the 17th century music was almost exclusively religious, associated either with the liturgy or with the conversion of the Amerindian peoples, whose attraction to European music was often noted by missionaries. In 1635 Father Le Jeune (1591–1664) began teaching elementary music, as did members of the Ursuline order after 1639, and 17th-century chronicles frequently refer to devotional singing and viol playing. The first indigenous practitioners of European music appear to have been the explorer Louis Jolliet (1645–1700) and Charles-Amador Martin (1648–1711). An organ, the first in North America, was in use in Quebec by 1661. Little record of secular music survives. An exception is the masque with music, *Le théâtre de Neptune*, written by Marc Lescarbot at Port Royal in 1605. Despite the censure of religious authorities, balls took place, and colonial administrators often brought music and instruments for personal use. An inventory made in 1728 of the possessions of the Intendant Claude-Thomas Dupuy includes most of the operas of Lully, as well as music by Campra and Clérambault. Materials in Quebec archives indicate that a good deal of French music and many books on music arrived in New France in the early 18th century.

Colonial life until the mid-18th century was conditioned by two ambitions: religious conversion and the development of the fur trade. Neither of these was conducive to the establishment of settled communities, and security was further disrupted by constant struggles between England and France. These problems were largely resolved by the Battle of the Plains of Abraham (1759), which secured British supremacy and brought a new measure of stability to the colonies. Thousands of loyalists migrated from the USA after the American Revolution (1776), of whom many were educated and came to make permanent settlements. A few German immigrants significantly helped the growth of music.

By the end of the 18th century the principal towns of Quebec, Montreal and Halifax had considerable musical life. In February 1770 the *Quebec Gazette* advertised 'Gentlemen's Subscription Concerts'. In Montreal there were performances of Shield's *The Poor Soldier* (1787), Egidio Duni's *Les deux chasseurs et la laitière* (1789) and other operatic works. Joseph Quesnel, J.-C. Brauneis and Guillaume Mechtler were prominent composers and teachers, and in Quebec, Frederick Glackemeyer was active as a teacher and dealer in music and instruments. In Halifax there were sufficient resources in 1789 to perform the final chorus of Handel's *Messiah* and one of his coronation anthems, and Dibdin's *The Padlock* was performed in 1791. The lawyer Jonathan Sewell (1766–1839) was a skilful and knowledgeable violinist and organized performances of Haydn and Mozart quartets in Quebec in the 1790s.

By the early 19th century musicians had formed a discernible group in Lower Canada (Quebec), and a varied musical life grew up both there and in the newer communities, such as Kingston, Toronto, Hamilton and London, in the predominantly English-speaking province of Upper Canada (Ontario). Communities had their own resident musicians and performing societies; halls and theatres were built; schools were set up; musical trades developed. After the middle of the century, a railway system vastly improved communication among Canadian towns and to centres in the USA. Occasional earlier visitors to Canada, among them John Braham, were soon to be followed by such figures as Thalberg, Patti, Vieuxtemps, Sarasate, Reményi and Anton Rubinstein, musicians who often played in any centre that was on the railway and had a suitable hall. As settlements grew up between the Great Lakes and the Pacific, these patterns of growth recurred in the western provinces.

2. CHORAL, ORCHESTRAL, BAND AND CHAMBER MUSIC. By the end of the 19th century most Canadian cities had sizable choral societies, which were the principal performing organizations; these included the Sacred Harmonic Choir in Toronto, which gave a complete performance of *Messiah* in 1857; the Philharmonic Society of Montreal (1875–99) under Guillaume Couture; the New Westminster Choral Union in British Columbia, which presented *Messiah* and *Elijah* during the 1880s; the Toronto Mendelssohn Choir (1894) and the Bach–Elgar Choir (1905) in Hamilton. Among the many choirs that originated in the 20th century are the Vancouver Bach

Choir (1930), and the Festival Singers (1954–79) and Elmer Iseler Singers (1979).

Orchestral ensembles sometimes existed as adjuncts to choirs, but the first independent orchestras were the Société Symphonique de Québec (1903) and the Toronto SO (1906). As the population increased during the 1930s, and particularly after 1945, every large city had a permanent orchestra, and many amateur and semi-professional orchestras were formed throughout the country. In 1969 an orchestra of about 50 under Mario Bernardi was formed at the National Arts Centre in Ottawa. In 1960 the National Youth Orchestra of Canada was formed, conducted by Walter Susskind; each summer about 100 Canadian instrumentalists aged between 14 and 26 assemble for private instruction, chamber music and orchestral playing.

Bands were important in 19th-century Canada; members of regimental bands frequently formed the core of instrumental ensembles in the cities, and community bands and bands sponsored by business firms were prominent in amateur musical life. The earliest military bands were attached to British regiments, but local organizations began early in the 19th century. The band at Sharon, a settlement founded north of Toronto by a religious sect called the Children of Peace, was well known during its heyday in the 1820s. In Quebec, Jean-Chrysostome Brauneis organized a band in 1832; he was the first of several outstanding bandmasters in Quebec province, including Charles Sauvageau (1802–49), Joseph Vézina (1849–1924) and J.J. Gagnier (1885–1949). By 1900 there were many civilian bands throughout the country. Among the oldest still active at the end of the 20th century were those in Newmarket, Ontario (1843), and Nanaimo, British Columbia (1872), as well as several Indian brass bands in British Columbia. Although military bands declined in importance, in 1990 there were still 39 authorized bands of the Reserve Canadian Forces using standard military instrumentation, as well as 23 pipe bands and nine bands in the Regular Forces.

Amateur performances of chamber music are recorded from the late 18th century, but professional ensembles were not formed until the late 19th century. Arthur Lavigne led the Septuor Haydn (1871–1903) in Quebec City. The Dubois Quartette of Montreal (1910–38), the Hart House String Quartet of Toronto (1924–46) and the Orford Quartet (1965–92) were established later. Since the 1960s several chamber groups have been centred on particular regions, frequently in association with the local orchestra and educational authorities.

Interest in historical performance was evident in the 1930s and 40s in Toronto and Montreal. A number of organizations later grew up to perform early music, notably the Manitoba University Consort (1963–70), the Vancouver Society for Early Music (1970), the Studio de Musique Ancienne de Montréal (1974) and, in Toronto, the Toronto Consort (1972), Tafelmusik (1978) and Opera Atelier (1983).

3. Opera. Grand opera was one of the most popular entertainments during the 19th century. As early as 1798, Grétry's *Richard Coeur de Lion* was performed in Halifax, and in the mid-19th century touring opera companies from the USA visited towns from Toronto to Quebec City. Before 1860 audiences were familiar with such operas as *Norma*, *Lucia di Lammermoor*, *La sonnambula*, *La traviata*, *Il trovatore* and *Der Freischütz*. In 1891 the Vancouver Opera House opened with a performance of *Lohengrin*. Winnipeg inaugurated a new theatre in 1907 with the Canadian première of *Madama Butterfly*. Edmonton prospered after 1900, largely as a result of the Klondike goldrush, and received its first touring grand opera company in 1909. Despite the enthusiastic reception of opera, the personnel did not exist to sustain local companies, and successes were outnumbered by failed enterprises until well into the 20th century.

Since 1940 opera has been produced in Montreal by the Montreal Opera Guild, the Montreal SO, the Opéra du Québec and, since 1980, the Opéra de Montréal. In Toronto the Canadian Opera Company grew out of the Royal Conservatory Opera Company (1950); though its main productions take place in Toronto, its touring company has visited most parts of the country, as well as many centres in the USA. There are also opera companies in Victoria, Vancouver, Edmonton, Calgary, Winnipeg, Hamilton, Ottawa and Quebec City, and opera has played an important part in the Stratford Festival and the summer activities of the National Arts Centre. The CBC Opera Company was formed in 1948 (see §7 below). Few operas and operettas were composed before the 1950s; those written since then are mostly small in scale, although larger-scale works have been composed by Harry Somers, R. Murray Schafer, Charles Wilson, Raymond Pannell, André Gagnon and Healey Willan.

4. Education. During the 19th century musical instruction was given mainly by private teachers. Specialized institutions were established at the end of the century: the Académie de Musique (Quebec, 1868), the Royal Conservatory of Music (Toronto, 1886), the Maritime Conservatory (Halifax, 1887) and the McGill Conservatorium (Montreal, 1904). In 1942 Quebec province founded the Conservatoire de Musique et de l'Art Dramatique. The University of Toronto awarded a bachelor of music degree as early as 1846 and set up a music department in 1918, but formal university music courses developed mainly after 1945. In 1965 the Canadian Association of University Schools of Music was formed; by 1995 it had 42 institutional members. Most towns have locally administered music courses in elementary and secondary schools; in 1959 provincial teachers' organizations formed the Canadian Music Educators' Association.

Private teaching continues to be important, particularly in early training; there are provincial associations of private teachers and a national organization, the Canadian Federation of Music Teachers' Associations (1935). The Royal Conservatory of Music and the Western Board of Music (1936, operating in association with the provincial universities in Manitoba, Saskatchewan and Alberta) set up local examination centres twice yearly throughout the country.

5. Composition. From the end of the 18th century much salon music was written in Canada. *Colas et Colinette* (1788), Quesnel's little *opéra comique*, was exceptional; more representative works of the period were the piano pieces of Sauvageau (1840s) and the songs and anthems of Stephen Codman (*c*1796–1852) and James Paton Clarke (1808–77). Subsequently larger works were produced, such as the operettas of Joseph Vézina, the opera *Torquil* (1896) by Charles Harriss, and the oratorios *Caïn* (1905) by Alexis Contant and *Jean le précurseur* (1911) by Couture. Several other composers

developed refined technical, if conservative skills, such as W.O. Forsyth, or more modernist outlooks, such as Rodolphe Mathieu. In the first half of the 20th century the principal Canadian composers were Claude Champagne and Healey Willan, influential through their teaching activities and through their serious purpose and technical skill.

From the 1940s onwards Canadian composers worked with distinctive voices in the wide variety of styles and media characteristic of the age. The Canadian League of Composers, founded in 1951 with John Weinzweig as president, has presented concerts, awards and scholarships and generally promotes the interests of Canadian composers. Membership grew from 20 in 1952 to about 250 in the 1990s. In 1959 the Canadian Music Centre was set up in Toronto as a service to composers and performers. By 1995 it had a library of some 13,000 published and manuscript scores and parts for circulation throughout Canada and abroad, and a collection of about 4000 recordings of Canadian music. Offices, with libraries, were set up in Montreal (1973), Vancouver (1977) and Calgary (1980).

In the 1950s studios for electronic music opened: the first was the ELMUS laboratory of the National Research Council in Ottawa under Hugh Le Caine; it was followed by the studio at the University of Toronto (1959). Other important studios soon opened: at McGill University (1964) in Montreal, Laval University (1969) in Quebec, the Royal Conservatory (1966) and York University (1970) in Toronto, Simon Fraser University (1963) and the University of British Columbia (1965) in Vancouver. By the 1980s most universities with a professional music faculty had a studio. Further developments including computer applications, of which Gustav Ciamaga was a pioneer at Toronto. A performer-composers' group, the Canadian Electronic Ensemble, was formed in Toronto in 1971 to promote live performances of electronic music.

6. INSTRUMENT MAKING, MUSIC PUBLISHING. Canadian instrument making dates from about 1820, when Richard Coates built a barrel organ with 133 pipes at Toronto. In 1836 Samuel R. Warren opened a successful organ building firm in Montreal. Paul-Olivier Lyonnais (1795–1850) and Augustin Lavallée (1816–1903) built string instruments; however, by far the largest manufacturing trade was in organs, melodeons, harmoniums and pianos. By 1870 about 70 firms and individuals were manufacturing these instruments for domestic and foreign sale; most of these enterprises either amalgamated or went out of business in the period 1914–18 or around 1930. Some, however, continued, notably the piano firm Heintzman & Co. (1860–1986) and the organ builders Casavant Frères (founded 1879).

Many musical import businesses had opened by the mid-19th century, the most notable being A. & S. Nordheimer, founded in Kingston, Ontario, in 1842 but active from 1844 to 1928 in Toronto. They were importers, publishers and, later, piano manufacturers. Whaley, Royce & Co. were founded in 1888, Ed Archambault in 1896.

Le graduel romain (Quebec, 1800) contains the first music printed in Canada. A few items of religious and popular music were printed during the first half of the 19th century, but the printing of sheet music developed substantially only after 1850, with the rise of such publishers as Nordheimer, Adélard, J. Boucher and Henry Prince. Music by local and foreign composers was sometimes included in periodicals, the earliest being *L'artiste* (Montreal, 1860); many other French and English journals followed, though they rarely lasted long. Two of the most successful were *Le passe-temps* and *Musical Canada* (both 1895–1948).

In 1925 the Canadian Performing Rights Society was formed in association with the British and American performing rights organizations. To accommodate increased activity in Canada, this was reorganized in 1947 as the Composers, Authors and Publishers Association of Canada Limited (CAPAC), which gradually became an entirely Canadian organization. In 1940 BMI Canada Limited (Broadcast Music Incorporated) was formed by its parent company in New York to license performing rights of Canadian composers, and this too evolved into a Canadian company. In 1989 the two societies amalgamated as SOCAN (Society of Composers, Authors and Music Publishers of Canada).

7. BROADCASTING. A government broadcasting system was inaugurated in 1933, and the Canadian Broadcasting Corporation was established in 1936, since when it has been the most influential single agency for all aspects of Canadian music. On its French and English networks, it carries regular broadcasts from abroad throughout Canada, and virtually all important musical events in Canada are broadcast and often also made available to foreign systems. In 1938 the CBC launched its own series of orchestral concerts and has subsequently maintained broadcasting orchestras, notably in Vancouver (1938), Winnipeg (1947–84) and Quebec City (1954–88). From 1952 to 1964 the CBC SO was maintained in Toronto, chiefly under the direction of Geoffrey Waddington, but with guest conductors and soloists from abroad who made important contributions to performing standards and broadened the repertory, especially of 20th-century music. In 1948 the CBC Opera Company was formed, and during the 1950s it presented Canadian performers in radio productions both of the standard repertory and of works such as Stravinsky's *The Rake's Progress* (1953), Dallapiccola's *Il prigioniero* (1953), Walton's *Troilus and Cressida* (1956) and Janáček's *Jenůfa* (1957). Televised opera began in 1953 with *Don Giovanni*, which was followed by many other productions; there have also been numerous television concerts. In 1966 the CBC became active as a record producer, first for broadcast and since the 1980s commercially. In the private sector, broadcasting has had little direct influence on musical development.

See also HALIFAX (ii); MONTREAL; OTTAWA; QUEBEC; TORONTO; VANCOUVER; and WINNIPEG.

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II. Traditional music

1. Introduction. 2. Early accounts. 3. Immigrant traditions: (i) French (ii) British and Irish: (a) Vocal music (b) Instrumental music and dance (iii) Other: (a) Ukrainian (b) Caribbean (c) Indian (d) Chinese (iv) Recent developments. 4. Indigenous adaptations of immigrant traditions. 5. Composition. 6. Research.

1. INTRODUCTION. Traditional music in Canada encompasses indigenous musics (for which *see* AMERINDIAN MUSIC), folk musics (including that of French, English and other recent immigrant groups; oral and written traditions; vocal and instrumental genres; and music from rural and urban contexts), transplanted Western and non-Western art music traditions and popular music.

References to indigenous and traditional music in reports by explorers, travellers, missionaries, priests and nuns from the 16th to 19th century are of historic value, even when tinged with ethnocentric biases. Early visitors to colonial Canada were particularly struck by the diversity of functions music played in Amerindian societies, as well as by the variety of social and performance contexts of music-making, musical instruments and dancing.

Attempts to convert Amerindians to Christianity in the maritime east coast region and New France (Quebec) often involved music. Many of the religious leaders from France were skilled in music and used music as a means of relating to the people and achieving their goal of conversion to the Roman Catholic faith, believing that native peoples had innate musical instincts. This process at times resulted in the blending of native and non-native musics, as in the singing of hymns.

In the 17th and 18th centuries, newcomers to Canada from France and the British Isles brought their musical, dancing and instrumental traditions, transplanting and cultivating them in their New World setting. Singing and dancing, often accompanied by instruments (see illustration), are an important part of the social history of colonial Canada. French-speaking Canadians in Quebec were major contributors to the folksong discovery movement in the 19th century, with important early collections rooted in the preservationist ideals that dominated much of the traditional music-collecting effort in English-speaking Canada from the turn of the 20th century until the 1950s.

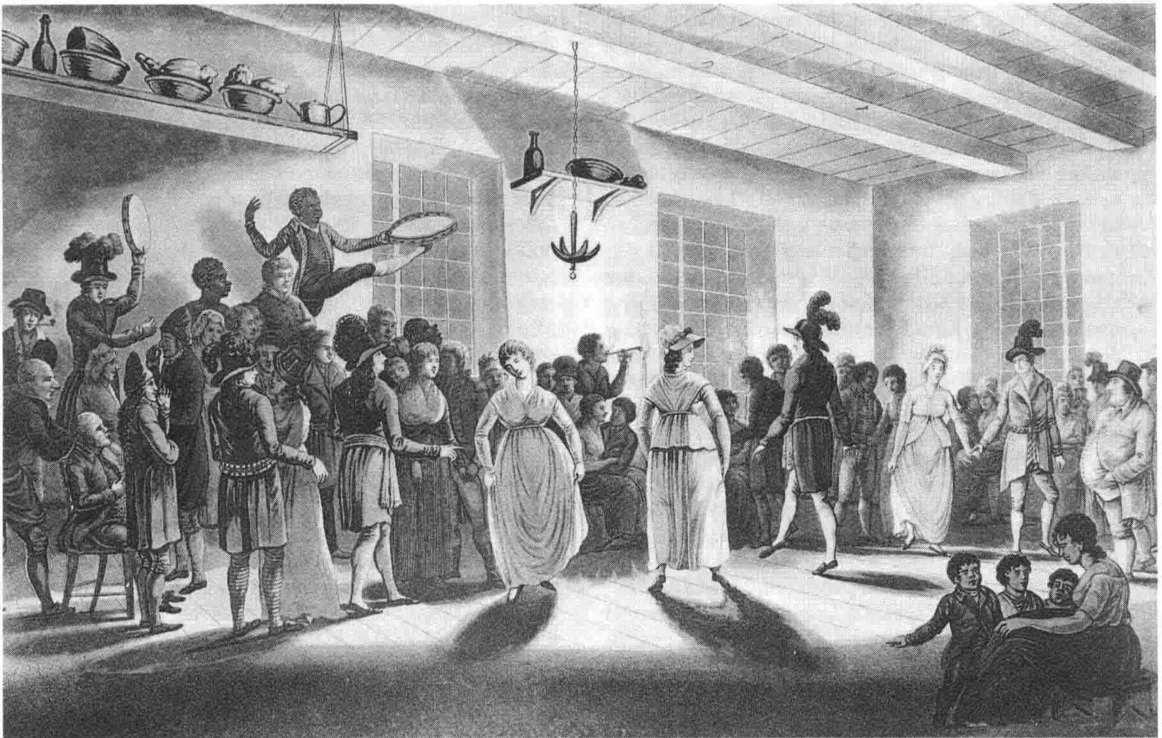
In recent years, demographic patterns and changing processes of urbanization and Westernization have blurred the traditional versus art music boundaries and have diversified and enriched traditional music genres. Searching for 'authentic' folk or traditional music is no longer as important as is understanding the contextual processes reflecting the contemporary realities of an ethnically plural Canadian society. Popular music and cultural studies have also added important new dimensions to studies of traditional music in Canada.

2. EARLY ACCOUNTS. Ever since John Cabot landed in Newfoundland in 1497, accounts by travellers and settlers in Canada have included comments on musical activities that are valuable for providing details of music-making prior to the 20th century and the invention of sound recording. Their observations concerned musical expressions of indigenous peoples, folksong heritage, music of the church, professional touring musicians and music for dancing and in the home.

Except for melodies produced on an end-blown aerophone with an external block, these authors dismissed indigenous music as little more than noise. Before 1850 a few accounts provide valuable information about percussion instruments, dance, participation of women and the contexts of musical rituals. Marc Lescarbot (1609) was the first to transcribe Amerindian music using solfège syllables to notate four songs by the Micmac chief Membertou. As indigenous peoples assimilated more of the musical expressions of the settlers, they either abandoned their traditions or practised them secretly, as when the Canadian government passed ordinances against particular ceremonials in 1884 and 1895.

Until railway building began in 1853, visitors to Canada travelled by boat and heard French songs used to coordinate paddle stokes: 'They strike off singing a song peculiar to themselves called the Voyageur song: one man takes the lead and all the others join in the chorus' (Gray, 1809, p.155). Travellers often recognized that some of these *voyageur* songs had French origins with an added refrain. The songs were often modal and had an 'unusual minorish' quality for travellers; the songs were often closely modelled on melodic motifs from France. J.J. Bigsby noted that a whoop or 'piercing Indian shriek' finished performances of these songs, even when performed in the parlour and accompanied by piano (1850, p. 119).

In descriptions of music in homes, travellers often remarked on the ability of young women to both milk cows and play competently on the piano or organ and sing (Roper, 1891, p.90). The songs varied considerably



'Minuets of the Canadians': coloured aquatint by Joseph Constantine Stadler from G. Heriot's 'Travels through the Canadas' (London, 1807)

and included hymns, psalms, folksongs in French, Gaelic or English, comic ballads, glees, operatic arias, minstrel songs and current popular songs.

Travellers' accounts often comment on the great love that Canadians had for dance, especially during the long winter months. At formal dances, music would be provided by regimental bands or hired groups of musicians, but most dances were accompanied by fiddles, a jew's harp or other substitute. Lack of specificity by the travellers as to tunes used for round dances, quadrilles, lancers etc. played by fiddlers suggests that the repertories had been passed down orally for country dances, jigs etc. from French, Scottish, English and Irish traditions.

3. IMMIGRANT TRADITIONS.

(i) French. The singing of folksongs and the playing of traditional instruments by French settlers in New France and other parts of French-speaking Canada, notably the Acadian regions in the eastern maritime provinces of Canada, was and is an important part of everyday life. In the 17th and 18th centuries, folksongs were brought to Canada by French settlers, many of whom came from rural regions of Normandy and the Loire valley. Music played a central role in people's lives, serving as entertainment and as a sustaining force in a harsh physical climate.

The first to comment on the rich musical experiences of French-speaking Canada were visitors who made references in their travel reports and diaries to various aspects of music-making (John Bradbury, John MacTaggart, Mrs Jameson, James H. Lanman, John Jeremiah Bigsby and Johann Jeremiah Kohl). Of particular note were the paddling songs of the *voyageurs*, boatmen who travelled in large canoes between trading centres in Lower and Upper Canada. The romantic image of these adventurers had a particular appeal to European visitors who were impressed by the extent to which song was an integral part of the *voyageurs'* work (see §2 above).

In the 19th century, documentation of French folksong in Canada followed European paradigms. Aside from isolated instances, the first collections often contained texts only, following the philological preference of early German, French and British collectors. The Québecois folklorist Conrad Laforte compiled a list of over 40 manuscript and printed collections beginning with Cécile Lagueux (1817) through the numerous college and seminary songbooks of the 1840s–60s in Quebec (1973). Interest in documenting melodies as well as song texts is reflected in the *Chansonnier des collèges* series; the 1860 edition is the first to contain music. Compiled by teachers, students, nuns and priests, and intended for entertainment and to raise spirits and nationalist pride, these songbooks contain popular songs of the day. Thomas-Étienne Hamel's *Annales musicales du Peti-Cap* is a later example of this songbook tradition; the collection contains over 100 texts and melodies collected by Hamel during his tenure at the Petit-Cap seminary and retreat from 1866 to 1908.

As in France, folksong text collecting in Quebec began in 1840 by literary figures and historians with nationalist intentions. Inspired by romantic ideals of the people, folksong became a way to express national and local identity in the 19th century. Believing in the intrinsic value of oral tradition and exalted notions of the folk, French-speaking Canadian writers such as Philippe Aubert de Gaspé, Joseph-Olivier Chauveau and Joseph-Charles Taché followed their French colleagues, notably Châteaubriand, Champfleury, Gérard de Nerval and George Sand, by incorporating song texts into their literary works in order to provide local colour and illustrate 'peasant' life.

A point of departure between the French and French-language Canadian folksong movements was France's emphasis on collecting and preserving folksong repertories, while in Canada, Quebec folksong was regarded as a means of forming national identity. Following the 1837–8 rebellion and the Durham Report, which advocated assimilation, French-speaking Canadians turned to their past.

The mid-19th-century nationalist movement in Quebec produced two seminal folksong collections in the 1860s. The first was Hubert LaRue's 'Les chansons populaires et historiques du Canada', published in serial form in the nationalist Quebec City journal *Le foyer canadien* in 1863 and 1865. As much an essay as a collection of song texts, LaRue's work provides historical and conceptual discussion of folksong, references to the *Instructions (poésie populaires de la France)* (Paris, 1854–60) of French folksong collecting, and texts of well-known songs of the day. The lack of music in LaRue's essay prompted a comment by the French writer Champfleury published in *Le foyer canadien* (1864). LaRue's reply (1865) informed Champfleury that a collection with music was being undertaken by a musician colleague, Ernest Gagnon.

Like LaRue's work, Gagnon's 'Les chansons populaires du Canada' was published serially in six instalments in *Le foyer canadien* (1865–7). Trained in music in Quebec City, Montreal and Paris, Gagnon (1834–1915) already had a reputation as an organist, composer and promoter of Gregorian chant by the time his song collection was published.

The collection includes textual and musical transcriptions of over 100 songs, some of which Gagnon collected in the field. Gagnon also provided commentary for each song, and a concluding essay in which he examines musical aspects of the repertory. Gagnon's folksong collection anticipated later developments in ethnomusicology, particularly concerning the goals of musical transcription. His removal of appoggiaturas from the first edition foreshadowed the difference Charles Seeger later distinguished as prescriptive versus descriptive notation. Gagnon also foreshadowed Bartók in his distinction between two types of rhythm – *poétique* and *prosaique* – in folksong (Robbins, 1993). Further, Gagnon anticipated a later trend of separating rural and urban song repertories with a view to identifying the 'authentic' product and establishing hypotheses on issues of origin. His approach to establishing concordances with contemporaneous French and French-language Canadian sources followed the comparative methodology current in France, and anticipated the theme of text and tune dissemination that has been the focus of a number of folksong studies in the 20th century up to and including Marius Barbeau and Bertrand Bronson. One of the dominant analytical and ideological themes in Gagnon's work is the hypothesis that there is a link between the modality in the song melodies and that of plainchant. The hypothesis is explained by Gagnon in technical terms taking into account the current theoretical stances of François-Joseph Fétis, Louis Niedermeyer and Joseph d'Ortique. Gagnon's interpretation is important both in the emergent context of 19th-century ethnic identity and in the context of the current nationalist movement in Quebec.

An important collection at the end of the 19th century was Ernest Myrand's history of the French *cantique de Noël* tradition in Quebec (1899). Owing to Gagnon's influence, French scholars also turned their attention to French-language Canadian song traditions. Julien Tiersot's settings with accompaniments (1907) and George Doncieux's study of popular French songs (1904) are noteworthy examples. Interesting, if somewhat contentious, is Abbé F.-X. Burque's collection (1921) in which the compiler argues in favour of 'correcting' what he believed to be inferior musical and textual elements of the folk repertory.

Gagnon's work was later supplemented by the work of Edouard-Zotique Massicotte (1867–1947), who began collecting in the Montreal region in the 1880s, and by Marius Barbeau (1883–1969), whose long career as a collector and scholar of French folksong began soon after he was hired as an anthropologist by the Geological Survey of Canada. Educated in anthropology, archaeology and ethnology at Oxford and the Sorbonne, Barbeau was inspired initially by his German-born colleague, the anthropologist and linguist Edward Sapir, and by George Herzog. In cooperation with Massicotte, Barbeau published transcriptions of Massicotte's field recordings (1919) and, with Sapir, the landmark *Folk Songs of French Canada* (1925). Barbeau was largely self-taught and relied on the help of others to provide musical transcriptions of the melodies he collected. The *Romancero du Canada* (with Marguerite Béclard d'Harcourt, 1937) and the *Jongleur Songs of Old Quebec* (with Jean Beck, 1962) are two examples. In the latter collection, Barbeau and Beck attempt to establish links between French medieval secular song and the French-language Canadian repertory, an idea also discussed in the collections of Marguerite and Raoul d'Harcourt (1956) and Dominique Gauthier and Roger Matton (1975). Transcriptions of many of Barbeau's more than 10,000 field recordings appeared in his numerous collections, the largest of which is the four-volume *Répertoire de la chanson folklorique française au Canada: le rossignol y chante* (1962), and *En roulant ma boule* and *Le roi boit*, published posthumously (1982; 1987).

The influence of Barbeau's work contributed to the establishment of the Archives de Folklore at Laval University in 1944 by Barbeau, Félix-Antoine Savard and Luc Lacourcière, a pupil of Barbeau and director of the archives from its inception until 1975. Studies by instructors and students in the folklore programme at Laval include the song collections of Soeur Marie-Ursule (1951) and Russell Scott Young (1956), the sound recording *Acadie et Québec* by Roger Matton and the subsequent collection with Dominique Gauthier (1979). The musical analyses of the Young and Matton-Gauthier volumes focus on rhythmic elements in the song repertory. Expanding on the work of French scholars, two studies by Lacourcière and Barbeau included textual variants and musical versions of songs in an attempt to recreate a song's original version. Inspired by this work, Laforte began developing the *Catalogue de la chanson folklorique française* in 1958. The goal of a global methodological classification of French folksongs (including North America and French-speaking Europe) is discussed in Laforte's *Poétiques de la chanson traditionelle française* (1976).

The documentation of traditional French music in the Acadian regions of Canada (New Brunswick, Nova Scotia and Prince Edward Island) has been the focus of Québecois collectors Lacourcière and Matton, and of local individuals. Following the traditions of publishing songs in the

press, Acadian songs were gathered together by Joseph-Thomas Leblanc and published in the Moncton, New Brunswick, newspaper *La voix de Évangeline* in 1938–41. The work of Father Anselme Chiasson and Daniel Boudreau resulted in seven volumes of Acadian music from New Brunswick and Nova Scotia titled *Les chansons d'Acadie* (1942). The archives begun at the University of Moncton by Chiasson later became the Centre d'Études Acadiennes, the major repository of Acadian traditional instrumental and vocal music. The centre has focussed on collecting and comparative work led by its director Charlotte Cormier. Other regional work has been performed in Prince Edward Island (Arsenault, 1980), Nova Scotia (Chiasson, 1986; Labelle, 1988), and Newfoundland (Thomas, 1978).

The study of traditional French music in Ontario was initiated by Father Germain Lemieux who became the director of the newly established Institut de Folklore (renamed the Centre Franco-Ontarien de Folklore in 1975) at Laurentian University in Sudbury in 1959. Studies on Métis traditional music in the western provinces of Canada have been published by Barbara Cass-Beggs (1967) and Ann Lederman (1987). Regional studies by Robert Seguin (1986), Simone Voyer (1986), Carmell Bégin (1989) and Jean-Marie Verret (1983) demonstrate a recent interest in documenting dance genres. Studies of individual musicians include Bégin's examination of the life and music of the famous Québecois fiddler Jean Carignan (1981) and Colin Quigley's paradigmatic study of the equally famous Newfoundland fiddler Emile Benoit (1987).

After World War II a new generation of popular performing artists emerged in Quebec and gradually also in the Acadian region. Coinciding with the advent of television in the 1950s and changes in popular music, 'chansonniers' extended the trend of combining folk and popular music idioms in songs that often reflected the cultural, spiritual and political themes of emancipation and identity of the Quiet Revolution in Quebec. Inspired by folk music, indigenous poetry and songwriters from France such as Georges Brassens and Jacques Brel, the long list of successful Québecois chansonniers includes Hélène Baillergeon, Clémence Desrochers, Félix Leclerc, Claude Léveillée, Monique Leyrac, Ginette Reno and Gilles Vigneault. Robert Charlebois, Roch Voisine and Céline Dion have had international as well as national careers.

(ii) British and Irish. This section surveys orally transmitted English-language songs and instrumental music that derived immediately from traditions of the British Isles and that flourished continuously within Canada's current boundaries until the mid-20th century. Close parallels exist between Canada's English-language traditions and socio-historical migratory trends, as well as assimilation and adaptation by the constantly growing English-speaking population. Recorded in these traditions are significant Canadian events, the country's varied ethnic, religious and linguistic identities and conflicts, as well as its most distinctive socio-economic developments.

(a) Vocal music. Intensive English-speaking settlement began in the mid-18th century. Until the 1812–14 war with the USA, the majority came to the maritime provinces from New England, especially as loyalists after the American Revolution, and directly from England, Scotland and Ireland. By Confederation (1867), anglophones numerically surpassed francophones, despite Quebec's growing internal French-speaking majority and substantial French-language minorities, principally in New Brunswick, Ontario and Manitoba, but also in Newfoundland, Prince Edward Island and Saskatchewan. Notwithstanding frequent intermarriage and close contacts in seasonal work settings and permanent communities, few songs crossed over from one tradition to the other. Translations for singing songs in another language (e.g. the Huron carol), published in the 20th century by pan-nationalist anthologizers (e.g. J. Murray Gibbon and Marius Barbeau), entered oral tradition even more rarely, except through official venues (i.e. school songbooks). As with Gaelic and English, few oral-tradition songs combined French and English fully or systematically. Bilingual singers were known, however, to perform songs from both English and French-language traditions (e.g. in 1917 one of Barbeau's most prolific francophone informants, Eduard (or Edward) Hovington of Tadoussac, sang English-language songs learnt from Irish singer Patrick McGouch, with whom he had worked as a lumberman in Sept-Iles around 1847).

Until the 20th century, government policies greatly favoured British, Irish and francophone settlers, as well as Scandinavian and German-speaking immigrants. Many of the latter assimilated quickly to surrounding anglophone majorities, eventually adopting English-language traditions. Shared with other parts of the English-speaking world were the so-called Child, broadside (broadsheet, penny-slip) and Amerindian ballads. Also sung were comic, bawdy and local songs, as well as localized parodies, both serious and satiric. Singers' oral repertories also included psalms, hymns and songs created for and disseminated through homes, churches, singing schools and religious revivals, especially during fundamentalist tent-meetings or camp-meetings held for weeks at a time in the summer, as well as cognate social reform movements. Other sources for songs included music halls, minstrel shows and Tin Pan Alley; commercial recordings, especially of Irish and British musicians who immigrated in the early 20th century to the USA; musicians who toured Canada extensively and prominent Canadian singer-songwriters of early country and western music.

Local songs of the 19th and early 20th centuries often dealt with fishing, sealing, whaling, seafaring or lumbering. Later, songs explicitly concerning railways, lakeboats and mining circulated among workers in these economic sectors. Sea-shanties seem mostly to have been introduced orally from the British Isles, whereas other genres were originally introduced as broadsides, reworked to fit local settings or newly fashioned in Canada, albeit along traditional lines.

In permanent communities, frequent settings for song and dance included singing for personal pleasure during domestic chores and childcare, including ballads sung at bedtime. Kitchens were the frequent sites of evening house visits by neighbours and large-scale house parties for extended families and entire neighbourhoods or villages. Such events in Newfoundland ('sings' in Nova Scotia, 'sing-songs' in Alberta, 'ceilidhs' in Celtic-derived communities, and 'veillées' in francophone communities) were amplified by mumming and carolling at Christmas time. In ports, departures and arrivals of shipping and fishing crews prompted such gatherings on wharves or in stores, as would 'bees' and 'barn-raisings' on farms in other

regions. To mark important birthdays, anniversaries etc., and especially after wedding and funeral ceremonies, entire extended families or even communities gathered for song and dance. Community-wide celebrations, ranging from dances to more formal balls, were held in schoolhouses, church halls, service clubs and local hotels. Solo performance at such events was generally held as an obligation or service to one's family or local community; singing held the attention of all listeners, who offered encouragement during a song and discussed its contents afterwards.

In seasonal work settings, most songs were invented, refashioned or disseminated to serve recreational demands of the male workforce, rather than to facilitate work itself. Important exceptions were sailors' songs for the capstan and halyard. Often drawn from diverse families and localities, men worked together far from home in the forests for several months each year. These lumbermen were expected to entertain each other after hours with solo performances, including songs, stories and step dances.

In contrast with neighbouring Gaelic Scots tradition, the oldest English-language songs were almost exclusively narrative rather than lyric. About 100 Child ballads, generally originating before 1800, have been collected in many variants, some in more complete versions than those found overseas, though seldom more than two or three from a single singer. Ballad texts featured an inverted chiastic structure, parallel and framing stanzas and such commonplace, recurrent phrases as 'milk-white steed' migrating from song to song. Often known only in fragments, the stories generally opened in the middle of the action and leapt from scene to scene, lingering on dramatic episodes. Singers reportedly valued the ballads' tales of tragic love for their arcane settings, *dramatis personae* (including monarchs and nobles) and supernatural elements.

More typical of the public, male-dominated repertory were broadsides and Amerindian ballads featuring soldiers, sailors, merchants' daughters, tragic lovers and, among the few romantic ballads of North America, one about an Amerindian woman encountered in the countryside.

Especially frequent were 'come-all-ye's'. In these songs, as in centuries-old precursors of Western Europe, unaccompanied singers would address a specified audience of peers ('Come, all ye true-born sailor boys' or 'Écoutez-tous, petits et grands'). Often cast in stanzas of four phrases of six, seven or eight feet (yielding 32 main beats or 16 measures), their tunes tended to be twice as long as earlier ballads. As in the Child ballads, the 'come-all-ye' tunes were usually arch-shaped and in a major key, or often in Mixolydian, Dorian or Aeolian mode. The first and last phrases often concluded on the tonic or *finalis* of the scale or mode, further emphasized by anticipation on the penultimate beat. The second and third phrases often concluded on non-tonic degrees, intensifying the medial contrast, increased further by the clear similarity between the first and last phrases, and quite often between the second and third. Although Child ballads and 'come-all-ye's' provide the most vivid, best-documented contrast within the pre-1950 singing tradition, the actual repertory was much more varied in forms and genres, albeit unified and coherent as a whole.

Singers from Ontario and the maritime provinces (particularly from Prince Edward Island), especially of Irish background, were highly regarded throughout Canadian and northern USA lumber-camps. 'Truth' was generally valued in singing: factuality in local songs, a 'true-to-life' quality in fictive songs, a singer's empathy with a song's characters, and a compelling hold on listeners. Large repertories were also widely acclaimed, along with competitive prowess. Singers were deferred to for particular songs and ascribed generalized performance personalities. Also of importance was visualization, both schematic and in iconic detail, for recalling songs, as in the work of traditional storytellers and 'primitive' or folk painters.

Acclaimed by their communities and by scholars have been such singers as Angelo Dornan (*fl* 1889–1955) of New Brunswick, Ben Henneberry (*fl* 1930–32) of Nova Scotia and O.J. (Oliver John) Abbott (1872–1962) of Ontario. Specialists in satirical songs concerning sensitive local topics were greeted with enthusiasm and trepidation; such singers included Larry Gorman (1846–1917), Lawrence Doyle (*c*1847–1907) and Joe Scott (1867–1918). As in other specifically Canadian musical genres, contrafactum or parody was a principal creative technique, with older tunes and stanza patterns fitted to new words.

Irish emigration songs crossed the Atlantic in both directions. Within oral traditions, new items were introduced and memories refreshed by broadside prints from the USA or the British Isles. Such broadsides as *The Kelligrews' Soirée* and *The Trinity Cake* by Johnny Burke of St John's quickly entered oral tradition along with local songs and Tin Pan Alley hits Burke published in commercial booklets and songbooks in the early 1900s. Mass entertainment songs entered oral tradition increasingly at the turn of the 20th century, largely through sheet music, imported owing to the lack of Canadian copyright laws prior to 1923.

Other means of transmission included singers' own manuscript collections (e.g. Fenwick Hatt's 1883 MS), scrapbook compilations of lyrics and song titles, printed songbooks and pamphlets (Burke and Oliver, 1900; Murphy, 1902), 'Old Favourites' columns in rural newspapers, advertising venues such as St John's pharmaceutical distributor Gerald S. Doyle's *Old-Time Songs and Poetry of Newfoundland* (1927–), radio broadcasts, and recordings. Despite modern developments, old-time songs remained unaccompanied, whereas piano accompaniment became popular for parlour songs.

Although individual tradition-bearers became aware of categories used by scholars, they also maintained their own classifications. In particular, Newfoundland categories hinged on a polarity between ditties (satirical, comic, bawdy or childhood songs) and story-songs or simply songs (serious narratives closely corresponding to the scholars' category of ballads). Folk categories performed in Canada around 1900 include: (1) old songs, including songs from 'the old country' and comic Irish ballads, and 'come-all-ye's', especially love songs with 'sweet' tunes; (2) sentimental, melancholy songs about the lovelorn, tragedy and war, including 'Southern negro' (i.e. blackface minstrel show) ballads; (3) lumber-camp songs of love and local, topical events; (4) popular songs of Tin Pan Alley, travelling medicine shows and rural plays.

Settlement and sojourning in Canada's western and north-western regions accelerated greatly during the late 19th and early 20th centuries. Scots began to settle the prairies of the Red River Valley by 1812, and gold rushes in British Columbia and the Yukon were accompanied by road building. Cattle ranchers and farmers emigrated in great numbers from the USA during the 1870s, and some American songs became even better known in Canada.

(b) Instrumental music and dance. Instrumental music was less constrained by language differences and flourished within the same performance venues as songs, similarly paralleling the broad outlines of Canada's social history. Solo instruments only occasionally accompanied songs. Parlour songs were often accompanied by a piano during the early 20th century, although banjo and acoustic guitar accompaniments were popularized greatly by recording artists, including the 'singing cowboys' of the 1930s; earlier songs remained largely unaccompanied.

Through the fur trade, by the mid-18th century fiddlers of Scottish, English, German, French, Amerindian and mixed Métis background had come into contact with one another, for example at the Hudson's Bay Company's Moose Factory Post. Shared traditions continued until the mid-19th century. By the early 19th century, Prince Edward Island, Cape Breton, and eastern Ontario Highlanders cultivated a distinctive repertory of strathspeys marked by dotted and inverse-dotted ('Scotch snap') rhythms within the beat, spirited Scottish reels, as well as country dances, marches and jigs, both Scottish and Irish. Drawing on a vital tradition of tune books from the 18th century onwards and informed by bagpipe practices of the old country, Scottish fiddle traditions featured raised-bass tunings (A–E–A–E), underlying or explicit 'double-tonic' progressions (typically on A and G), upper and lower double stops, and drones.

In the early 19th century, Irish traditions dominated the Atlantic provinces and Ontario. For more than a century, step-dancing ('close-to-the-floor' in Newfoundland) and, for groups, the 'Lancers' characterized this tradition, partly sustained by imported books such as Francis O'Neill's anthology, *The Dance Music of Ireland* (1907), known widely among 20th-century players as 'the book'. Other tune books, sheet music and minstrel shows from the USA had already introduced such melodies as *Rickett's Hornpipe*, *Jenny Lind Polka* and *Marching through Georgia*.

The inexpensive, diatonic button accordion ('box', 'squeeze box', 'melodeon') was used in Ontario and the Atlantic provinces as early as 1850. Mass-produced in Europe, these instruments featured two brass or steel free reeds per right-hand button. By the early 20th century, inexpensive boxes were widely available through store catalogues (e.g. Eaton's), as were fiddles and harmonicas. Influenced by such Scottish and American gramophone artists as New York's John Kimmel, local virtuosos soon appeared. By the late 1920s, chromatic piano accordions replaced the diatonic box, though the latter maintained a vital tradition even in the Arctic, where it was brought by Newfoundland whalers.

These instruments generally supplied solo dance music by playing versions of traditional fiddle tunes. If instruments were unavailable for dancing, 'lilts' or 'diddling' (also called 'mouth', 'gob-', 'cheek-' or 'chin-music') substituted by rendering the tunes in vocables. Inspired in large measure by Tin Pan Alley hits, local manufacturers of inexpensive, upright pianos (e.g. Heintzman) flourished around 1900. In the early 1900s, the piano increasingly supplied semi-improvised chordal patterns ('chording', 'vamps') for traditional dance melodies, as well as fully notated, sheet music accompaniments for popular parlour songs. While chord-symbols and -tablatures were normative in sheet music for ukulele from the 1920s onwards, their roles in older dances and songs were slight, although, like the mandolin, they formed the basis for large, college- or community-based ensembles from the 1890s. Flutes and parlour or pump organs were also popular.

The *guimbarde* (jew's harp) and pairs of spoons or bones (e.g. from the shoulder of beef cattle) were commonly used as percussion accompaniment for traditional dancing. Struck together between a player's thigh and palm, such home-made idiophones supplied short rhythmic ostinatos, and were 'clogged' by alternating feet in the heel-toe accompaniment of seated solo fiddlers and singers, especially during extended refrains of older songs.

Large Canadian dance bands toured, recorded and broadcast extensively from the mid-1920s using traditional fiddle tunes as their main repertory. Through the mass-media, printed tune books and a later, long-running CBC TV show, Don Messer has been credited with establishing a large nationwide canon of fiddle tunes in down-east or old-time style that remains to this day.

Messer's broadcast and recording career and his own training in 'classical' violin playing influenced others to emulate his smooth playing style, in contrast to the lighter, close-to-the-tip, short-bow earlier styles. In these earlier styles the instruments used were often home-made and held without a chin rest against the neck, chest or shoulder and along the arm, discouraging performance in high positions and displaying the influence of foreign virtuosos such as Scott Skinner and Michael Coleman. Despite Messer's increasingly influential style, some players cultivated the more complex and frequent embellishment of earlier styles, extended and disseminated through foreign recordings of such virtuoso performances as Scott Skinner's strathspeys and Michael Coleman's Sligo stylings.

These Canadian traditions generated many newly composed tunes adhering to centuries-old patterns of 'four-square' phrasing, most often comprising eight-measure strains. The piano accompaniment of earlier styles was supplemented in the down-east tradition by drum-kit, bass and guitar or banjo for broadcasts, commercial recordings and professionally organized dances. Shared by all traditions were repertories of jigs and reels, the latter played somewhat faster in the down-east style.

(iii) Other. Canada is a country of immigrants, and beyond the English and French groups that constitute the largest segments of the population, other immigrant groups contribute significantly to the collective culture of the country. These immigrant groups produce essentially unchanged traditional musics, especially in rural communities; new musics created in traditional styles by immigrant groups; and musics influenced by the Canadian cultural mix. The diverse repertories of traditional music of later immigrant groups are evidence of the integral role that music plays within immigrant culture. Countries from which significant numbers of new Canadians arrived include the United Kingdom, Germany, Italy, USA, Ukraine, India, China, Poland, the Philippines and Portugal. The degree to which

cultures maintain traditions in Canada varies substantially. Geography plays a role, with rural-based groups holding on to their traditions longer than urban-based groups.

(a) Ukrainian. Canadians of Ukrainian heritage, one of the five largest cultural groups, number about one million people. Their original isolated, rural location in western Canada has helped preserve their musical culture. Arriving first in the 1890s, Ukranians immigrated in waves; the earliest settlers were homesteading peasants on the prairies who set up farms and farming communities. Later immigrants settled in the larger cities in central Canada. Performances of folk music and dance have been a primary site for the continuation and popularization of their cultural traditions, but Ukranian Canadians also embrace liturgical, country, popular and art musics. Ukrainians established a unique folk music tradition in Canada, retaining elements now obsolete in Ukraine. In addition, elements from Ukraine have taken on new meanings in Canada; the *tsymbaly* box zither is now the instrument most strongly identified with Ukrainian music in Canada, while the *bandura* plucked lute remains the most important instrument in Ukraine. The *tsymbaly* has gradually changed roles in Canada over the past few decades from its roots as an accompanying instrument to its emergence as a solo instrument. Other traditional instruments, such as the *lira* (hurdy gurdy), *kobza* (plucked lute), mandolin and violin all remain part of the Ukranian Canadian tradition. A choral tradition remains strong among Ukranian Canadians; several major cities and many large churches maintain choirs that sing a variety of repertories, including a large number of settings of folksongs.

Ballads comprise a popular folksong genre, and their narratives provide a window through which the values of the Ukrainian folk culture may be viewed; ballads were used to promote values, comment on life and its events, recall historical events and for entertainment. The traditional winter folksong cycle includes winter rituals and celebrations that are more developed than those of the other seasons owing to the lower level of farm activity during this period. Winter song types include *koljady, scedrivky* and *malanka*, New Year's Eve mummers' songs that are part of the tradition of door-to-door carolling.

Ukranian Canadians largely belong either to the Ukrainian Orthodox Church of Canada or to the Ukrainian Catholic Church of Canada; both churches are part of Eastern Christian liturgical tradition. The chants used by Ukranian Canadians are based on Kievan chant. During the 1988 celebrations of the millennium of Christianity in Ukraine, many new liturgical pieces were composed by Ukranian Canadians.

Religiously persecuted in Russia and Ukraine, Doukhobors (spirit wrestlers) began to emigrate to Canada in 1898, primarily to British Columbia, Alberta and Saskatchewan, with the largest concentration in the Castlegar region of British Columbia. Despite the existence of published Doukhobor song text collections such as *Dukhovnïye stikhi i narodnïye pesni dukhobortsev v Kanade* (Spiritual Verses and Folksongs of Doukhobors in Canada), their music is largely preserved orally. Psalms are the oldest part of their literature, and their texts embody the philosophy that guides Doukhobor social behaviour. The voice is the only instrument used in Doukhobor music since no material culture is permitted in their belief system. The polyphonic, unaccompanied choral music is generally sung without conductors or arrangements, using an improvised harmonic system. The performance style is unique; men and women sing in mixed choruses organized into groups that fulfil different roles. One group presents a monophonic version of a psalm melody in octaves, while the other group sings an improvisation on the original melody at intervals of 3rds, 4ths and 5ths. Singers learn a particular part of the harmony and usually continue to sing the same part, although there does not seem to be a formal organization controlling this practice. The resulting harmony is unique in that it has developed in seclusion from other forms of Christian choral singing for several hundred years, and it retains elements of medieval European singing styles.

Performance of the psalms is highly melismatic with repeated words and vocables. Despite the absence of a conductor, rhythmic accuracy and large melodic leaps are typical features of this performance style, indicating a high degree of musical skill. Owing to the melismatic nature of the music, performances are lengthy; initial verses are often sung, followed by faster, spoken recitation of later verses. The treatment of rhythm is free, with much use of rubato, almost to the point of being non-metrical. The construction of both the melodies and texts are asymmetrical; staggered breathing is used to create a seamless, continuous flow of sound. This rare and historical style of performance has almost disappeared from Europe and the former USSR.

In addition to traditional psalms, Doukhobors also perform other types of religious and secular choral music. There are several types of hymns, some of which contain more sophisticated harmonies than the psalms and have symmetrical structures. They serve multiple purposes, including presentation of non-religious but philosophical ideals and documenting past events in Doukhobor history. Modern influences are also apparent in Doukhobor choral repertory, with songs learnt from recordings of contemporary Russian choral groups adding a variety of musical genres to the Doukhobor canon. Secular folksongs drawn from Russian folksongs are an important part of the repertory. Composition of new hymns has continued in Canada, although they tend to remain stylistically traditional.

(b) Caribbean. Immigration from Caribbean countries has increased significantly since the mid-1960s. Emigrants from Jamaica, Trinidad and Tobago, and Guyana, like the majority of immigrants to Canada, have settled in Ontario, although many also sought new homes in Montreal. There is also a substantial Latin American group. In Toronto, these Spanish-speaking peoples contribute to a pan-Latin music style; salsa is the most popular style of music now performed in Toronto. Several public performance contexts exist for Caribbean peoples: community dances, performances featuring visiting musicians, night-club performances and other less commercial opportunities. Musicians sometimes play original music, but they often specialize in covering popular musics from Latin America. Calypso enthusiasts from Trinidad and Tobago and other countries have created festivals in a number of Canadian cities such as Edmonton, Montreal and Toronto, which hosts the annual Caribana Festival. Caribana began in 1967 and is based on carnival traditions, now drawing up to a million people to each of its annual parades which feature *mas'* (masquerade)

bands, steel bands and calypso groups. Caribana is modelled on Trinidad's carnival but it is also a pan-Caribbean festival that features a number of different musics. Few calypsonians in Canada were practising musicians before they emigrated, yet calypso associations have been formed in several provinces.

(c) Indian. There are numerous groups of people from the Indian subcontinent in Canada, and their musical communities differ according to region of origin, religion and language. Indian classical music is more prevalent than folk music, and both Hindustani and Karnatak *saṅgīt* are represented and encouraged by a number of groups, such as the Raga-Mala Performing Arts of Canada Society. Along with arranging and sponsoring performances by high-profile touring musicians, they also encourage the study of Indian musics. In addition to classical music performances, communities also participate in many regional styles of vocal and instrumental musics and dance. Music remains an essential part of many religious rituals and ceremonies, whether Christian hymns, Hindu *bhajans* or Sikh *gurdwara* or supporting more substantial events, such as the *Divālī* festival. Dance is also important in Indo-Canadian musical culture, and a number of schools exist to teach and promote dance.

Like other Indian communities outside India, cinema music from Mumbai (Bombay) is an integral part of the contemporary musical culture, and youths have adopted it as part of their popular music. *Bhangra*, a Punjabi traditional music, is also performed as popular music, drawing on Punjabi traditions, cinema music and also on reggae, house and hip hop musics. The music provides young people with opportunities to dance and listen, using materials from both traditional and mainstream musical cultures of Canada.

(d) Chinese. Chinese immigrants came in 1858 to search for gold and work on the transcontinental railway. The Canadian government made immigration for the immediate families of workers increasingly difficult, a situation that existed until the late 1940s. During that period, men congregated in 'dramatic societies' that served many purposes; they were places to socialize, preserve culture, raise charitable funds and discuss politics. These societies continue to exist in a number of cities, and they are now also referred to as music groups, music clubs and opera societies. As early as 1918, the dramatic societies sponsored performances of Cantonese opera by local amateurs, professionally trained artists and touring groups. Increased immigration began in the 1960s from the People's Republic of China and from the then British Crown Colony of Hong Kong. Musical performances among Chinese immigrant communities is expanding stylistically as a result, but increasing numbers of Chinese Canadian youths learn Western instruments such as the violin and piano and perform Western classical music instead of Chinese classical or traditional genres.

(iv) Recent developments. Traditional musics continue to be a part of the cultures of both immigrant groups and Canada as a whole. A majority of immigrants in recent years are choosing to locate in urban centres, affecting many of the repertories of individual immigrant groups. Some groups that originally chose rural locations are now experiencing the migration of youths to urban centres. While many groups have experienced the loss of aspects of traditional musical repertories, ongoing immigration to Canada strengthens those traditions. Perhaps more than any other tool, annual multicultural festivals in many cities provide opportunities for Canadians as a whole to experience the musics and cultures of the ethnic groups within Canada. These festivals serve as venues where large numbers of people are exposed to the music of many ethnic groups who are working to preserve their traditional musics.

As a result of its extensive and comprehensive research efforts covering much of Canada, the Museum of Civilization in Hull has a large collection of materials related to traditional and immigrant music resources. In addition to the museum's archives, it has published a number of monographs concerning the musics of specific cultural groups, along with other monographs that study specific cultural groups but cover music only as part of the greater topic. The Music Library at the National Library of Canada also houses significant archives. Universities with collections of Canadian immigrant traditional music resources include the University of British Columbia, York University and the Centre for Ethnomusicology at the University of Alberta. Other important archives include the Provincial Museum and Archives of Alberta in Edmonton, the Ukrainian Cultural and Education Centre in Winnipeg and the Canadian Broadcasting Corporation Program Archives in Toronto. Also, the Ralph Pickard Bell Collection at Mount Allison University has many items in its collection relating to folk and traditional musics. Several other universities have focussed collections dealing with specific facets or genres of traditional music.

4. Indigenous adaptations of immigrant traditions. For over 400 years the indigenous peoples of Canada have been hearing various musics brought and used by settler societies. Christian missionization was a prime goal of colonial powers and today various musics of the church play a major role in their musical expressions. Many hymns using indigenous languages were created and published. In residential schools operated by various church denominations, instrumental music in the form of bands and violin, organ and keyboard instruction often played a major component. As a result, references to a skilled Inuk organist at the community of Nain, Labrador, or to Job Nelson, a Tsimshian who led several all-indigenous bands in British Columbia during the early decades of the 20th century, are not unusual.

Inuit along the eastern coast were fascinated with the *kablooma*'s music from barrel organs and particularly the violins used by the whalers. After discovering that European-made violins would not withstand the rigours of Arctic weather, they made their own versions. These one- to three-string chordophones made out of available materials were used to reproduce the Celtic tunes they had learnt. Subsequently those tunes were transferred to concertinas. Meanwhile many of those same Celtic tunes were becoming the backbone of the Amerindian fiddling tradition that had begun to emerge around the Hudson Bay Company trading forts as early as the mid-18th century. Today in communities such as Moose Factory, traditional music is considered to be this kind of fiddling. Throughout the Mackenzie river area and into Alaska, the Dinjii Zhuh (Gwich'in) peoples faithfully reproduce the dances described in Scottish dance manuals of the early 19th century to their tunes played by a fiddler and guitarist.

Subtle differences in the performing practices of fiddling among indigenous peoples and European Canadians include timing, melodic contour and structure which are changed to conform more closely to musical characteristics of the parent culture (Keillor, 111–12). During the 20th century modern communications of recordings through crystal sets, radio and television have increasingly made their presence felt within indigenous communities. Consequently the range of musical influences heard by an indigenous musician, whether of European American or his/her parent-culture tradition, significantly affects the resultant style utilized by a musician. European American country music has had a very strong influence on resultant forms of fiddling, covers of songs performed and new songs created since the mid-20th century.

Os-ke-non-ton (Louie Deer; *c*1890–*c*1950), a Mohawk chief born in Kawnewake, PQ, performed a Western musical repertory throughout Europe and North America in opera and recital, rather than the staged presentations of traditional music which were the norm for indigenous performers in Wild West shows and exotic stage presentations. Because of governmental bans on important culture-carrying rituals such as the potlatch and the sun dance, indigenous peoples sensed that certain forms could be performed if adapted in part to the expectations of the dominant culture. Thus gatherings of several different indigenous groups became known as powwows which began to proliferate around 1900. Originally these took place on important holidays of the dominant culture such as Christmas.

The powwow dances used were initially certain of the traditional ones that were found in southern Plains cultures of North America. In the mid-20th century the sharp distinction known in the United States since 1900 between straight dancing and fancy dancing became established in southern Canadian powwows. Male dancers used feathered outfits for fancy dancing and more tailored ones for straight dancing, while women's outfits remained more based on traditional regional styles in buckskin or cloth. The tempos and the type of drumming varied for these two dance styles. Straight had slow tempos and a dignified form of dancing. Fancy required fast tempos and a flamboyant dancing style.

Often the traditional songs sung to accompany these were provided by musicians from Canadian Plains cultures. New songs based on the traditional forms began to be created for these events and could have words throughout, including some in English. Ancillary events included new couple-based dances that were strongly influenced by European-derived forms such as the waltz. To perform the required music the singers/drummers (as many as eight) sit around a large powwow drum or, in the more northern parts of Saskatchewan and Alberta, individual hand-held drums. Some women may now sit at the drum, but prior to about 1935 women would only add their voices while standing close to the drummers. The typical powwow song's structure consists of a lead sung by a soloist; a second which is a repetition by all the singers; then everyone sings the first chorus which ends with the first ending, usually set to vocables; the second chorus is sung by all, during which there are usually four to six downbeats or honour beats; the final ending of the second chorus completes one strophe or 'push-up'. Four push-ups are required but more may be sung. Depending on the dance, drummers will retain its particular tempo with a steady one-two beat; a drumbeat accented on one, or another accented on two for the round dance; a ruffle or roll may be inserted for the men's fancy dances. The vocal sound is produced at the back of an open mouth and throat and its quality is judged according to range and volume. The typical contour of a powwow song is predominantly descending over a wide range, in a form similar to traditional Plains-style songs. Because Plains and Plateau indigenous peoples became heavily involved in ranching and rodeos, the competitive aspect of the rodeo also became attached to the powwow. In southern Canada powwows are held as part of the extensive regular chain of such events throughout the United States.

About the mid-20th century musicians of indigenous heritage began to create songs largely based on country music models. The descending melodic contour and the frequent reiteration of the same pitch were qualities that resonated with experiences of the traditional music of their parent cultures. In addition the textual themes of the importance of family, hard work, the rambling man, prison, fate and religion related to prevalent aspects of their lives within Canada.

In the 1960s Mi'kmaq Willie Dunn and the Nehiyaw Buffy Sainte-Marie began to perform their own songs in coffee-houses and on the folk music circuits. By the late 1960s they were joined by David Campbell, Winston Wuttumee and Shingoose, among others, in creating songs that presented indigenous perspectives to a multi-cultural public, often using humour, a strategy highly valued in their parent-cultures. With television making its way even into the far north by 1973 via satellite, local rock bands were being formed on every reserve. The performance of standard songs in cover versions became known as powwow rock.

Robbie Robertson became a member of what has been called one of the most influential rock groups of all, THE BAND, with his guitar style based on what he heard back at his mother's Six Nations reserve. More recently he has written many songs dealing specifically with indigenous culture. The Mi'kmaq musician Don Ross has also strongly influenced writing and playing for guitar in Canada. Lawrence Martin, the first winner of the newly created Juno Award Best Music of Aboriginal Recording in 1994, has created a strong contemporary voice in a country form relating the experiences of his people, the Mistassini Cree.

The above musicians concentrated on writing songs usually only in English to reach a wide audience. Alanis Obomsawin, an Abenaki, who frequently joined Buffy Sainte-Marie on the influential TV series *Sesame Street*, sang and created songs in her own language, as well as English and French. Except for a few early songs written with an English text, Charlie Panigoniak initiated a strong tradition of country/folksongs with texts in Inuktitut concerning family, friends and everyday events in his life. His example has been followed by a number of Inuit performers including Tumasi Quissa, Sikummuit (Charlie Adams, Lucassie Koperqoaluk), Joseph Tuglavina, Alexis Utanaq and Lucassie Irqumia. Many now perform in a combination of their own language with one of Canada's official languages. The group Tudjaat (Madeline Allakariallak and Phoebe Atagotaaluk) often preface their bilingual songs with a rendition of an Inuit voice game. Susan Aglukark has become a strong spokesperson for

the north, particularly through her rendition of *Hinena Hoho Hine* by the Slavey Dene, Johnny Landry.

Many performers are now combining elements of their traditional parent-cultures such as instruments in a contemporary musical presentation. The Innu Philippe Mackenzie used a single-headed drum hit with maracas to approximate the traditional sacred drum with snares and modelled his songs on his parent-culture hunting songs. He greatly influenced the group Kashtin (Florent Vollant, Claude McKenzie) who sing in their own Innu language. Their second commercial recording *Innu* sold over 400,000 copies in its first six months. Jerry Alfred of the Northern Tutchone culture accompanies himself on guitar and a traditional drum for his contemporary songs in his own language. Jani Lauzon performs on a range of indigenous flutes and sings her songs based on the idiom of the blues. Murray Porter of the Iroquois culture calls his particular style 'country blues'.

In European-derived concert music indigenous peoples continue to contribute as performers and creators. Nathanael of Nain composed four-part anthems for the Moravian Mission. John Kim Bell, initially trained as an orchestral conductor, has written a number of acclaimed film scores including *The Trial of Standing Bear* (1988). Since the late 1980s he has devoted himself to encouraging indigenous performers in the arts and prepared the traditionally based music for the ballet *In the Land of the Spirits* (1988). In the 1990s the orchestral works of Barbara Croall of Ojibwa heritage were being performed in Canada and abroad.

5. Composition. Traditional music of the indigenous peoples of Canada is very different from European musical traditions. Amerindian and Inuit musical materials were not, therefore, used for art music composition until the mid-19th century. Missionaries did, however, prepare hymn tunes based in part on French folktunes with texts in indigenous languages. The most famous example is the Huron carol *Jesous Ahatonia*, probably created by Jean de Brébeuf (1593–1649) using the melodic opening of *Une jeune pucelle*.

The rich French-language oral tradition of song and dance became the basis for many art music compositions, usually in the form of settings for voice and piano or choral arrangements. The first well-known composition was Thomas Moore's *Canadian Boat Song*, written during a visit to Canada in 1804 and inspired by the opening of the *voyageur* song *Dans mon chemin j'ai rencontré*, which Moore heard while being rowed down the St Lawrence River from Kingston to Montreal. Initially published as a three-voice setting in London in 1805, the song had at least 12 other editions by 1825.

The piano piece *Canadian Dance with Variations*, composed by G. Pfeiffer and published in Philadelphia in 1817, could be based on an actual jig tune familiar at that time in Canada. Manuscripts from 1817 survive of Frederick Glackemeyer's settings of two *Chansons de voyageurs canadiens*. The first published volume of *Canadian Airs* (London, 1823), collected by Lt George Back, included arrangements by European musicians who freely adapted the tunes to current European practice. By 1840 folktunes (of French-language heritage) began to appear in Canadian periodicals in settings for voice and piano or as medleys and sets of dances for piano. Soon there were longer versions in sheet music form such as Antoine Dessane's *Quadrille canadien* (1855) or Ernest Gagnon's *Le Carnaval de Québec* (1862), which includes, in addition to French-language tunes, *Yankee Doodle*, possibly set shortly after the capture of Louisbourg on Cape Breton Island (1745), and *Dixie*, a tune that was extremely popular in American minstrel shows in the 1860s.

Gagnon prepared a landmark collection of over 100 French folksongs in his 'Chansons populaires du Canada' (1865). His transcriptions of the melodies provided a source for composers, and Gagnon showed such possibilities in his choral arrangments *Les soirées de Québec* (1887) and *Cantiques populaires du Canada français* (1897). His piano piece *Stadaconé: danse sauvage* (1858) appears to be the first art composition genuinely based on Amerindian traditional music. The band arrangement (1864) was heard by a group of Iroquois 'who recognized familiar elements of their own music in Gagnon's composition'.

Such band arrangements of music originally written for or published as piano music became increasingly common in the 19th century, and bandmasters prepared many versions of popular folktunes of individual regions based on available instruments. Thus, in English-speaking areas these tunes could be of Scottish, Irish or American origin. Susie Frances Harrison ('Seranus') was probably the first of many Anglo-Canadian composers to utilize French-language folktunes in her opera *Pipandor* (1884) and *Trois esquisses canadiennes* (1887) for piano. Beginning in the 1870s more large-scale works drawing on folk materials were created by Canadian composers, including Calixa Lavallée's *Pas redoublé sur des airs canadiens* (1870s) for band, Joseph Vézina's *Mosaïque sur des airs populaires canadiens* (1880) for band, Alexis Contant's *Fantaisie sur des airs canadiens* (1900) for orchestra, and Charles A.E. Harris's orchestral *Canadian Fantasy*, first performed in 1904. In his opera *Le fétiche* (1912) it appears that Vézina drew on his personal knowledge of Iroquois musical practices for the 'Chanson du scalpe'.

The systematic documentation of indigenous and traditional folk materials began with the advent of recording techniques at the end of the 19th century. The ethnologist Marius Barbeau was a key figure in this effort and by 1919 he was arranging concerts of francophone, anglophone and indigenous folksongs across the country and urging composers to use this material. In 1927 Ernest MacMillan accompanied Barbeau on a trip to northern British Columbia specifically to make transcriptions of Tsimshian songs which Barbeau was recording. *Eskimo Songs: Songs of the Copper Eskimos* (1925), transcriptions by Helen Roberts of recordings made during Diamond Jenness's Arctic expedition of 1913–18, remains an important source for Canadian composers including Léo-Pol Morin, John Weinzweig and Violet Archer.

The use of traditional music as source material was greatly stimulated through the performances organized in connection with the Canadian Pacific Railway Festivals, 17 of which took place in the period 1927–31 from Quebec to Victoria. A competition for the 1928 festival produced orchestral, string quartet, chamber, choral and vocal works using French-language folksongs. MacMillan's *Two Sketches for String Quartet* (1927) and Claude Champagne's *Suite canadienne* (1927) have become part of the Canadian canon. Other festivals displayed the richness of the musical traditions within Canada such as Regina (1929) with over 30 ethnic groups. Larger scale

compositions based on English-language sources began to appear at the 1929 Vancouver Festival.

Since singing and dancing to secular material was frowned upon by certain churches in the English-language communities, composers had fewer opportunities to hear or experience this heritage personally or through publications. Notated collections of English-language folk music began to appear with W. Roy Mackenzie's *Ballads and Sea Songs from Nova Scotia* (1928) drawing in part on informants of Acadian-French origin. Beginning in the 1960s studies of the musical expressions of other ethnic groups, over 70 of which have been documented to date, became available for Canadian composers to utilize. Victor Davies's *The Mennonite Piano Concerto* (1975), as well as several of Imant Raminsh's Latvian-inspired vocal works, are among those that are most frequently performed. Treatments vary considerably from simple and unconventional accompaniments of the original tune to considerable variation of the melody and rhythm as in Harry Somers's *Songs of the Newfoundland Outports* (1969). In instrumental settings composers frequently extend the tune by using 20th-century compositional techniques or by using the tune as a motivic source. The latter is the method most frequently used for indigenous materials. Malcolm Forsyth's *Atayoskewin* (1984) for orchestra and Christos Hatzis's radio documentary composition using Inuit materials, *Footprints in New Snow* (1996), have received acclaim.

Amerindian musicians have contributed greatly to popular and commerical musics, beginning with Buffy Sainte-Marie and Robbie Robertson. Recently John Kim Bell (*Land of the Spirit*, 1988) and Barbara Croall (*The Four Directions*, 1996) have composed orchestral works that reflect their respective Mohawk and Odawa musical heritages.

Since the early 1950s composers from Quebec have rarely drawn upon French-language folk music except for the rhythms and tunes of fiddle music. Since the early 20th century there have been many commercial recordings and later radio and television programmes that featured fine Canadian traditional fiddlers. As a result Canadian composers had ready access to this traditional heritage, and it appears in numerous works, including John Beckwith's String Quartet (1977) and Pierick Houdy's *Messe québécoise* (1973). Traditional fiddle music is at the core of the rhythmic essence of much Canadian art music.

6. RESEARCH. From historical and contemporary perspectives, Canada has played a major role in the study of traditional music. Canadian traditional music has been referred to in well-known works of historical interest incorporating non-Western illustrations. In the early days of comparative musicology at the end of the 19th century, Carl Stump's *Lieder der Bellakula Indianer* (1886) was one of a group of sources that focussed on Canadian traditional music. This work is often cited in histories of ethnomusicology as field of study (Robbins, 1993, pp.71–2). Many of the contributions by Canadians, and by others on Canadian traditional music, are discussed above.

The appointment of Marius Barbeau to the anthropology division of the Geological Survey of Canada (now the National Museum of Civilization) in 1911 was a turning point that led to sustained efforts in music research, and French-language folksong collecting and scholarship in the 20th century. Barbeau's extraordinary career included fieldwork and publication in a wide range of areas. Indeed he extended the dimensions of his research to include folklore, language and popular culture beyond his native Quebec to Amerindians of the Pacific Northwest Coast. He also participated in the establishment of important archival collections both at the National Museum in Ottawa and at Laval University (Archives de Folklore, 1944); his work also inspired, in part, the creation of folk music archives in Sudbury (French-language traditions in Ontario) and Moncton, New Brunswick (Acadian traditions). Beginning in Newfoundland and extending to the mainland provinces of Nova Scotia, New Brunswick and Prince Edward Island, the Atlantic region of Canada was an important focus for collectors in the first half of the century. Many of the early collectors were not Canadians (Maud Karpeles, Elizabeth Greenleaf, Grace Mansfield and Edward Ives). The long career of Nova Scotian folklore collector Helen Creighton (1899–1989) in the maritime provinces parallels, in some respects, that of Barbeau in Quebec, as well as that of Edith Fowke (1913–96) in Ontario.

While there was continued emphasis on collecting in the second half of the 20th century, researchers gradually broadened the scope of fieldwork, borrowing and incorporating ethnographic approaches from other disciplines. This is partly a reflection of the establishment of courses and programmes of study in ethnomusicology and folklore at Canadian universities. The first courses in folklore subjects were offered at Laval University in the 1940s by Luc Lacourcière, at the University of British Columbia from 1964 by Ida Halpern and at the University of Toronto from 1966 by Mieczyslaw Kolinski. By the late 1990s graduate programmes leading to doctoral degrees in folklore studies were offered at Laval University and Memorial University in Newfoundland, and graduate programmes in ethnomusicology were offered at the universities of Alberta, British Columbia and Toronto and at York University. Many Canadian universities offer undergraduate courses in ethnomusicology and folklore.

In recent years many Canadian fieldworkers have turned their interest towards investigating music in local and urban contexts. Publication of essays edited by Beverley Diamond and Robert Witmer (1994) reflects this shift. Incorporating current ideas of cultural studies, social structures, individual experience and gender studies, as well as considering new, alternative modes of representing the 'other' in ethnographic research, the work of Canadians such as Nicole Beaudry, Rob Bowen, Judith Cohen, Donald Deschenes, Monique Desroches, Beverley Diamond, Jocelyne Guilbault, Elaine Keillor, James Kippen, Regula Qureshi, Neil Rosenberg, Jay Rahn, Franziska von Rosen, Gordon E. Smith, Alan Thrasher, Geoffrey Whittam and Robert Witmer, among others, represents important new contributions to the study of traditional music.

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III. Popular music

As with the USA, popular music in Canada can be logically divided in terms of ethnicity, language, region and style. Officially bilingual, the country has experienced mass immigration from all parts of the globe since the 1960s, prompting the United Nations' designation of Toronto as the most multicultural city in the world. Each wave of immigrants brought popular music traditions with them, and many of these new popular music hybrids have continued to develop within Canada, many featuring lyrics in languages other than French and English. There is also a range of popular music activity among Amerindians in a variety of indigenous languages. Although the popular music industry in Canada is largely tied to Western-based multinational corporations and tends to favour English-speaking artists operating within contemporary rock or pop styles, in the late 1990s a few Amerindian, French-speaking, African and South Asian artists achieved a significant degree of national success.

1. Before 1960. 2. 1960s and early 70s. 3. After 1971.

1. BEFORE 1960. In the first decades of the 20th century, Canadians clearly embraced new recording technologies, purchasing a variety of discs, the vast majority of which were recorded and pressed in the USA, England or France. Companies such as the Columbia Gramophone Co. established branches in Canada, while others such as the Victor Talking Machine Co. simply licensed their product to Canadian distributors. In these first few decades Canadians wrote several songs that were internatonal

hits, including *Peg o'My Heart* (lyrics by A. Bryan), *Til' We Meet Again* (lyrics by R. Egan), *K-K-K-Katy* (G. O'Hara), *Mademoiselle from Armentières* (Captain G. Rice) and *The World is Waiting for the Sunrise* (E. Lockhart and E.J. Seitz).

Guy Lombardo, born in London, Ontario, and his Royal Canadians made their first recording for the Richmond, Indiana-based Gennett label in 1924. Over the course of his 50-year career Lombardo had over 200 hit recordings, the only dance-band leader to sell over 100 million records. Before the end of the 1920s, Maritime country legend Don Messer began his radio career in St John's, Newfoundland. In 1930 another early Canadian country pioneer, Wilf Carter of Alberta, conducted his first radio broadcast. Two years later Carter's *My Swiss Moonlight Lullabye*, recorded by the Canadian branch of RCA Victor in Montreal, became the first Canadian hit to be recorded domestically. The producer of the Carter record, A. Hugh Joseph, signed Maritime-born Hank Snow to the Canadian branch of RCA Victor in 1934. Snow later moved to Nashville and became one of the world's most successful and influential honky-tonk artists.

Two Canadian jazz luminaries, flautist Moe Koffman and pianist Oscar Peterson, first came to prominence in the 1940s, as did the slick vocal quartet, the Four Lads. In 1951 the Four Lads backed up American singer Johnny Ray on his influential hit single *Cry*. A year later easy-listening orchestra leader Percy Faith had his first major pop hit with the single *Delicado*. Faith would continue to produce hits on a regular basis until his death in 1976.

The history of Canadian popular music closely parallels stylistic and technological developments in the USA. Beginning with the formation in Toronto of the Travellers in 1953, Canada produced a large number of performers whose roots were firmly planted in the urban Folk Music Revival. This legacy encompasses artists as diverse as Gordon Lightfoot, Ian and Sylvia, Neil Young, Joni Mitchell, Bruce Cockburn, Murray McLauchlan, Valdy and Stan Rogers. The 1950s were also notable for the advent of two white pop vocal quartets, the Crew Cuts and the Diamonds. Both groups were signed to the Chicago-based Mercury Records, and both enjoyed careers largely based on their covers of African-American materials recorded on independent record labels. The Crew Cuts' 1954 cover of the Chords' *Sh-Boom* reached Number 1 in the USA on *Billboard's* pop charts, becoming the best-selling record of the year. It is often cited as the first Number 1 rock and roll record. In 1957, Paul Anka signed with New York-based ABC-Paramount for whom he recorded *Diana*, which also went to Number 1 on the *Billboard* pop charts. Anka later wrote *It Doesn't Matter Anymore* for Buddy Holly and *My Way* for Frank Sinatra and enjoyed a number of easy-listening pop hits. In addition to such national and international successes in the 1940s and 50s there was a plethora of independent labels formed throughout Canada, primarily recording country, rockabilly and French-language materials on a regional basis.

2. 1960s AND EARLY 70s. Paralleling developments in the USA, the Canadian popular music scene exploded in the 1960s and early 1970s with artists such as the Guess Who, Buffy Sainte-Marie, Steppenwolf, Neil Young, Joni Mitchell, Leonard Cohen and the Band achieving significant international success. Other Canadians, such as Zal Yanovsky (Lovin' Spoonful) and David Clayton-Thomas (Blood, Sweat and Tears), achieved success as members of American groups. Because of Canada's underdeveloped industry infrastructure all of these artists, with the exception of the Guess Who, emigrated to the USA before they became successful. Part of the reason for the lack of such an infrastructure was a pervasive colonial mentality deeply rooted in Canadian culture which led many Canadians, including radio programmers, to believe that if a record did not come from the USA or Great Britain, it could not be of value.

3. AFTER 1971. To combat this situation, the Canadian Radio and Television Commission (CRTC) enacted legislation in 1971 requiring that 30% of the recordings aired by AM stations in Canada between 6 a.m. and midnight had to meet Canadian content criteria. Over the next several years, similar criteria were phased in for FM radio stations. Although radio programmers claimed that there was not enough high-quality Canadian-produced material to fulfil this quota, the eventual effect of this legislation was the development of a full-fledged industry with a substantial number of studios, record companies, concert promoters, managers and agents emerging around Toronto, Vancouver and Montreal.

Since this legislation came into effect, Canada has produced numerous artists who have been able to achieve success on an international level without having to move to the USA. Such artists include Anne Murray, Rush, Bachman-Turner Overdrive, kd lang, Loreena McKennitt, Bryan Adams, the Cowboy Junkies, Roch Voisine, Crash Test Dummies, Céline Dion, Shania Twain, Alanis Morissette and Sarah McLachlan. The content legislation has also fostered the development of a second tier of talent who, although not as successful on an international level, are popular within Canada and consequently are able to make their living as full-time musicians. Examples of such artists include Stompin' Tom Connors, April Wine, Kim Mitchell, Tom Cochrane, Rita MacNeil, and the Tragically Hip.

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CARL MOREY (I), GORDON E. SMITH (II, 1, 3(i), 6), ELAINE KEILLOR (II, 2, 4–5), JAY RAHN (II, 3(ii)), GEOFFREY WHITTALL (II, 3(iii)), ROB BOWMAN (III)

Canadian Broadcasting Corporation Symphony Orchestra. Orchestra based in TORONTO, active 1952–64.

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Canadian Opera Company. Company based in TORONTO.

Canal, Marguerite (*b* Toulouse, 29 Jan 1890; *d* Cépet, nr Toulouse, 27 Jan 1978). French composer. She entered the Paris Conservatoire in 1903, where she won first prizes in harmony (1911), piano accompaniment (1912)

and fugue (1915) and studied composition with Paul Vidal, winning the Prix de Rome in 1920 with her cantata *Don Juan*. In 1919, she was appointed to teach solfège for singers at the Conservatoire, though she left for Rome the following year and did not resume her post until 1932. Canal was the first woman to conduct orchestral concerts in France (Palais de Glace, 1917–18).

She composed prolifically in the 1920s, when many pieces, including a volume of 100 songs, were published by her husband Maxime Jamin. Her vocal works reveal solid craftsmanship and faultless prosody, though their musical language is derivative of earlier French composers, particularly Debussy and Fauré; her Baudelaire and Verlaine settings do not bear comparison with those of her musical forebears. In *La flûte de jade* (1922), a cycle of songs to texts translated from the Chinese, she often uses the pentatonic scale and oriental vocal embellishments. She also composed a large-scale violin sonata in Rome in 1922, a direct descendant of Fauré's and Franck's sonatas. Canal's sonata is highly chromatic, but the language is always clearly rooted in tonality.

Many of her later vocal or instrumental works were written for children; others, such as the *Esquisses méditerranéennes* for piano (1930) and her settings of Paul Fort, reflect her love of French seascapes. Canal wrote her own prose texts for the cycle *Amours tristes* (1939), a work apparently inspired by her personal life. She published little after her divorce from Jamin, and ill-health curtailed her activities after World War II. The orchestration of the opera *Tlass Atka* (1922) remains incomplete, and an intended revision of her Requiem never materialized.

WORKS
(selective list)

Op: Tlass Atka (Le pays blanc) (4, P. Maudru and F. Gauthier, after J. London), begun ?1922

Vocal orch: La tête de Kenwarc'h (Leconte de Lisle), 1v, orch, 1914; Requiem, solo vv, chorus, orch, 1921; Don Juan (scène dramatique, E. Adenis), 1920 (1922)

Songs: Un grand sommeil noir (P. Verlaine) (1919); Ici-bas tous les lilas meurent (A. Sully-Prudhomme) (1920); 6 chansons écossaises (Leconte de Lisle), 1920–21; Les roses de Saadi (M. D. Valmore), 1921; Douceur du soir (Rodenbach), 1921; Au jardin de l'infante (A. Samain), 1921; La flûte de jade (F. Toussaint) (1922); 3 chants extraits du Cantique des cantiques, 1928; Le bonheur est dans le pré (P. Fort), 1928; Sagesse (Verlaine) (1931); Amours tristes (Canal), Mez, pf, 1939; 7 poèmes (C. Baudelaire) (1940); L'amour marin (Fort) (1947); many unpubd

Chbr: Sonata, vn, pf, 1922; Thème et variations, ob, pf, 1936; other pieces

Pf: Esquisses méditerranéennes (1930); other pieces

Principal publishers: Jamin, Lemoine

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CAROLINE POTTER

Canale [Canali, Canalis], **Floriano** (*b* Brescia, *c*1550; *fl* 1579–1603). Italian composer. He was an Augustinian choir monk at S Giovanni Evangelista, Brescia, where he held the post of organist between 1581 and 1603. Earlier he may have been in Bologna; the preface to his *Sacrae cantiones* (1581) is signed from there. According to a note printed at the end of the *Canzoni da sonare* and ascribed to 'L'Artusi' (presumably Giovanni Maria Artusi), he had taught Bargnani, whose first book of instrumental canzonas, now lost, quoted melodic material from Canale's compositions 'to honour ... the writings of his master'. The *Canzoni da sonare* are dedicated to Count Alessandro Bevilacqua, patron of the famous Veronese *ridotto*, and each of the 19 works is further individually dedicated. The canzoni are in a variety of repetition schemes, and some are unified through skilful use of variation. According to Mischiati (*MGG1*), *Quem vidistis pastores*, from the six-voice *Sacrae cantiones*, represents the successful fusion of the traditional polyphonic motet style and the concertato style of the free canzona. Lively rhythms and rich figuration also characterize *La balzana*, which dates from about 1600 (according to Kirkendale), and is thus one of the earliest 17th-century pieces based on the *Aria di Fiorenza* bass pattern. It combines *Proportz* technique with ternary form and is for two instrumental choirs; it is not musically related to Orazio Vecchi's *L'humor balzano* in *Le veglie di Siena* (Venice, 1604), as has been suggested. By contrast, the *Missae, introitus ac motecta* are mostly in an uncomplicated post-Tridentine manner: largely homophonic, though enlivened in the longer movements by short imitative points at the beginning of each section. The edition includes settings of both the Proper and the Ordinary for three masses, including the *Missa pro defunctis*. The book concludes with a setting of the *Gaudeamus* which, in contrast to the rest, exhibits some of the contrapuntal and rhythmic vivacity of Canale's later works. His organ music, in the tradition of the Lombard school, is in the manner of Costanzo Antegnati and his followers.

Although it is clear that Canale wrote some works that are no longer extant, the evidence is vague and inconclusive: the reference in the Giunta catalogue (*MischiatiI*) to a set of four-voice Lamentations is clear, but the *canzon per sonar à tre* listed in the 1649, 1658 and 1662 Vincenti catalogues and Cozzando's reference to 'Canzoni a 3 in Venetia presso Alessandro Vincenti 1648', could be either a new publication or a later (?instrumental) issue of the *Canzonette* of 1601.

WORKS
printed works published in Venice unless otherwise stated

SACRED VOCAL

Psalmodia, 4, 5vv (1575)
Harmonica officia in triduo dominicae passionis, 4vv (1579)
Sacrae cantiones quae vulgo motecta dicuntur, 4vv (Brescia, 1581)
Missae, introitus ac motecta, 4vv (Brescia, 1588)
Sacrae cantiones, 5vv (1602), inc.
Sacrae cantiones ... liber primus, 6vv (1603)

Psalm, 5vv, 2 motets, 5, 6vv, 1590[7], 1611[1], 1613[2]
Lamentations, 4vv, lost (*MischiatiI*)

SECULAR VOCAL

Canzonette ... primo libro, 3vv (1601)

INSTRUMENTAL

Canzoni da sonare ... libro primo, a 4, 8 (1600); ed. in IIM, xiv (1989)
Ricercari di tutti li tuoni con una battaglia alla francese, a 4 (1601)
Canzoni, a 3 (1648), lost (see Cozzando and *MischiatiI*)
La balzana, a 8, *I-Bc* (see Torchi)

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IAIN FENLON

Canang. Term denoting various types of gong, gong-chimes and related ensembles in parts of Indonesia, Malaysia and Brunei. In Sumatra the *canang* is a small suspended bossed gong which gives its name to a variety of ensembles. In Tanjung Pinang, Riau, the flat suspended copper gong known as *canang* (or *breng-breng*) is now obsolete. In Kelantan, Malaysia, the term refers to a small bossed gong and a gong-chime, usually made of brass (*see* MALAYSIA, §I).The *sanang* of the Palawan people in the southern Philippines is a related instrument.

Canario (i). A villancico from the Canary Islands. It is called a NEGRILLA when it depicts the music, song and dance of the black people of the islands.

E. THOMAS STANFORD

Canario (ii). An old dance from the Canary Islands. It is characterized by jumps, *zapateado* (stamping of the heels) and abrupt, violent choreographic movements, accompanied by fast music with energetic and highly syncopated rhythms. The dance was introduced into Spain as early as the 16th century and became popular on the Continent as the CANARY.

Canary (Fr. *canarie*; It., Sp. *canario*). A form of dance and music popular in Europe from the mid-16th century to the mid-18th. Two main types of music existed, an early Spanish and Italian *canario* and the later French *canarie*.

Covarrubias Horozco described the *canario* in his *Tesoro de la lengua castellana o española* (1611) as a type of 'saltarelo gracioso' that came to Spain from the Canary Islands. A piece called *Endechas de canaria* appeared in Pisador's vihuela book of 1552, and the dance was mentioned by Diego Sánchez de Badajoz in the *Farsa de Sancta Bárbara* (published in his collected works of 1554), and by Cervantes, Lope de Vega and many other Spanish writers throughout the 17th century. Discussing its origins and character, Arbeau (*Orchésographie*, 1588) noted that its 'passages are gay but nevertheless strange and fantastic with a strong barbaric flavour'.

This earlier canary often employs a short, two-phrase scheme that is relatively fixed melodically and harmonically (ex.1). Both phrases have the same harmonic progression (I–IV–I–V–I, also used by the Spanish saraband, the *villano* and the *passamezzo moderno*, or sometimes simply I–IV–V–I) and, in some cases, almost the same melody. The two phrases, each usually made up of four triple beats, are alternated and repeated in various ways, producing a strong sense of ostinato. Cesare Negri, in *Le gratie d'amore* (1602/*R*, 2/1604 as *Nuove inventioni di balli*), accompanied his description of the canary's choreography with music much like ex.1*b*, but with the C in each phrase harmonized with a VII chord instead of IV. Caroso gave examples in *Il ballarino* (1581/*R*) and *Nobiltà di dame* (1600) somewhat like those in ex.1, providing a choreography for the canary by itself, as well as appending one at the end of several groups of dances. It is a 'fiery wooing dance' with 'rapid heel-and-toe stamps' and 'noisy sliding steps' (Sutton, 1998). Shakespeare seems to refer to such a choreography in his *Love's Labour's Lost* and *All's Well that Ends Well*.

Other music examples, some of which differ from ex.1, appear in the *Moresca deta le canarie* of Barbetta (1585) and a *Canario spagnuolo* (manuscript, *I-Lg* 774) for lute, canaries for ensemble by Allegri (1618), Zannetti (1645), and G.B. Vitali (1667), and examples from 1606 to 1677 for the five-course guitar. In Spain the canary appeared in the guitar books of Sanz (1674), Ruiz de Ribayaz (1677), Guerau (1694) and Santa Cruz (manuscript, *E-Mn* 2209), and still survives as a folksong.

The French *canarie* is in 3/8 or 6/8 time and is made up of four- and eight-beat phrases with beats using the 'sautillant' figure (ex.2). Some canaries have an upbeat but most do not. Their music has no fixed melody or harmony and may be major or minor, with the free sectional structure common to most late Baroque dances (usually two repeated sections, with a variable number of bars in each). Several 18th-century writers (Walther, *Musicalisches Lexicon*, 1732; Mattheson, *Der vollkommene Capellmeister*, 1739) described the canary as a fast gigue.

Ex.1 Discant Melodies in the ostinato type of canary (transposed, where necessary, to G major)

(a) Arbeau: *Orchésographie* (1588)



(b) Praetorius: *Terpsichore* (1612)
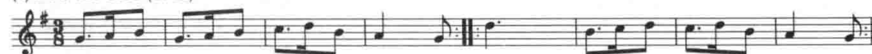


(c) Van de Hove: *Delitiae musicae* (1612)
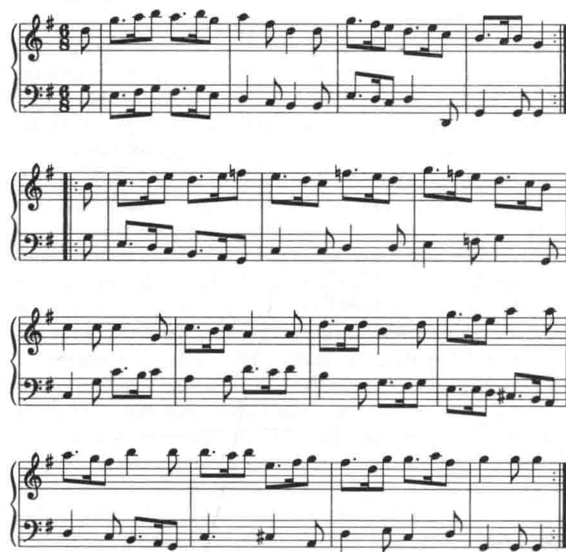


(d) *E-Mba* 1360 (1709)



(e) *F-Pa* Vm⁷ 3555 (1712)



Ex.2 Lalande: *Canarie* (1727), *F-Pa* Vm[7] 3077



The canary became popular in France from the 1660s when Lully first used it in his court ballets (*Ballet des Gardes*, Act 3; *Ballet de Flore*, Act 15; *Ballet des Muses*, Act 4; *Le bourgeois gentilhomme*, Act 1 scene i). It became one of the optional dances of the suite, appearing in compositions for solo lute (Bouvier, Denis Gaultier) and clavecin (Chambonnières, Louis Couperin, Lebègue); later it was included in ballets and operas by, for example, Campra, Destouches, Lalande, Collasse and La Coste. German composers (Gottlieb Muffat, J.C.F. Fischer, Kusser, Telemann) used it in suites for keyboard, small ensemble and orchestra, as did English composers including Purcell.

11 choreographies, including three by English choreographers, are extant in the Beauchamp-Feuillet notation (Little and Marsh). Most are difficult theatre dances employing virtuoso steps such as cabriolets. *Canaries* often appeared in pairs, for example in Lully's *Bellérophon* (1675, Act 5 scene iii; Little and Marsh, no.1320).

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RICHARD HUDSON/MEREDITH ELLIS LITTLE

Canary organ. A type of bird organ. *See* BIRD INSTRUMENTS.

Canat de Chizy, Edith (*b* Lyons, 26 March 1950). French composer. After studying art, archaeology and philosophy at the Sorbonne, she entered the Paris Conservatoire, where, between 1978 and 1984, she won *premiers prix* for harmony, fugue, counterpoint, analysis, orchestration and composition. She studied composition with Malec and Ohana, and electro-acoustics with Reibel. She has been active as a violin teacher, and in 1986 she became director of the Conservatoire du XVème Arrondissement. She was made a Chevalier des Arts et Lettres in 1983.

Situated between atonality and modality, Canat de Chizy's music explores the dialectics of continuity and contrast. Her orchestral works use aleatory devices to introduce rhythmic flexibility and even on her purely instrumental works certain techniques of electro-acoustics (such as montage, loops and sound reversal) have left their mark. Harmony is also fundamental, for instance in *De noche* (1991), where noise-like sonorities alternate with elements of a more clearly harmonic or polymodal character. Her experience as a violinist has led her to explore the potentialities of string instruments, often in concertante settings (*Exultet*, 1995). While her vocal music is generally spiritual in inspiration, she has also been drawn to other kinds of texts, for instance in her lyric drama *Tombeau de Gilles de Rais* (1993), where the ambiguous nature of the central character is explored with great dramatic and musical intensity.

WORKS
(*selective list*)

Vocal: Livre d'heures, S, A, T, B, ens, 1984; Canciones del Alma (St John of the Cross), 12vv, 1992; Tombeau de Gilles de Rais (orat, E. Cormann, after *L'apothéose secrète*), 2 spkrs, Bar, chorus, children's chorus, orch, 1993; Messe de l'Ascension, child's v, 12vv, chorus, ens, 1996

Orch: Yell, 1985; De noche, 1991; Exultet, vn, orch, 1995; Moïra, vc, orch, 1998

Other inst: Luceat, 10 vn, 1983; Tlaloc, perc, 1984; Saxy, sax, pf, 1985; Black-Light, ob, va, db, pf, 1986; Kyoran, fl, cl, vn, vc, perc, 1987; Suites, 2 gui, 1987; Appels, ob, vn, vc, hpd, perc, 1989; Hallel, str trio, 1991; Siloel, 12 str, 1992; Alphai, ens, 1993; Estampes, perc, pf, 1997; Danse de l'aube, db, 1998; Irisations, vn, 1998

Principal publishers: Billaudot, Durand, Jobert, Lemoine

PIERRE MICHEL

Canavas [Canavasso], **Jean-Baptiste** [l'aîné] (*b* Turin, 25 March 1713; *d* Paris, 7 June 1784). Italian cellist and composer. He and his brother Joseph are the best-known members of this Piedmontese family of musicians who worked in Paris. In his *Confessions* J.-J. Rousseau stated that he met Jean-Baptiste in Savoy in 1732 at performances in the home of Mme de Warens in Chambéry; he mentioned that Canavas married in Paris later in the same year, but the date when he moved there is not known. Castil-Blaze wrote that a cellist by the name of Alexandre Canavasso performed in Paris in 1735, but this may be mistaken. A likelier date is 1745, the year in which he first joined the Musiciens de la Chambre du Roi. On 11 December 1747 he was accorded the succession to a seat in the 24 Violons, coming into full possession of it in 1765. He remained in the king's service until his retirement on 1 January 1779. He also performed with his brother in the Concert de la Reine. He published two sets of six

cello sonatas in 1767 and 1773 (discussed in N.J. McKenney: *The Violincello Sonatas of Giovanni Battista Canavasso (Canavas)*, thesis, U. of Kentucky, 1984).

For bibliography *see* CANAVAS, JOSEPH.

MICHELLE FILLION

Canavas [Canavasso], **Joseph** [le cadet] (*b* Turin, *c*1714; *d* Paris, 26 Sept 1776). Italian violinist and composer. Joseph and his brother, Jean-Baptiste, are often confused since they are seldom differentiated in contemporary sources and are frequently mistaken for one another or for less renowned members of the family. Because of Joseph's popularity as a performer, information on his life and works is more plentiful than for his brother. The date of his arrival in Paris cannot be determined with certainty. Castil-Blaze (*L'Opéra italien*, p.219) reported that J. Canavasso had performed at the Concert Spirituel as early as 1736. The first unequivocal reference to him is the privilege of 1739, connected with the publication of his first set of violin sonatas in Paris in the same year; the sonatas had just been published in Urbino, so it is possible that he only then arrived in Paris. The privilege refers to Canavas as *maître de musique* and member of the orchestra of the Prince de Carignan, a position which he held until 1741 when the orchestra was disbanded on the prince's death. Canavas continued to live at the residence of the Princesse de Carignan 'au Petit-Luxembourg' until 1766. In 1741 he made his first solo appearance at the Concert Spirituel; this was the beginning of a long association with this series both as soloist (until 1762) and as member of the orchestra (until 1773). Shortly afterwards he also became a member of La Pouplinière's orchestra and was principal violinist when the orchestra was dissolved on La Pouplinière's death in 1762. He also performed in the Concert de la Reine in the late 1750s and the Opéra orchestra, 1765–73; the Canavas brothers had been members of this latter organization as early as 1745. Joseph Canavas was at the height of his fame as a violin virtuoso between 1749 and 1762, when he made many solo appearances at the Concert Spirituel: two items that he played were a *Concerto de voix* by Mondonville (with Mlle Fel, 1754) and 'Spring' from Vivaldi's *I quattro stagioni* (1758). In 1757 he engraved a set of six trio sonatas by Besozzi.

In the 1760s Canavas turned from solo playing to composition and teaching, although his activities as an orchestral player continued undiminished until 1773. His major works, the lost symphony and the second set of violin sonatas (both from 1763), and the Violin Sonata in C minor (*c*1767) are from this period. His two sets of violin sonatas, separated by 24 years, are perhaps less interesting in themselves than as an indication of changing styles in the mid-18th century.

Canavas's son Charles-Augustin Canavas, a violinist, was performing in the operas and concerts of the king by 1773.

WORKS

6 sonate, vn, b/hpd, op.1 (Urbino, n.d.; Paris, 1739)

[6] Sonates, vn, vc, op.2 (Paris, 1763)

Symphonie, 3 vn obbl, 2 ob/cl, 2 hn, viol, b (Paris, 1763), lost

Sonata, c, vn, va, hpd (Paris, ?1767); Sonata, d, vn, va, hpd (Paris, n.d.); Sonata, g, vn, va, hpd (Paris, n.d.); Sym., D, 2 vn, va, b, 2 fl, 2 ob, 2 hn, *I-Gl*, SS.A 1 10

[4] Nouvelles symphonies (received by the Bibliothèque-musique du roi from S[r] Canavas in 1760), lost

Il sogno, cant. (n.d.)

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MICHELLE FILLION

Canazzi, Antonio (*fl* 1653). Italian composer. He composed the music for the opera *La Cleopatra* presented in Milan in 1653. Only the libretto survives (in *I-Mc*), by Marco Ettore Rorobella (the anagrammatic pseudonym of Carlo Bartolomeo Torre).

SERGIO LATTES

Canberra. Capital city of the Commonwealth of Australia. Designed by the American architect Walter Burley Griffin and founded in 1913, the city is an outstanding example of modern planning, and is home to some of the nation's leading cultural institutions, including the National Library, ScreenSound Australia (formerly National Gallery, Australian War Memorial, National Film and Sound Archive), National Museum, and the Australian Institute of Aboriginal and Torres Strait Islander Studies. Together, these organizations collect, preserve and provide access to Australia's most extensive collections of music-related materials. One of the most notable public monuments is the 53-bell carillon, a gift from the British government to mark Canberra's 50th birthday in 1963.

The character of the city's musical life reflects both its history and its demography. Initially the government promoted music societies as a means of overcoming social isolation for its small population of educated, middle-class public servants. The Canberra Philharmonic Society (established 1926) and Canberra Orchestral Society (1927) fused in 1928 to form the Canberra Musical Society, which was active in promoting concerts and bringing distinguished artists to the region until the 1950s. Throughout the 1930s and 40s, such organizations as the Stromberra Quartet, Canberra Male Choir, Canberra Ladies Choir, Combined Churches Choir and Canberra Band performed regularly, most often in the Albert Hall (1928). The National Eisteddfod Society was founded in 1937. The current large number of semi-professional and amateur musical organizations is a direct result of the continuing high level of participation in musical activity by the community.

The major performing organizations emerged during the 1950s when postwar construction finally secured the city's future: the Canberra Orchestral Society (1950, later the Canberra SO), Canberra Philharmonic Society (devoted to music theatre, 1951), and Canberra Choral Group (1952, later the Canberra Choral Society). In 1954 the Band of the Royal Military College, Duntroon, was established on a professional basis to undertake official duties at government and vice-regal ceremonies. The city's only significant operatic organization has been the Canberra Opera Society, later Canberra Opera, founded in 1970 and forced to close in 1984 in the wake of a financial scandal.

Established in 1965, the Canberra School of Music (amalgamated with Canberra School of Art in 1988, and since 1992 part of the Australian National University) has been home to many fine performers (including the Canberra Wind Soloists), jazz musicians, musicologists, teachers and composers, notably Don Banks, Donald Hollier and Larry Sitsky. Under founding director Ernest Llewellyn, the school created a new focus for national and local musical activities; its staff continues to form the

core of the city's musical life and music education. Among organizations catering for young people, the Canberra Youth Orchestra Society (1967), Canberra Children's Choir (1967) and Woden Valley Youth Choir (1969) have all achieved a national reputation and have undertaken numerous international tours.

The Canberra Theatre Centre (1965) was the first purpose-built arts complex operating in Australia and from 1976 has been complemented by Llewellyn Hall, the School of Music's fine 1440-seat concert hall. Both established Canberra on the regular touring circuit for the national performing arts companies and for Musica Viva, the ABC orchestras and guest artists, and the Australian Chamber Orchestra. The diversity of the musical scene, increasingly generating its own professional activity and supporting numerous youth, folk, jazz, indigenous and rock groups, as well as national folk and multicultural festivals, reflects an increasingly diverse community whose endeavours are often enriched by the embassies and high commissions.

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ROBYN HOLMES AND PETER CAMPBELL

Cancan (Fr.). A dance that came into vogue in the music halls of Paris in the 1830s, apparently originating in Algeria. It is usually performed by a line of girls in frilly dresses and involves a good deal of high kicking and the splits. Because of the considerable display of female leg it was often considered disreputable. The music is in a lively 2/4 time, being derived from the quadrille or galop. The best-known example is in Offenbach's *Orphée aux enfers* (1858), others being found in Lehár's *Die lustige Witwe* (1905) and Cole Porter's *Can-Can* (1953).

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ANDREW LAMB

Canção de lamento (Port.). *See* ENDECHAS.

Cancineo [Cancino], **Michelangelo** (*b* Viterbo, *c*1550; *d* after 1608). Italian composer. According to the title-page of his *Primo libro de madrigali a quattro, cinque, sei & otto voci* (Venice, 1590[21]) he was at that time *maestro di cappella* of Viterbo Cathedral. He dedicated this print, which includes six works by G.B. Locatello, to his patron Onofrio Santacroce; several of the madrigals are in Santacroce's honour, one of them, *Alle caste fiamelle*, celebrating his wedding. There is also a setting of a sestina in seven sections and an eight-part echo piece for double choir that shows the influence of the Roman school in its somewhat old-fashioned use of contrapuntal techniques. A further connection with Roman circles may be seen in the inclusion of two four-part madrigals by him in Giovanni Arascione's anthology *Nuove laudi ariose* (Rome, 1600[5]), where they are supplied with sacred texts. Cancineo's sacred works survive only in his *Motectorum quinque vocum, liber secundus, addita parte pro organo* (Venice, 1608), which was evidently preceded by a now lost first book.

DAVID NUTTER

Canción (Sp.: 'song'). A term used by poets and musicians up to the 15th century more or less interchangeably with 'cantiga', *cantar*, the Galician-Portuguese *canson*, etc., and from the 17th century to the 19th with *cantar*, *oda*, *poema* etc. From about 1450 to about 1530 its meaning tended to be restricted to a refrain song, like the villancico in its characteristic *ABBA* musical form but often more contrapuntal and usually based on a more serious poetic theme. Encina's contention that the VILLANCICO refrain had fewer than four and the canción refrain more than four lines of poetry is true of most of his own pieces but noticeably less true of other compositions in his day. The compiler of the table of contents of the Cancionero Musical de Palacio, working about 1500, apparently abandoned an initial plan to place canciones in a different category from villancicos, thereby reflecting a general



Cancan as danced at the Moulin Rouge, Paris: photographic montage, c1889; the dancers include La Goulue (centre)

tendency to look on so-called 'fixed' forms as flexible. From the 1530s, Spanish poets often turned to Italian forms in their various combinations of seven- and 11-syllable lines, including the canzone, and Spanish musicians such as Mudarra and Daza soon began to use the word 'canción' to designate a setting of an italianate poem in Castilian. Some 16th-century instrumental composers, for example Luys de Narváez and Venegas de Henestrosa, labelled arrangements or intabulations of French chansons 'canción' as well. In the 16th century and occasionally in the 17th 'canción' was sometimes used synonymously with CHANZONETA, and from the late 19th century, in the hands of the poets Antonio and Manuel Machado and García Lorca, it came to refer to more popular forms of song.

In 20th-century Latin America, the 'nueva canción' appeared in the 1960s, initially as an expression of social and political resistance in Chile, led by Violeta Parra and Victor Jara. Subsequently this movement spread to Argentina, Cuba, Central America and Mexico, becoming a symbol of Latin American cultural identity, as represented by singers such as the Cuban Silvio Rodríguez and groups such as the Andean Inti Illimani.

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JACK SAGE/SUSANA FRIEDMANN

Cancioncilla (Sp., diminutive of *canción*). A term used in the 17th century to designate a short song of VILLANCICO type. *See also* CANCIÓN.

Cancionero (Sp.: 'songbook'; Port. *cancioneiro*). The term has in practice been used from the 15th century more often to designate a collection or anthology of poems without music, whether intended for singing or not. Indeed, the words 'cancionero' and 'cancioneiro' did not begin to appear in the titles of songbooks with music until the 19th century. Hence, some Spanish scholars now use the term 'cancionero musical' for a songbook with music.

1. Cancioneros without music. 2. Cancioneros with music.

1. CANCIONEROS WITHOUT MUSIC. The earliest Castilian collections now designated 'cancioneros' are two 15th-century anthologies of learned poems, one compiled in 1445 by Alfonso de Baena primarily for Juan II of Castile, the other a similar compilation made by Lope de Stúñiga for Alfonso V at the Spanish court of Naples about 1458. Neither was originally entitled 'cancionero', but the compilers must have had the classical link between poetry and music in mind since some of the poems are expressly described as having been set to music. The word 'cancionero' was first printed in a title in the *Cancionero* (Salamanca, 1496) of Juan del Encina. This collection too contains not a note of music, but the word was presumably chosen for the title to imply that the poems of this poet–musician were singable; many of them appear with music, often by Encina himself, in the Cancionero Musical de Palacio (see §2 below) and other songbooks of the 16th century. An impending divorce between poetry and music was clearly signalled in 1511 with the printing at Valencia of the most celebrated of the non-musical cancioneros, Hernando de Castillo's *Cancionero general*, and at Lisbon in 1516 by Garcia de Resende's primarily Portuguese *Cancioneiro geral*. Castillo's *Cancionero* produced a remarkable number of offshoots in the 16th century (see Rodríguez-Moñino, A1973). These too nearly always offered poems to be read as poems, though there were a few attractive exceptions containing lyrics expressly for singing or dancing, such as the *Cancionero de galanes* and *Cantares de diversas sonadas* (*c*1530–35).

Most 15th- and 16th-century cancioneros were compiled for learned or aristocratic readers. More mundane collections devoted exclusively to ballads (*romances*), intended for a wider public, began to appear with the *Cancionero de romances* (Antwerp, *c*1548). Here again there was no music, probably because those expected to use the book (possibly Spanish soldiers in Flanders) would be able to recall the simple, traditional tunes easily enough. Such ballad anthologies were often printed under appetizing titles – for example *Silva de varios romances* (Zaragoza, 1550) – but from about 1580 a few titles began to display the word 'romancero' ('ballad book') for anthologies of both traditional-type ballads and new more contrived kinds. The word 'romancero' has been widely used ever since to denote a collection of Spanish ballads of any kind, with or (more often) without music. M. de Madrigal's monumental *Romancero general* (Madrid, 1600–14) and the highly successful *Romances varios de diversos autores* (Zaragoza, 1640–64), for instance, were collections of new-type ballads that were primarily to be read as poems and were directed to a mixed public. Some anthologies of refrain songs, however, presented indiscriminately as villancicos or as *romances* to be sung to known tunes, were still printed in the 17th century; notable examples were the *Laberinto amoroso* (Zaragoza, 1618–38) and the *Primavera y flor* (Madrid, 1621–59).

2. CANCIONEROS WITH MUSIC. Although songbooks complete with music are at least as frequent in Spain and Portugal from the late 15th century as in other European countries, monodic collections were not compiled until the 17th century (for example *E-Mn* M3880–82, *c*1700). Important monodic songs appeared in the vihuela tutor books from 1535 (when Luys Milán brought out his *El maestro*), but their inclusion was incidental to the illustration of vihuela technique and not a consequence of any particular desire to compile cancioneros. From about 1620, guitar ciphers began to appear over the words of certain lyrics of some anthologies (see Acutis, A1971 and Wilson, A1973). These ciphers were numbers or, later, letters, indicating chords to be strummed as accompaniment to the tunes of the songs in question (Sage, A1984).

The earliest of the polyphonic songbooks, compiled between about 1480 and 1532, are related to each other insofar as they share some pieces. They are the Cancionero Musical de la Colombina (*E-Sc* 7–1–28, *c*1490), the Cancionero Musical de Palacio (*Mp* 1335, *c*1505–20), the Cancionero Musical de Barcelona (*Bc* M 454, *c*1500–32) and the Cancionero Musical de Segovia (in *SE*, early 16th century). All, especially the Cancionero de Palacio, contain some partsongs based on tunes (usually in the top part) which probably existed before 1450 (*see* ROMANCE, §1). The Cancionero de Montecassino (*I-MC* N 871, *c*1480–1500) falls into this early group as a Spanish cancionero only because it was culled from the musical repertory of a Spanish dominion, the Aragonese court of

Alfonso V at Naples, and because a handful of its contents are Spanish or Catalan songs. The Cancionero de la Colombina contains 95 pieces, the majority three- or four-part art songs of a simple kind based on texts dealing with courtly love; nearly all of them are villancicos. The most important of the early songbooks is the celebrated Cancionero de Palacio, representing the musical repertory of the Spanish court at the time of the Catholic Monarchs, Ferdinand and Isabella. 458 of the original 548 compositions have survived; most are for three or four voices and, again, most are villancicos, about 50 are canciones, and about 40 are *romances*. There are many more or less refined settings of courtly texts similar to those in the Cancionero de la Colombina, but there are also as many with folklike texts and tunes, though the distinction between the courtly and the popular is by no means clearcut. Indeed, one of the most striking features of this and most other early cancioneros is the way poets and musicians often produced a happy blend of plebeian and courtly elements. Religious songs are, as usual, in the minority. The most favoured composer is Encina, followed by Francisco Millán, Francisco de la Torre, Pedro de Escobar and Francisco de Peñalosa. The predominance of Spanish songs shows that the collection served as a testimony to native Spanish artistry; but there are a dozen pieces in Italian and French, and three are settings of Spanish texts composed by the Fleming Johannes Wreede including his celebrated *Nunca fue pena mayor* in pride of place at the head of the cancionero. On the other hand, Spanish texts appear in only 38 of the 204 pieces in the Cancionero de Segovia and in only 25 of the 122 in the Cancionero de Barcelona; the frequency with which foreign composers appear in these and other cancioneros of the 16th century as well as in the Cancionero de Valladolid (*E-V* M 255, 1650) in the 17th, added to the number of collections of foreign compositions compiled in Iberia in the 16th century (*see* CHANSONNIER (i)), shows that Spanish and Portuguese Renaissance composers were as aware of musical developments in the rest of Europe as they were of their national heritage. Moreover, recent studies of the frequency of Iberian song in the printed collections of neighbouring countries have shown that this influence was mutual. The last of the cancioneros related to the early cycle centred on the Cancionero de Palacio are the Cancionero de Elvas (*P-Em* 11973, *c*1550) and the Cancionero del Duque de Calabria (Venice, 1556). Although it was copied in the mid-16th century, 14 of the three-part villancicos in the Cancionero de Elvas are common to the Cancionero de Palacio, and most of the others are comparable in style. The Cancionero del Duque de Calabria probably owes its judicious selection of 54 villancicos to the fact that it was intended as some kind of prestige volume in the Duke of Calabria's circle; all are in Spanish, but six are by Gombert. Though the selection ranges over the first half of the century, many of the songs point to the madrigalesque style signalled more clearly by Juan Vásquez from 1551.

By the turn of the century madrigalism had led on to a search for new forms and rhythms often linked with provocative new dances such as the zarabanda and the *seguidilla* on the one hand and quasi-recitative on the other. Whereas, up to about 1570, cancioneros were built on a good deal of traditional material, 17th-century songbooks, beginning with such as the Romancero Musical de Turín (*I-Tn* Ris.Mus.1–14, *c*1600), *Romances y letras a tres vozes* (*E-Mn* 1370–72, *c*1600) and the Cancionero Musical de Sablonara (*D-Mbs* E 200, *c*1625) – the last-named drawn from the repertory of the court of Philip III – show how musicians grew so fascinated by novelty that they came close to making a clean break with tradition. One of the external features retained was the refrain form, now indiscriminately designated villancico and *romance*, though the restless new melodies are generally very different from the old four-phrase ballad tunes. The largest and in many ways the most interesting of the 17th-century cancioneros, *Libro de tonos humanos* (*E-Mn* M 1262, 1656), contains 226 partsongs by Spanish and Portuguese composers, notably Manuel Correa and Manuel Machado, active in the first half of the century. The new cantata-like villancico is exemplified by other collections (e.g. *Mn* M 3882). Another significant trend, the demand for 'hit' songs taken from the contemporary musical theatre, found an outlet in manuscript cancioneros (for instance *Mn* M 3880 and *I-Vnm* IV 470, both *c*1700, and *E-Mn* M 2618, *c*1730). These 17th-century sources received renewed attention in the last two decades of the 20th century, first by the modern editions of cancioneros and of songs for the theatre by Lope de Vega, Caldéron and Góngora, but also by a marked emphasis on the context and performance of the cancionero repertory. The *Libro de tonos puestos en cifra de arpa* (*Mn* M 2478, 1706) demands attention as a judicious selection of 17th-century Spanish songs arranged as harp solos. Single-composer cancioneros are rare. Apart from *Mn* M 3880, which is devoted mainly to partsongs by Juan Hidalgo, the most notable example is the collection of monodies with guitar accompaniment (*GB-Cfm* MU4, *c*1700) by José Marín, a good representation of the increasing trend towards music intended for domestic use.

Until the 19th century, Iberian musical cancioneros, for all their interest in traditional or popular words and tunes, were collections of compositions by courtly or professional musicians made without any specifically folklore intentions, though from the late 16th century they were aimed at a progressively wider public. The tunes in Salinas' *De musica* (1555) are sometimes presented as a folklore cancionero, though he in fact included melodies of many kinds simply to illustrate his arguments, not intentionally as a collection of traditional music. Collections of folksongs, without music at first, are a feature that came in the 19th century with the growth of interest in the art of the people, although – according to Eduardo Martínez Torner – the first man to plan such a collection, José González Torres de Nava, approached the Spanish government as early as 1799 for funds to help him transcribe popular dances and songs. By the 1880s a number of individual folktune collectors were at work, led by José María Valera y Silvar, Sixto Córdova y Oña, José Inzenga and Antonio Machado senior ('Demófilo'), as well as scholars and composers of the stature of Francisco Asenjo Barbieri and, later, Felipe Pedrell. These pioneers and those who followed them understandably adopted a variety of unreliable methods, although the selection was usually by region or village. The first to adopt disc recording in Spain is reported to have been Torner (see Katz, B1974), but the effective pioneer in scholarly techniques was Kurt Schindler. In 1929 he took down the tunes of 371 songs in the province of Soria, assisted by native Spaniards in recording the words; in 1932 and 1933 he recorded 369 more on an

aluminium disc recorder, and these served as the basis of his invaluable *Folk Music and Poetry of Spain and Portugal* (1941). Many cancioneros have been compiled since then, ranging from those by Manuel García Matos, which are at least as reliable as Schindler's volume, to those published by the Falangist movement, which contain songs freely harmonized and adapted. The collection of traditional song in the Iberian peninsula in the Hispanic diaspora (as sung by the descendants of Judeo-Spanish communities in north Africa, the Mediterranean, the Middle East and the Americas), the publication of its texts and music and, more recently, recordings are complemented by a move towards the systematic study of the repertory throughout the Spanish-speaking world.

EDITIONS OF CANCIONEROS WITH MUSIC
(*selective list*)

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JACK SAGE/SUSANA FRIEDMANN

Cancionero de la Colombina (*E-Sc* 7-1-28). *See* SOURCES, MS, §IX, 10.

Cancionero musical de Palacio (*E-Mp* II-1335). *See* SOURCES, MS, §IX, 10.

Cancrizans (Lat.: 'crab-like'). By tradition *cancrizans* signifies that a part is to be heard backwards (*see* RETROGRADE); crabs in fact move sideways, a mode of perambulation that greatly facilitates reversal of direction.

Candael, Karel (*b* Antwerp, 4 Sept 1883; *d* Rotterdam, 27 March 1948). Belgian composer and conductor. He grew up in a family of folk musicians and studied piano and music theory at the Antwerp Conservatory with Blockx, Emiel Wambach and Mortelmans. In 1904 he founded the mixed choir Zangkapel and from 1905 to 1914 organized the Liederavonden voor het Volk. In 1907 he received an honourable mention for his cantata *Genoveva van Brabant* in the Belgian Prix de Rome. Two years later he was appointed conductor of the Royal Flemish Opera. From 1919 he taught at the Antwerp Conservatory. He conducted many large-scale oratorios and cantatas by Flemish composers, notably Peter Benoit. From 1936 he directed the NIR (the Flemish music section of Belgian Radio), but a nervous breakdown obliged him to retire in 1938. He died of a heart attack during a rehearsal in Rotterdam. Until 1920 he wrote mostly vocal music and was influenced by Wagner and Benoit. Later he established his personal style in the exuberant dance music of his ballets. His inventive orchestration links him with the Russian School and Stravinsky. He uses colourful effects in fast tempos, while the more introverted pieces, reminiscent of Debussy, are full of subtlety.

WORKS
(*selective list*)

Stage: De zeven hoofdzonden (ballet), 1925–7, Antwerp Koninklijke Vlaamse Opera; Het hooglied (ballet), 1935–6, Antwerp Koninklijke Vlaamse Opera; incid. music
Orch: Levensdroom, 1904; Fantasia, pf, orch, 1923; Poëma in vorm van rhapsodie, 1930–31; Ode, 1939; Danssymfonie, 1941–3 [inc.]
Vocal: Genoveva van Brabant, cant., 1907; De kruisiging (P. Van Langendonck), narr, T, 4vv male chorus, 1935; Het Marialeven (orat, M. Gilliams), 1941–3
114 songs; chbr music
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YVES KNOCKAERT

Candeille, (Amélie) [Emilie] **Julie** [Simons, Julie] (*b* Paris, 31 July 1767; *d* Paris, 4 Feb 1834). French composer, librettist, singer, actress, instrumentalist and author. She was the most successful of a small group of women opera composers and librettists in revolutionary France. Her father, Pierre Joseph Candeille, was her principal teacher; early on, he saw her talents as a way of compensating for his own flagging career, and eagerly presented her to the public as a child prodigy. By 1780 she had appeared before the king and in public as a singer, pianist and harpist. At 14 she was engaged as a singer at the Opéra and one year later took the title role in Gluck's *Iphigénie en Aulide*. In 1783 she sang Sangaride in Niccolò Piccinni's *Atys*. In August that year she made her fortepiano début at the Concert Spirituel, performing a concerto by Clementi, in which 'she demonstrated a most brilliant and assured technique', according to the *Journal de Paris*. The following March she performed one of her own concertos.

Candeille took up acting as a way of providing for her family. In September 1785 she made her début at the Comédie-Française; she received mixed reviews for her stage performances, and left the troupe in 1790 for a tour of the northern provinces. It was during this period that she composed her first dramatic music: *airs* for the plays *Le couvent* (1790) and *La jeune hôtesse* (1791). In 1790 she joined the Théâtre de la République, where she made a sensation two years later with *Catherine, ou La belle fermière* (1792), a comedy for which she wrote the words and music and took the title role. This work was her greatest success; it was performed over 150 times during the next 35 years, and also enjoyed great acclaim in the provinces and in the Netherlands.

Catherine is about a young musician and writer, who – like Candeille – finds herself in difficult personal circumstances and seeks solace in her independence, her harp and her writing, and only reluctantly gives in to romantic love. This autobiographical element is the most distinctive aspect of Candeille's dramatic works. Some critics responded positively to the directness of communication, others criticized her for being too self-absorbed.

In 1794 she married Louis-Nicolas Delaroche, a military doctor, and produced *Le commissionnaire* at the Théâtre de l'Egalité. *La bayadère* opened under her name in January 1795 at the Théâtre de la République, but was the subject of a snide review in the *Journal de Paris*, which declared the comedy had met with 'such a mixture of applause and murmuring that it would be impossible to give an accurate account' of it; Candeille replied in an open letter with passion and eloquence. Her two-act *opéra comique Ida, ou L'orpheline de Berlin* (1807) elicited critical reviews also, from the *Journal de l'Empire* and the *Journal de Paris*.

Candeille married Jean Simons, a rich Belgian, in Brussels in 1798 (following her divorce from Delaroche a year earlier). However, they separated in 1802 and she returned to Paris, where she gave piano lessons and published music, essays, memoirs and several substantial historical novels. She sought political asylum in England during the 100 Days, appearing in concerts with J.B. Cramer, Viotti and Lafont in London, but returned to Paris in 1816, having been granted a pension of 2000 francs by Louis XVIII. In 1822 she married the painter Hilaire-Henri Périé de Senovert and they settled in Nîmes.

After his death in 1833 she returned to Paris for the last time, dying of apoplexy early the following year.

Candeille advocated the supremacy of melody and simple harmony. *Catherine*, her only extant stage score, makes effective use of rustic colour, especially in the overture and march. Her *airs* were in the style of her idol, Grétry, and her piano music, composed for her own performances, is marked by brilliance and virtuosity. Throughout her life she promoted the careers of other women musicians. While in London, she acted as an advocate for Sophie Bawr, and she dedicated many of her own works to musicians such as Hélène de Montgeroult and Pauline Duchambge.

WORKS

all printed works published in Paris

STAGE

first performed in Paris, words and music by Candeille unless otherwise stated

Le couvent, ou Les fruits du caractère (1, P. Laujon), Nation, 16 April 1790

Catherine, ou La belle fermière (comédie, 3), République, 27 Nov 1792 (1793), excerpts arr. and pubd separately; 3 nos. ed. in Schleifer and Glickman, iv (1998)

Bathilde, ou Le duo (comédie), République, 16 Sept 1793

La jeune hôtesse (comédie, 3, Carbon-Flins), Français, 24 Dec 1791

Le commissionnaire (comédie, 2), Egalité, 27 Nov 1794

La bayadère, ou Le Français à Surate (comédie, 5), Paris, République, 25 Jan 1795

Ida, ou L'orpheline de Berlin (oc, 2), 19 May 1807

Louise, ou La réconciliation (comédie, 5), Comédie-Française, 14 Dec 1808

OTHER WORKS

Vocal: Rose d'amour, le chant nocturne et 4 autres romances nouvelles, pf acc., op.10 (after 1802); Arsenne, ou L'épître dédicatoire, 3 romances et une chansonnette, op.11; Morceau de musique funèbre en l'honneur de Grétry, 1813; Cantique des Parisiens, 1–3vv, pf (1814); other chansons and romances, some pubd in contemporary journals

Orch: Conc., pf/hpd, orch/str qt, op.2 (1787); ed. in Schleifer and Glickman, iii (1998)

Pf: 3 sonates, vn ad lib, op.1 (1786); Duo, 2 pf, op.3, 1793, in Journal de pièces de clavecin, no.123 (1794); 2 sonates, op.4, lost; Grande sonate, op.5 (1798); Trio ou nocturne, pf, vn, vc, op.11 (1815); Grande sonate, op.6, lost; 2 grandes sonates, pf/hpd, op.8 (n.d.); Nouvelle fantaisie facile et brillante, op.13; Duo, A, 2 pf (n.d.); 7 variations sur l'hymne de la nativité, Théme Portugais (n.d.); other fantasias and variations mentioned by Fétis, mostly lost

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JULIAN RUSHTON, JULIE ANNE SADIE/ROBERT ADELSON, JACQUELINE LETZTER

Candeille, Pierre Joseph (*b* Estaires, 8 Dec 1744; *d* Chantilly, 24 April 1827). French composer and singer, father of Julie Candeille. He was educated at St Pierre, Lille. He joined the chorus of the Paris Opéra as a *basse-taille* in 1767, and that of the Concert Spirituel in 1769, holding both places until 1781 except during 1771–3 when, probably after quarrelling with the Opéra director Dauvergne, he left Paris for Moulins. His daughter asserted that he was director of the Concert de Moulins, and that he spent some of this period in Italy and Germany. From 1777 Candeille had ballets and divertissements performed at various theatres including that of the Duke of Orléans, the Comédie Française and the Opéra. He also had considerable success at the Concert Spirituel with his motets and, in 1784, with his First Symphony. His first major stage work was *Laure et Pétrarque* (1778), which failed partly because of Moline's text. From 1784 he devoted himself almost entirely to composition, although his career was marked by failure as an opera composer; only *Castor et Pollux*, which received 130 performances between 1791 and 1800, achieved real success. He rejoined the Opéra as choirmaster (1800–02, 1804–5) and then retired to Chantilly with a pension of 1500 francs, which was continued under Louis XVIII. He received two additional gratuities of 600 francs when *Castor et Pollux* was revived for 22 more performances between 1814 and 1817, after the failure of Winter's opera of the same name.

Candeille was an eclectic composer who conformed easily to prevailing fashions, and showed more dramatic and scenic sense than musical originality. He drew his operas from mythical, historical, exotic, revolutionary (*Brutus*) and contemporary subjects; but even the *Marseillaise* could not rescue *L'apothéose de Beaurepaire*, which was at least performed, if only twice. Usually his operas passed the preliminary stage of acceptance but were rejected after the music had been written because of their poor librettos; Candeille's extensive revisions bore no fruit. *Danaé* was revised three years after its initial rejection, *Roxane et Statira* as late as 1814–17, while *Ladislas et Adélaide* was withdrawn after 22 rehearsals. *Pizarre*, one of his few major works to be performed, was accepted three years before its first presentation in 1785. It is a spectacular and rather cumbersome opera, more effective in scenes, choruses and dances than in formal arias. The attractive instrumentation includes use of castanets for the Spaniards, and of two horns in different keys (Act 4). The impressive dream narration of Act 1 was probably modelled on that of Gluck's *Iphigénie en Tauride*, which may also have influenced Candeille's use of exotic styles and instruments to characterize different peoples. The recitative was considered dull, however, and *Pizarre* had only nine performances. In *Castor et Pollux*, Candeille used a few selected passages from Rameau's original, rescoring it to provide some consistency of texture with his own, far larger contribution. At a time when heroic opera was hardly fashionable, its success was outstanding.

Although virtually all of Candeille's religious music is lost, contemporary comments indicate that his motets

became increasingly italianate. His later Mass and *Domine salvum*, performed in St Eustache, made use of the large forces then in favour.

WORKS

STAGE

first performed in Paris unless otherwise indicated

Les saturnales, ou Tibulle et Délie (ballet entrée, L. Fuzelier), Duc d'Orléans, 1777 [new music to a ballet by C. de Blamont]

Les curieux indiscrets (divertissement, J.-G. Noverre), Comédie Française, 1778

Les deux comtesses (divertissement, Noverre), Comédie Française, 1778

La provençale (ballet entrée, 1, J. de La Font), Opéra, 8 Nov 1778, *F-Po* [new vocal music to an opera by J.J. Mouret]

Laure et Pétrarque (pastorale-héroïque, 1, P.-L. Moline), Marly, Royal, 1778; rev. Opéra, 1780, *Po*

Pizarre, ou La conquête de Pérou (tragédie lyrique, 5, C.P. Duplessis, after Voltaire: *Alzire, ou Les américains*), Opéra, 3 May 1785; rev. version 1791, *Po*, excerpts pubd

Castor et Pollux (opéra, 5, P.J.J. Bernard), Opéra, 14 June 1791, *Po*, excerpt (Paris, n.d.) [rev. of Rameau's opera]

La patrie reconnaissante, ou L'apothéose de Beaurepaire (opéra, 1, [?J.-J.] Leboeuf), Opéra, 3 Feb 1793, *Po*

Unperf.: Les fêtes lupercales (pastorale-héroïque), 1777; L'Amour et Psyché, Bacchus et Erigone (opéra) [rev. of Acts 2–3 of Mondonville: Fêtes de Paphos], 1780; Thémire (opéra), *c*1781; Lausus et Lydie (opéra), 1786; Les jeux olympiques (opéra), 1788; Ladislas et Adélaide (opéra), 1791; Roxane et Statira, ou Les veuves d'Alexandre (tragédie lyrique), *c*1792; Brutus (opéra), 1793; Danaé (opéra), *c*1796; Tithon et l'Aurore (opéra), *c*1796: Ragonde (pastorale-héroïque), *c*1798; Pithys (pastorale-héroïque); other airs de ballet

OTHER WORKS

Vocal: Motets, perf. Concert Spirituel, 1779–80, 1783–4, lost; Magnificat, unperf., lost; Le bonheur de Juste (A.J. Candeille), hymn, 1786, lost; Mass, perf. 1806, lost; Domine salvum (Paris, 1806), lost; airs, romances

Inst: 4 syms., 1784 and later, *F-Lm*

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JULIAN RUSHTON

Candi, Cesare (*b* Minerbio, nr Bologna, 5 March 1869; *d* Genoa, 29 Sept 1947). Italian maker of violins, mandolins, guitars and other string instruments. In 1884, after his father's death, he went to work with his brother Oreste (1865–1938) at the workshop of Raffaele Fiorini in Bologna. Around 1888 he again joined his brother, who now worked for the Fratelli Barberis, a mandolin and guitar making firm, in Genoa. Cesare set up on his own around 1892 and later began to make violins, probably having learned from Eugenio Praga (1847–1901) and Enrico Rocca (1847–1915), who were also working in Genoa.

Candi's style, which underwent slight but significant changes in the course of his long career, is easily recognizable. His work is clean, if at times a little 'cold'. He used a very personal building technique which he later passed on to his many students. An unusual aspect of his violin making technique was his use of linings cut from one piece of wood (like a guitar) that passed over the blocks. The channelling is always very deep and marked (at times even exaggerated). The varnish is generally yellow gold or red-orange in colour, and of variable consistency. He used two different labels during his career, and a brand, C. CANDI GENOVA, which is usually inside the instrument. He made many elaborately inlaid instruments (violins, guitars, violas d'amore, etc.) with great technical skill and taste; these have been rather more appreciated by collectors than players. He received prizes at the exhibitions in Milan (1906), Bologna (1907) and Cremona (1937). A full account of his career is given in E. Blot: *Un secolo di liuteria italiana 1860–1960/A Century of Italian Violin Making* (Cremona, 1994).

ERIC BLOT

Candido (da Montereale), Serafino (*b* ?Montereale; *fl* 1571–2). Italian composer. He was probably born in the province of L'Aquila (in Abruzzo). He may have worked in Augsburg, for he dedicated his *Delle mascherate musicali* for three, four and five voices (Venice, 1571) to Ridolfo Tradel, a young nobleman of that city (the dedication is signed from Venice); moreover, his book of *Concenti nuovi* (Venice, 1572), now lost, is listed in the 17th-century inventory of the Augsburg Kantorei St Anna. The homophonic textures, short passages in sesquialtera and lively declamatory figures of the nine songs in this volume are in the somewhat old-fashioned style of the mascheratas composed for Carnival festivities in Naples and Venice at mid-century. A variety of imploring lovers are represented: milk vendors, soap makers, pilgrims and, in *Urania con Calliope*, musicians. The volume also contains 18 villanellas set in ternary forms, and seven four- and five-part madrigals. Each composition bears a fanciful title, e.g. *La monacella*, *La fanciulla insubria*, *La Cecca ciacca*, *La ninfa Naria*, in keeping with the composer's stated purpose: to delineate amorous encounters with young women of all kinds.

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DONNA G. CARDAMONE

Candombe. A dance and song genre of Uruguay. The word 'candombe' (not to be confused with Brazilian *camdomblé*) has had various different but related meanings throughout the 19th and 20th centuries. In the colonial era it denoted the musical practices of the black communities; from the 1930s onwards it has described phenomena associated with the *llamada* (drum call) of the *tamboriles*, while in modern times it has designated a song whose rhythm is compatible with the drummed *llamada* so that it can be superimposed over it.

During the 1940s the term had two further meanings: the first as a form conserved by the *conjuntos lubolos*, black societies in the official Carnival celebrations of Montevideo (together with *milongón* and other Afro-Brazilian or Afro-Cuban genres); the second is associated with the 'traditional', mainly white tango orchestras (especially those of the River Plate), whose repertory – particularly its 'milonguero', or festive, aspect – was

readily compatible with the drummed rhythms of the *llamada* of the *tamboriles*.

In the 1950s, when the tango *candombe* trend was in decline, a third *candombe* type emerged in the repertory of dance bands strongly influenced by commercial Afro-Cuban dance music, such as those led by Amando Oréfice (the Lecuona, later Havana, Cunam Boy), Dámaso Pérez Prado and Xavier Cugat. Pedrito Ferreira (Pedro Rafael Tabares, 1910–80), with his Orquesta Cubanacán, became known as the 'Candombe King' as a result of his *Birincunyamba*, an erstwhile carnival troupe song that became an anthem for the Montevidean black community in 1956.

From the mid-1960s to the early 70s the *candombe* evolved further with the development of a fusion between the *candombe* of the *conjuntos lubdos* and of the 'tropical' dance bands with influences deriving from principally from jazz, but also from rock, Brazilian *bossa nova* and even Indian *tabla* drums as popularized by the Beatles.

The black composer and singer Rubén Rada was one of the most prominent innovative musicians with the singer, guitarist and composer Eduardo Mateo (1940–90). For a short period in the mid-1960s they established El Kinto, a rock-*candombe* fusion band that exerted a key influence within the rich creative movement in Uruguay of the period. As a result of subtle racial prejudice at the time, despite the influence of his band Tótem and his recordings, Rada remained a cult figure, but with a small audience, until the 1990s, since when his lyricism and vocal virtuosity has attracted a wider following. Other musicians following in his wake included rock virtuosi Hugo Fattoruso and and his brother Osvaldo (George), who with Hugo (Ringo) Thielman, formed the cult band Opa.

During the repressive period of military dictatorship (1967–85), another group of performers developed a new way of performing *candombe* with guitar instead of the *tamboriles*, or drum, to accompany sung *candombe* by musicians (including Los Olimareños and Alfredo Zitarrosa (1936–89)), who were associated with a new popular song movement whose roots lay in folk music. From the mid-1970s onwards this strand was further cultivated by younger musicians such as Pajarito (Carlos) Canzani while new musical developments came in particular from groups such as Los Que Iban Cantando, Rumbo and singer Leo Maslíah. In the 1980s Jaime Roos (*b* 1953) enjoyed enormous success by fusing together different *candombe* currents, notably the *llamada* drums with solo guitar, becoming one of the most popular musicians since the tango star Carlos Gardel from the 1920s and Los Olimareños in the 1960s. By the mid-1980s with his band Repique, Roos was creating a new dance music, working with the older folk musician El Sabalero (José Carbajal, *b* 1944) who, like many others of his generation, had returned from a long period of exile.

See also URUGUAY, §II.

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CORIUN AHARONIAN

Candonio, Floriano (*b* Cividale del Friuli; *fl* 1546). Italian composer. His single volume of madrigals (Venice, 1546) has a preface in which he expressed the hope that his work might reach the hands of 'Donne & Cavallieri' who delight in music. Several of the pieces, written *a voci pari*, were evidently intended for 'cavallieri' alone. The music is for the most part written in a declamatory chordal style with steady rhythmic movement, strongly resembling the equivalent vein in the madrigals of Verdelot.

JAMES HAAR

Cangé Chansonnier (*F-Pn* fr.846). *See* SOURCES, MS, §III, 4.

Cangiasi, Giovanni Antonio (*b* Milan; *d* in or after 1614). Italian composer and organist. He was a Franciscan friar, organist at Vercelli Cathedral in 1590 and at S Francesco, Milan, in 1602; in 1607 and 1611 he was based at the abbey of his order in Locarno. By 1614, when he published his *Scherzi forastieri*, he had become organist at the Chiesa maggiore in Castelnuovo Scrivia, near Voghera.

The part-books of the three-voice *Sacrae cantiones* are dedicated to Giovanni Lussio, a high-ranking official at the Gonzaga court, while the score that was issued with them is dedicated to Francesco Trevano, a member of the local nobility, and bears his arms on the title-page. After an opening sequence of motets for performance on specific saints' days, the book passes to works of more general relevance and finishes with an eight-voice *Magnificat*. His *Psalmodia*, dedicated to the Apostolic Nuncio, whose coat of arms appear on the title-page, makes widespread use of falsobordone writing and concludes with three *Magnificat* settings in different modes. The *Melodia sacra*, published in the following year, includes two dialogue motets, a piece celebrating the life of Carlo Borromeo and his connections with Milan, and *Udite verbum Domini* in which passages for instruments interrupt the vocal dialogue in a style that, in his explanatory remarks to the piece, Cangiasi compared to that of the *canzon francese*. He further explored this manner of writing in the *Scherzi forastieri*, his only volume of purely instrumental music. Some of the descriptive and fanciful titles of these pieces derive from the well-known secular tunes that appear sometimes in modified form, in one or more of the instrumental parts but most refer to their dedicatees. Some of the writing is smooth and imitative, but many of the pieces are multi-sectional and more disjointed, with predominantly homophonic textures. Cangiasi's *Scherzi* are firmly in the Milanese tradition of instrumental canzonas that began in about 1580 and continued until the third decade of the 17th century. Written for four instruments with equal ranges, they are mostly multi-sectional; most make some use of thematic variation. In keeping with a practice that had become increasingly common since the publication of Viadana's *Cento concerti ecclesiastici* (Venice, 1602), Cangiasi's *Scherzi* was issued with a score which duplicates the instrumental parts. The 11 madrigals in the Foá manuscript were probably intabulated from the now lost book of madrigals listed in Tini's catalogue of about 1596 (*MischiatiI*, IV:97).

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IAIN FENLON

Caniglia, Maria (*b* Naples, 5 May 1905; *d* Rome, 15 April 1979). Italian soprano. She studied at the Conservatorio di Musica S Pietro a Majella, Naples, and made her début in Turin in 1930 as Chrysothemis in *Elektra*. That year she made her first appearance at La Scala as Maria in Pizzetti's *Lo straniero*, and sang there regularly until 1943, and again from 1948 to 1951. She appeared at Covent Garden in 1937 and 1939, and with the Scala company there in 1950; she was at the Metropolitan during the 1938–9 season. Among the roles she created were Manuela in Montemezzi's *La notte di Zoraima* (1931, Milan), Roxanne in Alfano's *Cyrano de Bergerac* (1936, Rome) and the title role in Respighi's *Lucrezia* (1937, Rome), all of which she sang with her customary involvement.

Caniglia sang most of Verdi's lyric-dramatic soprano roles, from Leonora in his first opera, *Oberto*, produced during the Verdi year (1951) at La Scala, to Alice in Toscanini's *Falstaff* (1935, Salzburg). She was much admired as Tosca, Adriana Lecouvreur and Fedora and recorded several operas with Gigli including *Tosca*, *Un ballo in maschera*, *Aida* and *Andrea Chénier*; but she is heard at her best as Leonora in *La forza del destino* under Gino Marinuzzi, where her gifts as a genuine *lirico spinto* soprano and her generous, outgoing personality compensate for occasional technical fallibility.

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HAROLD ROSENTHAL/ALAN BLYTH

Canino (It.). *See* KIT.

Canino, Bruno (*b* Naples, 30 Dec 1935). Italian pianist and composer. While he was still a student of piano and composition at the Milan Conservatory under Calace and Bettinelli, Canino won prizes in the international piano competitions of Bolzano (1956, 1958) and Darmstadt (1960), which launched him on his performing career. An imaginative and versatile musician with a strong physical technique and fluent command of a wide range of idiom, he is noted for his performance of contemporary music. He has travelled widely and has given the premières of numerous works (many of them dedicated to him) by, among others, Berio, Anzaghi, Donatoni, Bussotti, Kagel, Rihm, Xenakis and Rolf Liebermann: the music of Bussotti in particular he has consistently championed. Canino is also a sympathetic accompanist (he regularly played for Cathy Berberian), and was the piano duo partner (from 1953) of Antonio Ballista and a member of the Trio di Milano. He subsequently formed a trio with the violinist Saschko Gawriloff and the cellist Siegfried Palm. He has also worked as duettist with the pianist, András Schiff, notably at Schiff's festival of Schubert and Janáček at the Barbican, London, in 1994. Although principally a performer, he has composed several, mostly chamber, works in an avant-garde style. He was appointed professor of music at the Milan Conservatory in 1961.

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Principal publisher: Suvini Zerboni

DOMINIC GILL/R

Çaninus de Peraga de Padua. *See* ZANINUS DE PERAGA DE PADUA.

Canis [de Hondt, d'Hondt], **Cornelius** (*b* ?Ghent, *c*1500–1510; *d* Prague, 15 Feb 1561). South Netherlandish composer and imperial Kapellmeister. Although several places have been suggested for his place of birth, Ghent now seems the most likely candidate. A letter concerning Canis's retirement in 1555 (cited below) mentions that he was to join his parents in Ghent, which could suggest that, as the family residence, Ghent might also have been the composer's place of birth. Moreover, the earliest documentary evidence concerning his career identifies Canis (Cornelius de Hondt) as 'zangmeester' and teacher of the choirboys in 1532/33 at the confraternity of Onze-Lieve-Vrouw-op-de-rade at the church of St John in Ghent (see Trio and Haggh). In 1539 or 1540 Canis was engaged as one of 24 collegiate canons at the abbey of St Baaf in the same city (see Bouckaert). His family line is unclear; he may have been a relative of Johann d'Hondt, *cantor* and canon of the Onze Lieve Vrouwkerk in Kortrijk. Other musicians who shared his surname include Franz Canis, a lutenist in Charles V's imperial chapel; Gillis de Hondt, singer at the church of St John, Ghent (1503/4); Jan de Hondt, an organist there (1507); and Peter Canis, who served as a tenor in the imperial chapel in Vienna from 1567 to 1583, and who was also employed as *vicarius musicus* in Kortrijk during 1563–4.

Cornelius Canis's longstanding association with the imperial court may first be traced to 1542 when he was delegated responsibility for taking four choirboys selected by Rogier Pathie to Madrid. It is possible that Canis succeeded Crecquillon as 'maistre de la chappelle' not long after he joined the imperial chapel. By 27 April 1547, he was *maistre des enfans*, a post held earlier by Nicolas Gombert. Nicolas Payen and Thomas Crecquillon also served in the Grande Chapelle, and both joined Canis and the organist of the imperial chapel, Johann Lestainnier, in providing the contents of Salminger's *Cantiones selectissimae* (1548). In the list of the entourage of the Diet in Augsburg (1547–8), published by Nicolaus Mameranus in the *Catalogus familiae totius aulae caesareae* (Cologne, 1550), 'Magister Cornelius Canis' is described as 'praefectus sacelli'.

Beginning in 1544, there is evidence of significant gains in Canis's reputation. Gardano's publication of his motet

Ave sanctissima Maria in that year surely came about as a result of the visit of the imperial chapel to Italy in 1543. Attaingnant's inclusion of a work by him (along with others by Crecquillon and Clemens non Papa) in a chanson collection of 1546 was probably occasioned by the meeting of the Order of the Golden Fleece in Utrecht in January, 1546 – a meeting attended by Charles V, François I and Henry VIII. Canis received a token of apostolic favour on 7 August 1548. On 28 July of the following year, he accompanied Philip II to Ypres and, according to the archival accounts of that city, 'iiij Kannen van Wine' were awarded to 'Cornelius Canis, Zancmeestre vanden coninghinne', a mode of address that could be mistaken to mean that he also served as *maître de chapelle* to Mary of Hungary (in fact, Benedictus Appenzeller held the latter post). Canis was awarded another royal prebend (at St Baaf Cathedral, Ghent) on 15 June 1551. Still more pensions followed in 1553 in connection with his appointments as abbot of Floresse and of Notre Dame in Middelburg. In addition, the list of exemptions and subsidies for members of the imperial chapel (dated Brussels, 3 June 1553) shows that at this time he had 12 choirboys in his charge.

By early 1555, Canis was obviously considering retirement. Sigismund Seld, the Bavarian ambassador to the court of Charles V, wrote in a letter to Duke Albert V of Bavaria (28 April 1555) that Nicolas Payen was to succeed Canis as *maître de chapelle* in Brussels. Seld went on to anticipate the effect Canis's departure might have on the music at court, stating that 'musica reservata will become still more the fashion than heretofore, inasmuch as Cornelius Canis could not well reconcile himself to it'. In a letter of 15 September he reported that Canis had already left the imperial court for Ghent, taking with him generous benefits and complete freedom to travel. Canis's departure thus came shortly before the abdication of Charles V, who renounced his powers in the Netherlands to Philip II on 15 October 1555 and his control of Spain, the Italian lands and the colonies on 16 January 1556. All appointments and benefits had to be renegotiated at this time, and perhaps Canis took leave of (or was dismissed from) the imperial court in anticipation of this succession. An official register of the imperial chapel lists those employed there in 1557 as well as those who had left or died since the previous list. The presence of Canis's name in the latter group confirms that he had in fact left the imperial service by 1557.

On 16 June 1557 Canis was appointed chaplain of St Maarten and canon of Onze Lieve Vrouwkerk, both in Kortrijk. According to Hellin's *Histoire chronologique des évêques et du chapitre exemt de l'église cathédrale de Saint-Bavon à Gand* (Ghent, 1772), he died while in the service of Emperor Ferdinand I, but there is no compelling evidence to support this assertion.

Canis's surviving works include two masses, some 35 motets for three to six voices, and 31 chansons. Most of his compositions survive in manuscripts and publications that originated in the Low Countries or Germany from the period 1542–58, the years of his greatest renown. The sacred music shows a superb contrapuntal skill in both the extent and variety of imitative devices employed. A typical motet, such as *Ave sanctissima Maria* or *Tota vita peregrinamur*, includes a host of contrapuntal procedures: widely-spaced, strict imitation, voice-pairing, reworking of motifs in new contrapuntal contexts, stretto, compact imitation of short motifs and free counterpoint. A similar diversity characterizes Canis's melodies, which range from elegantly profiled lines of considerable proportions to short, self-contained motifs that rely on repeated notes and cadential patterns for their decisiveness. His greatest mastery is in the controlled contrast between broad and compact imitation, and between sweeping and square-cut melodic profiles.

The chansons also reflect a variety of approaches. Several are based on pre-existent models by a diverse group of composers including Claudin de Sermisy, Courtois, Gombert, Janequin and Pathie. In these Canis used cantus-firmus technique, generally employing the superius or tenor of a four-part original as one of two canonic voices in his own five-voice setting. The superius of Janequin's *Réconfortez le petit cueur de moy*, for example, appears in canon in the two highest voices of Canis's setting, with the result that a simple Parisian chanson is transformed into a highly complex contrapuntal fabric – one that Bartha called the 'motet-chanson'.

The presence of such men as Claudin, Courtois and Janequin among the composers of Canis's models illustrates his awareness of the Parisian chanson – a fact that helps explain the style of some of his own freely composed chansons for four voices. These pieces cross the line traditionally drawn between the Parisian and Franco-Flemish chanson, combining systematic and extended imitation with such Parisian traits as the use of short, balanced phrases, cadential formulae, dactylic rhythmic gestures, repeated notes and homorhythmic groupings.

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Par vous seulle la mort m'assault, 4vv, 1543^{16}; Pour parvenir bon pied, 5vv, 1553^{25}; Quant je suis ou les aultres sont, 4vv, 1545^{16}; Que n'est elle au pres de moy, 6vv, *GB-WA* B.VI.33 (inc.); Reconfortez le petit cueur de moy, 5vv, 1544^{13}; Secourez-moy ma dame, 5vv, 1546$^{12-13}$; Si j'avois l'heur d'obtenir allegéance, 4vv, 1544^{10}; Si j'ay de moy, 4vv, 1545^{16}; Si par soufrir l'on peult vaincre fortune, 5vv, 1543^{15} F; Si par soufrir pleusieurs maulx envieulx, 5vv, 1544^{13}; Ta bonne grace et maintien gracieulx, 5vv, 1544^{13}, F, also ed. in *BurneyH*, ii, 248; Tous mes amis, 5vv, 1543^{15}, F; Trop endurer, 5vv, 1550^{13}; Vostre je suis et sy ne l'ose dire, 6vv, *GB-WA* B.VI.33 (inc.)

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LAWRENCE F. BERNSTEIN

Cañizares (Suárez de Toledo), José de (*b* Madrid, 1676; *d* 1750). Spanish dramatist and librettist. He began writing zarzuela texts following the model established by Calderón and others but later developed the form in response to changes in musical taste and style; he likely had an active role in shaping its conventions as 'censor de comedias' for the Madrid theatres early in the 18th century. His texts call for generous musical participation in the form of songs, ensembles, arias, recitatives, *bailes* and minuets. Cañizares worked with all the important composers of his day in Madrid; his best known zarzuelas are *Salir el amor del mundo* (1696) with music by Duron and *Accis v Galatea* (1708) set by Literes. Though the quality of his dramatic verse is inferior to that of others in the post-Calderón generation of librettist-dramatists, his influence on the 18th-century zarzuela cannot be overestimated.

LOUISE K. STEIN

Cannabich. German family of musicians. They were active at the courts of Mannheim and Munich.

(1) Matthias [Martin] **Franciscus** [Franz, Friedrich] **Cannabich** (*b* *c*1690; *d* 12 Oct 1773). Flautist and composer. The earliest known reference to him occurs in a list of the musicians at the Margrave of Baden's court in Rastatt in 1706. In Düsseldorf on 1 January 1715 he married Anna Margaretha Essers (*d* 1725), by whom he had four children; he served there as flautist to the Palatine electors Johann Wilhelm and (from 1716) Carl Philipp. He later moved with the court to Heidelberg (1718) and to Mannheim (1720). In 1727 he married his second wife Rosina Arnold (*d* 8 February 1774), who bore him five children. His name appears, in various forms, in the Mannheim orchestra lists from 1723 to 1773, although by 1756 he had retired; he earned a substantial salary and gave flute lessons to Elector Carl Theodor until 1752. He composed a set of six *Sonate a flauto traversiere solo e basso*, op.1 (Paris, 1741–2), one of which has been edited by P. Anspacher (Wilhelmshaven, 1976), and three of the pieces in Burk Thumoth's *Six Solos for a German Flute, Violin or Harpsichord* (London, *c*1746); his name is given in both publications as 'Canaby'.

(2) (Johann) Christian (Innocenz Bonaventura) Cannabich (*b* Mannheim, bap. 12 Dec 1731; *d* Frankfurt, 20 Jan 1798). Composer, violinist andconductor, son of (1) Matthias Franciscus Cannabich. He was one of the most prolific composers of the Mannheim symphonic tradition and conducted the Mannheim court orchestra during the period of its greatest fame.

1. LIFE. Cannabich was the third of the five children born to (1) Matthias and Rosina Cannabich. He received his earliest musical training from his father. His early promise on the violin enabled him to enter the Mannheim orchestra at the age of 12 as a 'scholar' earning 50 gulden (6 May 1744), and by February 1746 he was earning 125 gulden as a violinist. After instruction in composition and the violin from Johann Stamitz, he studied with Nicolò Jommelli in Rome from about 1752 to July 1753, then followed him to Stuttgart, remaining there until February 1754. In March of that year he visited Milan, where he encountered the music of G.B. Sammartini and other Italian composers. He returned to Mannheim by 1756, when Marpurg reported that he held the position of third violinist under Stamitz and Dominicus Basconi (*d* 1758). After Stamitz's death in March 1757 Cannabich was promoted. By 1759 he was joint Konzertmeister with C.J. Toeschi, receiving 700 gulden per year (200 more than Toeschi) and carrying out new duties that included directing the orchestra and preparing music for various court occasions and performances, in particular the *académies* (court concerts) and ballets. Contemporaries considered him a 'a born Konzertmeister' (Schubart) on account of his conducting technique and violin bowing. Mozart called him the best director he had ever seen (letter of 9 July 1778). His fine musical instruction shaped some of the best performers of the century, most notably Wilhelm Cramer and Carl Stamitz.

On 8 January 1759 Cannabich married Maria Elisabetha de La Motte, who had been in service to the Duchess of Zweibrücken. The marriage produced six children (two

died in infancy) of whom (3) Carl August took after his father as a violinist and composer. Two daughters, Rosina (Rosa) Theresia (bap. 18 April 1764) and Elisabetha Augusta (bap. 11 April 1776), were also musically talented. Mozart taught Rosina during his stay in Mannheim in 1777 and wrote a piano sonata for her (? K309/284*b*); Elisabetha became a singer and studied in Italy in 1793 under a stipend from the Elector of Bavaria.

The period from 1759 to 1778 was the most productive in Cannabich's career as a composer, giving rise to over 50 symphonies and 20 ballets. In the 1760s over 45 of his works were printed in Paris, where he gained recognition through his connection with the Duke of Zweibrücken: the duke routinely invited musicians from his court and from Mannheim to stay at his palace during the winter months. According to the memoirs of the duke's court painter, J.C. Mannlich, Cannabich's first visit was in 1764; Leopold Mozart identifies another, in May 1766, in his travel diary (see L. Mozart: *Briefe und Auchzeichnungen*, i (Kassel/New York, 1962–75, 227). Also in 1766 Cannabich obtained a privilege from Louis XV to publish six symphonies and six trio sonatas dedicated to the duke and his spouse. Other publications, mostly of chamber music, followed quickly in France, Britain and the Low Countries, establishing Cannabich's international reputation. He achieved further acclaim in Paris when he won first prize for a symphonie concertante (? in E♭, 2vn, 2ob, no.42) in a contest on 29 April 1772, receiving a gold medal.

In 1774 Cannabich was appointed director of instrumental music at Mannheim, a title he held for the rest of his life; his salary was listed at 1500 gulden in 1776. Mozart and the Cannabich family became close friends during Mozart's stays in Mannheim in 1777–8. Cannabich's household was a constant centre of musical activity, and the letters of Mozart and his mother describe many performances and social occasions held there, as well as the writing, copying and playing of various compositions. The Mozart family's comments about Cannabich as a composer range from Leopold's of 6 April 1778, describing Cannabich as 'a wretched scribbler of symphonies', to Wolfgang's high praise of an overture of his in a letter of 8 November 1780.

In 1778 Carl Theodor became the ruler of the combined Palatinate and Bavaria, causing the Mannheim court to move to Munich. Cannabich became the director of the merged Mannheim and Munich orchestras on 1 October of that year, again at a salary of 1500 gulden, but the expense of the move forced him to proceed to Munich without his family; despite 35 years of service, he had to plead with the elector for a loan to defray family debts. When the family was reunited in Munich, his home again became a hub of musical activity. His dedication to young musicians was such that he requested funds to pay for firewood for extra practice sessions at his home.

At Munich, in addition to carrying out his normal duties at court, Cannabich was responsible for conducting opera performances and subscription series, and he also conducted the weekly *académies*. Perhaps because of these activities, he composed fewer works between 1778 and his death 20 years later: only 18 symphonies, a few ballets, a piano concerto and music for the melodrama *Electra* are known. No salary increases were offered, and in 1790, after Toeschi's death, Cannabich had to request additional payments to bring his income to 1800 gulden



Christian Cannabich: engraving by Egid Verhelst II, 1779

as compensation for writing the symphonies that had been the responsibility of his colleague. He composed his last symphony in 1794 in Vienna, where the unfinished autograph score, numbered 73, remains; according to Reichardt's *Musikalischer Almanach* he was there in 1796, supposedly owing to the disturbances of the Napoleonic campaigns. On 26 October 1797 Carl Theodor cut the number of his musicians from 95 to 70, and reduced the salaries of those remaining. Cannabich's salary dropped to 1200 gulden. Shortly thereafter he went to Frankfurt to visit his son Carl, and he died there at the age of 66.

2. Works. Cannabich is best known for his ballets for the court theatre and for some 80 symphonies and related works written between about 1755 and 1794. His output of concertos is, by comparison, surprisingly small. Of the symphonies, 65 exist in manuscript parts in Munich (*D-Mbs*) bearing title-pages that are numbered chronologically from 2 to 73, mostly in the composer's handwriting. Those up to no.55 date from the Mannheim period, the remainder from Munich. Cannabich's earliest symphonies, to no.18 (*c*1764), consist of four movements and show the strong influences of the Italian overture and of Cannabich's training with Jommelli. Vogler in his *Betrachtungen der Mannheimer Tonschule* identifies specific traits of Cannabich's symphonies to be 'the use of two violas for decoration, the prominence of the wind instruments, and the crescendos and decrescendos of the parts, especially the raging and fiery crescendos'. The simple triad-based themes and crescendo passages of the opening movements also reflect the influence of Johann Stamitz. Nos.19–41 employ a three-movement plan without minuets and trios. Nos.43–55, the last composed

in Mannheim, are maturer works in sonata form with expanded harmonic interest (including more extensive use of minor keys) and greater exploitation of the wind instruments, especially clarinets. The final symphonies, although never published and little circulated, are fine representatives of the mature Classical style, no doubt influenced by the composer's associations with Mozart.

Cannabich's ballets date mostly from the period 1764–78, when he collaborated with the Mannheim ballet-master Etienne Lauchery. He also wrote the music for four earlier ballets (1758–?1769) by the ballet-master François André Bouqueton. Cannabich was a skilful composer of descriptive overtures and dances, both for full orchestra and for small ensembles, winning special acclaim for his wind writing. Only two ballets are known to date from his years in Munich, no doubt because of budgetary cutbacks and the appointment of a new director (Claudius Le Grand) there.

WORKS

printed works published in Paris unless otherwise stated

STAGE

ballets unless otherwise stated

Ceyx et Alcyone, Mannheim, 1762–3, *D-DO*
Renaud et Armide, Mannheim, 1768, *Bsb*, ed. in RRMCE, lvii (1999); selections arr. for str qt (Mannheim, 1775)
Roland furieux, ou Angélique et Médor, Mannheim, 1768, *DS*; selections arr. for str qt (Mannheim, 1775)
Le rendez-vous (ballet de chasse), Mannheim, 1769 or earlier, *DO*, ed. in RRMCE, xlv (1996)
Les mariages samni(s)tes, Mannheim, 1772, *DS*, ed. in RRMCE, lvii (1999); selections arr. for str qt (Mannheim, 1775)
Médée et Jason, Mannheim, 1772, *DO*, *DS*, ed. in RRMCE, xlvii (1997); selections arr. for str qt (Mannheim, 1779), also arr. for kbd and vn (Mannheim, 1779), lost.
Admette et Alceste, Mannheim, 1775, formerly *DS*, lost; selections arr. for str qt (Mannheim, 1775)
L'embarquement pour Cythère, ou Le triomphe de Vénus, Mannheim, 1775, lost; selections arr. for kbd, vn, va, vc (Mannheim, 1775), lost
Orphée dans l'isle de Sirènes, Mannheim, 1775–6, *Rtt*; selections arr. for hpd, vn, va, vc (Mannheim, 1775), ed. R. Münster (Zürich, 1973)
Les fêtes du serailles, ballet, *Rtt*
At least 11 other ballets, 1758–78 lost [see index in RRMCE, xlv (1996)] for Mannheim; ?15 ballets for Kassel, several supposedly in collab. with Joseph Toeschi, one with Jommeli, 1764–84, lost (some undoubtedly related to Mannheim ballets [see index in Kloiber, 1928]
Electra (Elektra) (melodrama, J.F.H. von Dalberg, after Sophocles), Mannheim, Nationaltheater, 1781, *DS*; facs. in GOB, x (1986)
?Angelika (operetta), ?Munich, lost

INSTRUMENTAL

Editions: *The Symphony at Mannheim*, ed. E.K. and J.K. Wolf [W; incl. thematic catalogue]; The Symphony 1720–1740, ser.C, iii (New York, 1984)
Syms.: 6 simphonies à grand orquestre (1762); 6 simphonies, op.4 (1766); 6 sinfonie a quatro o a più stromenti, op.6 (1767); 6 simphonies, op.10 (Mannheim, 1775, ed. A. Badley (Wellington, 1997); 8 in contemporary series and anthologies, 2 ed. in W; 25 others, *Mbs*, 1 ed. in DTB, xv, Jg.viii/2 (1907), 2 ed. in W, 5 ed. in DTB, new ser., xi (1996); 7 others, *CZ-Pnm*, *D-HR*, *Bsb*, *LB*, *RH*, *Rtt*, *RUl*, *US-Wc*
Orch trios: 6 sonates en trio qui sont faits pour exécuter à 3 ou avec l'orquestre, op.3 (1766), no.4 also arr. as sym.
Other orch: 2 symphonies concertantes, *D-Mbs*; 4 vn concs., *A-Wgm*, *D-Bsb*, *MZmi*, *WRl*, *ZI* (attrib. Haydn), *F-Pc*, *S-Skma*, *US-Wc*, 1 ed. H. Gärtner and L. Schuster (Leipzig, 1961), ?3 lost; 4 fl concs., *D-KA*, *Rtt*, 1 ed. G.-E. Peters (Munich, 1962-3), 1 lost; 1 conc. for 2 fl, *Rtt*; 1 conc. for hpd/fp, *Mbs*; 7 works with org, incl. Fl Conc., Conc. for fl, ob, bn, ed. B. Päuler (Adliswil, 1972), Conc. a 8, Concerto alla pastorale, fl, ob, bn, hn, 2 pastorales, Symphonia pastorale, all *Mbs*; ?Partita, *A-ST*, doubtful, also attrib. P.P. Sales
Qts: 6 quartetti, fl/vn/ob, vn, va, vc, op.5 (1767); 6 quatuor, vn, fl, va, b, op.1 (Amsterdam and The Hague, 1767), incl. 2 qts from contemporary anthologies, 4 from op.5 (1767), 1 ed. W. Höckner (Hamburg, 1962), 1 ed. K. Walther (Wilhelmshaven, 1963); 6 quatuors, str, op.5 (Mannheim, 1773), 1 ed. in DTB, xxvii, Jg.xv (1914); 2 quatuors, ob/cl, vn, va, vc/bn (*c*1776), 1 ed. in Diletto musicale, no.199 (Vienna, 1969–70); Qt, vn/fl, vn, va, b, Qt, vn/fl, vn, va, vc, both in contemporary anthologies; Qt, fl, vn, va, vc, *D-KA* [thematic catalogue in DTB, xxviii, Jg.xvi (1915)]
Other chbr: 6 sinfonie concertanti, o sia quintetti, 2 fl, vn, va, vc, op.7 (1769–70), 1 ed. B. Päuler (Winterthur, 1994); 6 trios, 2 vn, vc, op.3 (Mannheim, 1773), as op.5 (1774); 6 duos, fl, vn, op.4 (Mannheim, 1773), lost, as op.2 (Amsterdam, 1774); 6 Duettos, fl/vn, va (London, 1779), ed. W. Höckner and W. Twarz (Hamburg, 1963); 6 Duettos, 2 vn (London, n.d.); Qnt, vn, fl, ob, va, vc, *D-MHst*; ?trio for 2 vn, b, *CH-EN*; Vn Sonata, Fl Sonata, *F-Pc* [thematic catalogue in DTB, xxviii, Jg.xvi (1915)]

(3) Carl August Cannabich (*b* Mannheim, bap. 11 Oct 1771; *d* Munich, 1 May 1806). Composer and violinist, son of (2) Christian Cannabich. His early training was with his father, but after the court moved to Munich in 1778, he studied the violin with F.J. Eck and composition with Joseph Graetz. By 1788 he was employed as one of six supernumeraries in the Munich court orchestra, and in 1794 he assumed the higher pay of a violinist who had recently died. He gained esteem as a performer, conductor and composer, and in 1796 assumed a conducting position in Frankfurt. While there he married the singer Josephine Woralek. On his father's death Carl immediately requested his position in Munich, including direction of the opera at the Nationaltheater. The position was granted, but Eck acted as Konzertmeister and conductor until Cannabich's engagement at Frankfurt was completed. In May 1800 Cannabich was appointed director of court music, receiving a salary of 1200 gulden plus an additional sum for directing the opera. In July 1805 he requested leave to travel to Paris. By 28 April 1806 he had returned to Munich, where an illness prompted him to write his will. He died on 1 May without issue at the age of 35. Cannabich's works, though popular during his lifetime, were quickly forgotten after his death. They verge on the Romantic, reflecting the style and spirit of the third generation of Mannheim composers such as Franz Danzi and Ferdinand Fränzl, who wrote his obituary for the *Allgemeine musikalische Zeitung* (viii, 1805–6, 529–30, 554–5). In addition to two operas, he wrote two large works for chorus and orchestra, of which *Mozarts Gedaechtnis Feyer*, expressing his admiration for Mozart, was the better known. His concertos for violin are virtuoso works in the style of Rodolphe Kreutzer.

WORKS

VOCAL

Orfeo (op, 3, R. de Calzabigi), Munich, 1802, *D-Bsb*; ov., as op.7 (Munich, 1802)
Palmer und Amalie (op, 3, M. Lambrecht, after C. Pigault-Lebrun: Le Major Palmer), Munich, Aug 1803, *Mbs*; 2 duets (Munich, 1803), aria (Munich, 1805) romance, v, kbd (Paris, n.d.); march, pf (Munich, 1813)
Other: Mozarts Gedaechtnis Feyer seinen Manen gewidmet, solo vv, chorus, orch (Munich, 1797); Vernehmt was zu dieser Feyer (cant.), solo vv, chorus, orch, *Mbs*; Deut[s]che Lieder am Clavier, v, pf (Munich, 1799); Lied aus der Ferne von Matthisson, pf, v (Offenbach, n.d.); Raison et folie, pf, v (Paris, n.d.); Sei canzonette, 3–4vv, op.5 (Munich, 1801); Sei canzonette (P. Metastasio), 3vv, pf, op.10 (Munich, 1802); Sei notturni, 3vv, pf (London, 1807); Terzetto, 3vv, gui, no.5 (Mainz, n.d.); Quartetto, 4vv, orch, *I-BGc*; 4 recits and arias, v, orch, *CH-W*, *D-Bsb*, *Rtt*, *WRdn*

INSTRUMENTAL

Thematic catalogue of orchestral works: DTB, iv, Jg.iii/1 (1902)
Concs.: Potpourri, 2 vn, orch, op.6 (Munich, 1802); Vn Conc., op.9 (Munich, 1802); Conc. no.2, 2 vn, orch, ed. F. Fränzl (Offenbach, n.d.); Conc. concertant, 2 vn, orch, ed. F. Fränzl (Bonn, n.d.); Vn Conc., op. posth. (Paris, n.d.)
Other: Grande simphonie, op.8 (Munich, 1802); ov., C, formerly *D-LEt*, ed. in DTB, xv, Jg.viii/2 (1907); ballet music to A. Salieri: Axur, 1801, *D-Mbs*; incid music to Clotilde, 2vv, chorus, orch, *D-Bsb*; Rondeau varié, vn, orch, op. posth. (Leipzig, n.d.); 3 sets of variations, pf (Munich, 1799–1805); Pf Sonata (Paris, n.d.); Duet, vn, vc, *A-MB*, ed. T.D. Thomas (Bellingham, WA, 1985); Air de [P.] Winter varié, kbd/hp (Paris, n.d.); 15 dances, kbd, *D-Bsb*, *S-St*

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L. Westenrieder: 'Von dem Zustand der Musik in München', *Jb der Menschengeschichte in Bayern* i/2 (1783), 366–80
C.F.D. Schubart: *Leben und Gesinnungen* (Stuttgart, 1791–3/R)
J.F. Reichardt, ed.: *Musikalischer Almanach* (Berlin, 1796)
C.F.D. Schubart: *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/R), 137–8
F. Walter, ed.: *Archiv und Bibliothek des Grossherzoglichen Hof- und Nationaltheaters in Mannheim 1779–1839* (Leipzig, 1899/R)
H. Hofer: *Christian Cannabich: Biographie und vergleichende Analyse seiner Sinfonien* (diss., U. of Munich, 1921)
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R. Münster: 'Mannheimer Musiker', *Musica*, xv (1961), 113–17
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JEAN K. WOLF

Cannatij [Canotij], **Camillus.** *See* ZANOTTI, CAMILLO.

Cannicciari, Pompeo (*b* Rome, 1670; *d* Rome, 29 Dec 1744). Italian composer. From 1694 to 1709 he was *maestro di cappella* of Santo Spirito in Sassia, and then of S Maria Maggiore until his death. His successor there, Sante Pesci, was his pupil. As a member of the Congregazione dei Musici he was *Guardiano della sezione dei maestri* in 1698 and from 1715 to 1718. A representative of the Roman school, he followed Benevoli's sacred polychoral style, with a contrast between tutti and concertante passages. He wrote pastoral masses, occasionally with instruments supporting the voices; he had a preference for writing polychoral masses and psalms. Cannicciari's significance lies in his skilful handling of contrapuntal, polychoral writing, which he deliberately held in balance with a melodically expressive concertato style.

WORKS

42 masses, 4–6, 8–9, 12, 16vv; 1, 4vv, 2 vn; 1, 9vv, 2 vn; 2 ed. in Lück, 1 ed. in H. Bäuerle, *Altklassische Messen*, iv (Leipzig, 1927)
146 grad, 1–6, 8vv; 1, 3vv, 2 vn; 1, 3vv, org, vc
120 off, 1–2vv, chorus; 1–5, 8vv; 1, 1v, 2 vn
266 ant, incl. antiphonae finales BVM, 1–6, 8vv; 8, 1v, 2 vn; 1, 5vv, tpt, ob, vn, vc, org
179 ps, 3–6, 8, 9, 12, 16vv; 1, 4vv, 2 vn
45 hymns, 4–7vv; 1, 5vv, 2 vn
38 responsories, 4, 8vv, org, 2 vn
56 motets, 2–4, 8vv, 2 vn; 1 ed. in Lück, 1 ed. in Musica divina, Jg.i/2 (Regensburg, 1855), 4 ed. in Documenta liturgiae polychoralis, x, xi, xiv, xv (Rome, 1961–3)

Principal sources, many holograph: *A-Wn*; *D-Bsb*, *BGD*, *Dl*, *Mbs*, *Mf*, *Mk*, *Mm*, *MÜs*, *Po*, *Rp*, *TRb*, *WS*; *GB-Lbl*, *Ob* Tenbury; *I-Bc*, *Nc*, *Rf*, *Rsg*, *Rsm*, *Rvat*
Full thematic catalogue in Feininger

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SIEGFRIED GMEINWIESER

Cannon, (Jack) Philip (*b* Paris, 21 Dec 1929). British composer of Anglo-French parentage. He studied composition with Imogen Holst at Dartington (1946–7) and with Jacob at the RCM (1948–51), where in 1960 he was appointed professor. His musical personality is characterized by a fierce individualism, reflected in his use of a forthright and uncompromising musical language. The expressive drive that he can achieve with that language, sometimes tonal, occasionally atonal, yet always direct and communicative, is evident throughout his work. From the String Quartet of 1964 (which won two awards in France) his works show an intensification of thought and an endeavour to assert the potentials of the human spirit that prompted one French critic to speak of *Oraison Funèbre de l'Âme Humaine* as 'avant-garde romantique'. Cannon's significant choral output (the choral symphony *Son of Man* was commissioned by the BBC to mark Britain's entry into Europe; the *Te Deum*, by Queen Elizabeth II for the Royal Chapel at Windsor) highlights in particular his rugged individuality and contrapuntal clarity. His songs (especially *Cinq chansons de femme* with harp and *Six Bird Songs*) have achieved extensive performances worldwide. Later works include several concentrated keyboard pieces, notably the popular *Saudade* and *Septain* (originally conceived for John Ogdon), and a symphony for the millennium.

WORKS
(*selective list*)

Ops: Morvoren (2, M. Radford and J. Laidlaw), 1963; The Man from Venus (op bouffe, 1, Laidlaw), 1966–7; Dr Jekyll and Mr Hyde (1, J. Playfair), 1973
Orch: Sinfonietta, chbr orch, 1947; Spring, sym. study, 1949; Concertino, pf, str, 1951; Fanfares, 8 tpt, 6 trbn, tuba, perc, 1963; Oraison funèbre de l'âme humaine, 24 str, 1970; Sym., 1998–9
Choral: Songs to Delight (B. Jonson), SSA, str, 1950; Fleeting Fancies (various texts), SATB, 1953; Son of God (motets, H. Vaughan and others), double chorus, 1956; To Music (R. Herrick), SSSA, pf, 1960; Son of Science (Laidlaw), T, boys' vv, pf, perc band, str, 1961; Idea (Laidlaw), SATB, 1964; En hiver (V. Cannon), SSSA, 1968; The Temple (G. Herbert), SSATB, 1974; Son of Man, T, Bar, SATB, orch, 1975; TeD, SATB, 1976; Lord of Light 'A Gloucester Requiem' (Bible), S, T, Bar, boys' vv, SATB, org, orch, 1980; Missa chorea, solo vv, double semi chorus, double chorus, 1984; A Ralegh Triptych, SATB, 1989–91

Songs: 5 chansons de femme (medieval texts), S, hp, 1952; Cecilia (trad.), 1v, hp, 1953; River Lullaby (Playfair), S, pf, 1962; Three Rivers (J. Laidlaw), T, pf, 1963; 6 Bird Songs (P.B. Shelley, W. Wordsworth, A. Tennyson, T. Hardy and others), coloratura S, pf, 1993; La mort (Baudelaire), Bar, pf, 1999

Inst: 2 Rhapsodies, pf, 1943; Str Qt, 1945; Str Trio, 1945; Sextet, fl, ob, str qt, 1945; Fantasia, str qt, 1946; Variations, 2 vn, 1946; Variations on a canto firmo, vn, 1948; Galop parisien, 2 pf, 1950; L'enfant s'amuse, pf, 1954; Carillon, org, 1955; Sonatine champêtre, pf, 1959; Sonata, 2 pf, 1960; Str Qt, 1964; Jazz and Blues, pf, 1970; Pf Trio, 1973–4; Cl Qnt, 1977; Boutades Bourguignonnes, suite, pf, 1984; Str Sextet, 1985; 3 Chiffres, pf, 1994; Carillon 'Joyeux Noel', hp, 1994; Septain, pf, 1995; Pf Qnt, 1998

MSS in *GB-Lmic*

Principal publishers: California, Editions Françaises de Musique, Galliard, Kronos, Novello

WRITINGS

'Music in South West Germany', *MT*, xciii (1952), 225–6

'Morvoren', *R.C.M. Magazine*, lx (1964), 34–7

'The Creative Impact of our Choral Tradition', *Two Hundred and Fifty Years of the Three Choirs Festival*, ed. B. Still (Gloucester, 1977), 46–8

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E. Edelman: *Philip Cannon* (London, 1974)

R. Dunnett: 'An Avant-Garde Romantic', *Church Times* (28 Aug 1992)

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RICHARD COOKE/RODERIC DUNNETT

Canobbio, Carlo (*b* ?Venice, 1741; *d* St Petersburg, 23 Feb/7 March 1822). Italian composer. After working for a while in Spain he returned to Italy, where he composed several ballets and in 1773–5 led the orchestra at the Teatro S Samuele in Venice; he was also a partner in Marescalchi's publishing firm. From 1779 to 1795 he served at the Imperial Theatres in St Petersburg, combining his activities as a composer with duties as first violin in the orchestra (from 1789) and deputy to Paisiello, the director of the Italian opera. In 1783–5 he again travelled in Italy, and from 1796 led the performances of the Astarita comic opera company in Russia. He wrote operas, ballets and instrumental music, and is best known for his contribution to the 'historical spectacle' *Nachal'noye upravleniye Olega* ('The early reign of Oleg', 1790). (*MooserA*)

WORKS

STAGE

Operas: L'amore artigiano (dg, 3, C. Goldoni), St Petersburg, 1785, lost lib pubd; Nachal'noye upravleniye Olega [The early reign of Oleg] (5, Catherine II), St Petersburg, 15/26 Oct 1790 (St Petersburg, 1791), collab. V.A. Pashkevich and Sarti; other songs, duets, ?lost

Ballets: Don Anchise Campanone, Venice, 1773; Le astuzie amorose, Venice, 1775; La sposa persiana, Venice, 1775; Farnace, Venice, 1776; Armida, Venice, 1777; La schiava fedele, Bologna, 1778; L'idolo cinese, St Petersburg, 1779; Don Juan (3, F. Rosetti), St Petersburg, 1781, orch pts *RUS-Ltob*; Nettuno e Egle, Venice, 1783; Catone in Utica, Naples, 1784; Arianna e Bacco (1, G. Canziani), St Petersburg, 1789, orch pts *Ltob*; Piramo e Tisbe (4, Canziani), St Petersburg, 1791, orch pts *Ltob*; Castor et Pollux (5, C. le Picq), St Petersburg, 1803

INSTRUMENTAL

Orch: Sym. no.1, lost; Sym. no.2, fl, hn obbl, D (Venice, *c*1780); Sym. no.11 (Venice, n.d.)

Chbr: 6 duetti, vn, fl/vn, Madrid, *c*1770 (Venice, *c*1780); 6 sonates gui, vn, op.2 (St Petersburg, 1797); Polonoise, gui, vn (St Petersburg, 1799)

GEOFFREY NORRIS

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